



AMERICANA AT IT'S BEST.

Ernest Hogan

Father of Ragtime

(1860-12 May 1909), minstrel show and vaudeville entertainer and songwriter, was born Reuben Crowder (or Crowders) in the African American “Shake Rag” district of Bowling Green, Kentucky.

In 1895 Hogan published his first song, “La Pas Ma La,” based on a comic dance step he had created as the “pasmala” while still with the Pringle troupe. Featuring a jerky hop forward followed by three quick backward steps, it met with a warm reception in the African American community. The next year, however, Hogan became a national star with the song for which he was to be known for the rest

of his life, “All Coons Look Alike to Me.” Adapted from a song he had heard in a bar in Chicago and written for the white show *Widow Jones*, it was the hit of the season, ultimately selling over a million copies.

Following this triumph, Hogan returned to *Black Patti*, billed as “The Unbleached American,” for a season, and after that began a tour of Australia and Hawaii with Curtis’s *Afro-American Minstrels*. Costarring with minstrel Billy McClain in *My Friend from Georgia*, a musical comedy that he cowrote, he was warmly received throughout the run.

In 1900 Hogan worked with youthful singer Mattie Wilkes, fifteen years of age at the time, in *The Military Ma* in New York City. He and Wilkes were reportedly married for a short time. Hogan was said to have been later married to a woman named Louise (maiden name unreported), who worked with him in organizing concerts in New York City in 1905. The dates of these marriages are unrecorded, and there were no children from either.

Hogan’s activities extended beyond the writing and performing for which he was famous. In 1901 he was one of one of the first African Americans to buy a home in New York City’s Harlem. On returning from his Hawaiian tour he and his costar, Billy McClain, organized the *Smart Set Company*, a highly successful black road show, which produced *Enchantment* in 1902. In 1905 he and his wife Louise established an orchestra called the *Memphis (or Nashville) Students* who presented a “syncopated music concert” at Hammerstein’s *Victoria Theater* on Broadway that ran for a hundred performances and went on to tour Europe as the *Tennessee Students*. That year he starred in a musical comedy considered by many to be his crowning achievement, *Rufus Rastus*, for which he wrote the script and cowrote the music.



(Ernest Hogue, cont'd)

Immensely popular, it toured the country for two years after its successful New York run. In 1907 he and comedian Bert Williams were instrumental in the formation of the Colored Actors' Beneficial Association, a professional union for black performers. During that year Hogan prepared his last musical vehicle, *The Oyster Man*, but fell ill with tuberculosis and collapsed during a performance. The troupe was dissolved when he withdrew in March 1908, and Hogan died the next year in Lakewood, New Jersey. The most popular African American entertainer of his time and the first to star in a Broadway production in New York City, Ernest Hogan was a transitional performer whose career spanned minstrelsy, vaudeville, and musical theater. He was a major influence in popularizing the emerging musical styles. He is credited with coining the term "ragtime" for the strongly syncopated rhythm that became the pop-music rage of the 1890s, and his songs were the first to feature the word "rag" on their sheet music. Hogan did much to bring African American music styles to a larger audience and to open the doors of mainstream American theater to later African American performers.

Billy Vaughn

Father of Twin Sax Sound

Performer/Producer/Composer/Orchestra

Billy Vaughn was born on April 12, 1919, in Glasgow. His father, Glasgow's barber and himself a talented fiddle player, instilled in Vaughn a love of music and when Vaughn was ailing with measles at the age of three, he taught himself how to play the mandolin, the first of many instruments he would go on to master. In early 1941, Vaughn joined the 123rd Cavalry Mounted Band of the National Guard for what he thought would be a one year obligation.

When war broke out, Vaughn's enlistment as to last until the end of the War. After the war, Vaughn was discharged from the service and committed himself to pursuing a career in music. He also enrolled at Western Kentucky University and studied composition. At times he had to fall back on barbering and worked for a while wrapping paper. He had been playing small clubs and lounges in the area. It was one of these clubs that he met Jimmy Sacca, another Western student. Their discussion led to the formation of the Hilltoppers. With the addition of Seymour Spiegelman and Don McGuire, they recorded a demo of "Trying." One year later, they were on the cover of *Cash Box* magazine with a second hit, "P.S. I Love You" which went gold. They were popular enough to draw the attention of Ed Sullivan and later on the Ed Sullivan Show.



(Billy Vaughn, cont'd)

Vaughn left the Hilltoppers in 1954 to become the musical director of Dot Records where he began to arrange and direct recording sessions for Pat Boone, Johnny Maddox, The Fontaine Sisters, and many other Dot recording artists. It was also at this time that Vaughn formed the Billy Vaughn Orchestra with its distinctive “twin sax” sound. Vaughn’s popularity and his impact on the music business gained momentum in those early years at Dot Records. Eventually, he would become one of the top selling instrumentalists in the U.S. with such hits as “Melody of Love”, “Wheels”, “Blue Hawaii”, “La Paloma”, Theme from “Summerplace”, “Pearly Shells”, and of course, his signature orchestration of “Sail Along Silvery Moon”.

“Sail Along Silvery Moon” went platinum with sales of more than 4.5 million copies. Vaughn was the first American recording artist to be awarded a gold record in Europe and the first artist anywhere to receive a platinum record for sales of more than 3 million. Over his 40 year career he sold more than 200 million records worldwide. Billy Vaughn has garnered trophies and awards from Brazil (where he is known as the “King of Romantic Music”), Denmark, Germany, Sweden, Switzerland, Peru, Mexico, Korea, and of course, Japan. Vaughn died in 1991.

Sam Bush

Father of Newgrass Music

Americana Lifetime Achievement Award

Sam Bush, (born on April 13, 1952 in Bowling Green, Kentucky) is an American bluegrass mandolin player considered the originator of the Newgrass genre.



Sam Bush was exposed to country and bluegrass music at an early age through his father Charlie’s record collection, and later by the Flatt & Scruggs television show. Buying his first mandolin at the age of 11, his musical interest was further piqued when he attended the inaugural Roanoke, VA Bluegrass Festival in 1965. As a teen Bush took first place three times in the junior division of the National Oldtime Fiddler’s Contest in Weiser, ID. He joined guitarist Wayne Stewart, his mentor and music teacher during Sam’s teen years, and banjoist Alan Munde (later of Country Gazette) and the three recorded an instrumental album, Poor Richard’s Almanac, in 1969. In the spring of 1970, Bush attended the Fiddlers Convention at Union Grove, NC, and was inspired by the rock-flavored progressive bluegrass of the New Deal String Band. Later that year, he moved to Louisville and joined the Bluegrass Alliance. In the fall of 1971, the band dissolved and reformed as the New Grass Revival.

(Sam Bush, cont'd)

The New Grass Revival went through numerous personnel changes, with Bush remaining as the sole original member. Bassist and vocalist John Cowan joined in 1974, with banjo ace Béla Fleck and acoustic guitarist Pat Flynn being enlisted in 1981. From 1979 through 1981, the group toured with Leon Russell, opening the shows and backing Russell during his headlining set.

Beginning in 1980, Bush and Cowan periodically jammed with the Nashville-based Duckbutter Blues Band, whose other members were blues guitarist Kenny Lee, drummer Jeff Jones, and bassist Byron House. Bush recorded his debut solo album, *Late as Usual*, four years later. In 1989, Bush and Fleck joined Mark O'Connor, Jerry Douglas, and Edgar Meyer in an all-star bluegrass band, *Strength in Numbers*, at the Telluride Bluegrass Festival in Colorado. When the New Grass Revival dissolved in 1989, Bush joined Emmylou Harris' Nash Ramblers, touring and recording with Harris for the next five years. In 1995, Bush worked as a sideman with Lyle Lovett and Bela Fleck's Flecktones. He formed his own band, featuring Cowan and ex-Nash Ramblers Jon Randall and Larry Atamanuick, shortly before recording his second solo album, *Glamour & Grits*, in 1996. He released his next album, *Howlin' at the Moon*, in 1998, with many of the same players and special guests, including Harris, Fleck and J. D. Crowe.

In the winter of 1997, Bush and the New Grass Revival reunited for an appearance on *Late Night with Conan O'Brien* as the backup band for Garth Brooks. On March 28, 1998, Bush's hometown of Bowling Green, KY, honored him with a special "Sam Bush Day" celebration. Following *Howlin' at the Moon* in 1998, he released *Ice Caps: Peaks of Telluride* in 2000, which was a live recording.

In 2006, Bush released *Laps in Seven*. The release was significant because it marked the return of the banjo to Bush's recordings, performed by Scott Vestal.

In 2007, Bush released his first live concert DVD, titled *On The Road*. 2007 also marked the first time he had been chosen to host the International Bluegrass Music Association Awards.

In August 2009, the Kentucky Blues Society presented the International Newgrass Festival in Oakland KY. Starring Sam Bush, John Cowan, and Curtis Bush (the surviving members of the original New Grass Revival) along with many artists from all over the world performing in the Newgrass music genre that Sam Bush pioneered.

In March 2010, Legislation passed in Kentucky that officially named Bowling Green the "Birthplace of Newgrass" and Sam Bush the "Father of Newgrass." The Resolution, sponsored by Representative Jim DeCesare, passed the Kentucky Senate 37-0 on March 25. It passed the House on March 3, 99-0.

In August, 2011, Kentucky Educational Television filmed the 3rd Newgrass Festival in Hi-Definition for KET's music series JUBILEE. Fourteen one hour programs continue to air on PBS stations in Kentucky and nationwide.

(Sam Bush, cont'd)



Distinctions, honors, and awards:

- Sam Bush hosted the 22nd annual International Bluegrass Music Association Awards September 29, 2011 held at Nashville's historic Ryman Auditorium. He also hosted the 2007 IBMA Awards, held at the Grand Ole Opry House.
- The Americana Music Association (AMA) presented Sam Bush with the Lifetime Achievement for Instrumentalist award at the 8th Annual Americana Honors & Awards ceremony, presented by the Gibson Foundation at Ryman Auditorium September 17, 2009.
- The International Bluegrass Music Association (IBMA) has named Sam Bush Mandolin Player of the Year four times, in 1990, 1991, 1992, and 2007.

Sam Bush has been awarded a Grammy for:

- Best Country Performance by a Duo or Group With Vocal with Emmylou Harris & Nash Ramblers on Emmylou Harris & the Nash Ramblers in 1992.
- Best Pop Instrumental Performance with Béla Fleck & The Flecktones on The Sinister Minister in 1996.
- Album Of The Year with various artists such as Alison Krauss & Union Station, Emmylou Harris, Gillian Welch, Ralph Stanley, and Tim Blake Nelson for O Brother, Where Art Thou in 2001.
- He was nominated in 2006 for Best Country Instrumental Performance with Jerry Douglas and Béla Fleck for Who's Your Uncle.

Kentucky Headhunters

CMA and Grammy Awards

The Kentucky Headhunters are an American country rock and Southern rock band. They were founded in 1968 as Itchy Brother, which consisted of brothers Richard Young (rhythm guitar, vocals) and Fred Young (drums) along with Greg Martin (lead guitar, vocals) and Anthony Kenney (bass guitar, vocals). Itchy Brother performed together until 1982, with James Harrison replacing Martin from 1973 to 1976. The Young brothers and Martin began performing as The Kentucky Headhunters in 1986, adding brothers Ricky Lee Phelps (lead vocals, harmonica) and Doug Phelps (bass guitar, backing vocals) to the membership.

The Kentucky Headhunters are based in Metcalfe County, Kentucky and performed regularly on a radio show in Munfordville, Kentucky called "Chitlin' Time" in the mid-80's. They began performing in 1987 at Picasso's Nightclub in Bowling Green, Kentucky, where they were signed by Harold Shedd of Mercury Records.

With the release of their 1989 debut album *Pickin' on Nashville* via Mercury Records, the band charted four consecutive Top 40 country singles. A second album for Mercury, *Electric Barnyard*, did not do as well commercially, and the Phelps brothers left after its release to form Brother Phelps. Kenney re-joined and Mark S. Orr took over on lead vocals for 1993's *Rave On!!* and a compilation album entitled *The Best of The Kentucky Headhunters: Still Pickin'* before the band exited Mercury. Orr left and Doug Phelps rejoined in 1996 as lead vocalist for the album *Stompin' Grounds*. He also led on the Audium Entertainment albums *Songs from the Grass String Ranch* and *Soul*, as well as *Big Boss Man* and a second compilation, *Flying Under the Radar*, on CBUJ Entertainment. After Kenney's departure, Doug once again became the band's bass guitarist by the release of its next album, *Dixie Lullabies*, in 2011.

The Kentucky Headhunters have released seven studio albums, two compilations, and twenty singles, of which the highest-peaking is a cover of the Don Gibson song "Oh Lonesome Me," which the band took to number 8 in 1990. In addition, the band has won three Country Music Association awards, an Academy of Country Music award and a Grammy Award for Best Country Performance by a Duo or Group with Vocal, won in 1990 for *Pickin' on Nashville*.

The band's members have also participated in several projects involving other artists. Richard Young co-produced some tracks on Flynnville Train's self-titled debut album, which was released on September 11, 2007 by Show Dog Nashville, a label owned by Toby Keith (now part of Show Dog-Universal Music). This album includes the song "Truck Stop in the Sky," which Richard and Fred co-wrote with two of Flynnville Train's members, brothers Brent Flynn and David Flynn. Also in 2007, Greg Martin released a gospel-rock album called *The Mighty Jeremiahs* as a side project. The album features Jimmy Hall and Jeff Beck, plus appearances by members of The Kentucky Headhunters Phil Keaggy, Darrell Mansfield (for whom Martin has previously played), and others. Martin also played for Hall on his 2007 album *Build Your Own Fire*, a tribute album to Eddie Hinton. In 2009, Martin began a side project called Rufus Huff with Chris Hardesty, Dean Smith, and Jarrod England. This side project released an album via Zoho Music in April 2009.

The Kentucky Headhunters, cont'd)



Richard, along with Stan Webb and former MCA Nashville Records artist Marty Brown, wrote Tracy Byrd's 1998 single "I'm from the Country." Brown and the band also recorded the song's demo version. Richard's son, John Fred Young, plays drums in the rock band Black Stone Cherry. The band practices at the same farm house where The Kentucky Headhunters once rehearsed. Blackstone Cherry wrote the number 1 country hit "Stay" which covered by Florida Georgia Line. Blackstone Cherry received an ASCAP award for song of the year.

In 2014 Gibson Guitars released a Greg Martin Collectors Classic Guitar, based on Martin's '59 Les Paul.

The Kentucky Headhunters released a new album in 2014 "Snapshot" .. a compilation that includes 2 unreleased songs.

Chris Carmichael

String Arranger

Americana and Film



Chris Carmichael is a musician and arranger born in San Antonio, Texas on July 6, 1962. The son of an Air Force fighter pilot, Chris moved extensively before taking up the violin while living in Hampton, Virginia. After moving to Bowling Green, Kentucky in 1975, he entered into more formal training - studying violin with Western Kentucky University professor Betty Pease (a former student of Ivan Galamian) for eight years. While in the university environment, Chris also studied music theory, composition, orchestral and chamber performance under teachers; Dr. David Livingston (a former student of composer Roy Harris), Vsevolod Lezhnev, (principal cellist with the Moscow Philharmonic and Pittsburgh Symphony orchestras) and Leon Gregorian (head of Michigan State University's conducting program).

After his formal training, he began a career as a touring musician for various artists in several genres including outlandish entertainers Joe Savage and Jason D. Williams (RCA). After moving to Nashville, Tennessee in the late 1980s, his group Fifteen Strings - a hard rock band - landed a major record deal with Atlantic Records in New York. A few years later, he signed as a staff writer for Warner/Chappell in New York, but remained a Nashville resident.

In the early 1990s, Chris transitioned in to full time studio work and arranging. His orchestral arrangements have been performed by major groups such as the Boston Pops Orchestra. Carmichael's television and radio appearances include the 71st Academy Awards, The Tonight Show, The Academy of Country Music Awards, The Country Music Association Awards, CBS Morning Show, The View, A Prairie Home Companion, and many others.

Arrangements of distinction include the string quartet arrangement of Tim McGraw's "If You're Reading This" which originally aired at the 2007 Academy of Country Music awards show, and later became a single release. His contributions to film soundtracks include Down in the Valley, The Sapphires, and Shrek 2.

In September 2014, Chris Carmichael's string arrangements appeared on 3 of the albums on the Americana top 40 - with Billy Joe Shaver, Chuck Prophet and the debut of Lee Ann Womack's "The Way That I'm Livin'".

Filmography:

Billy: The Early Years(2008) soundtrack [also Andy Stahl, Chris Carmichael, Byron House]

Down in the Valley(2005) [Ed Norton, Chris Carmichael (music arranger, musician)]

Swimmer(2004) Short [Johnny Rutledge (writer, director), Chris Carmichael (original music)]

Separated by Light(2004) [Sai Selvarajan (director, writer), Chris Carmichael(original music)]

Animal Evolve

Neulore

Cello, String Arrangements, Viola, Violin

2014

Hillbillies and Holy Rollers

Jason D. Williams

String Arrangements, Strings

2014

Long in the Tooth (Produced by Ray Kennedy and Gary Nicholson)

Billy Joe Shaver

Strings

2014

Night Surfer

Chuck Prophet

Viola, Violin

2014

The Way I'm Livin' (Produced by Frank Liddell)

Lee Ann Womack

String Arrangements, Strings

2013

Rhythm & Blues (#1 Blues album charts)

Buddy Guy

String Arrangements, Strings

2013

Riverman's Daughter(produced by Malcolm Burn)

The Grahams

Primary Artist, String Arrangements

2012

Hello Cruel World

Gretchen Peters

Viola, Violin

2012

Jesus at the Center: Live (Grammy award for best Gospel album)

Israel & New Breed

String Arrangements, Strings

2012

Temple Beautiful

Chuck Prophet

Cello, Violin

2012

The Essential Martina McBride

Martina McBride

Fiddle

2012

Tuskegee (Produced by Tony Brown - US Billboard 200 # 1 album & Billboard Country album)

Lionel Richie (Platinum Record - his 3rd)

String Arrangements, Strings

2011

The Sound of a Million Dreams

David Nail

Strings

2010

Once Around

The Autumn Defense

Cello, Engineer, Guest Artist, Strings, Viola, Violin

2010

Rain on the City

Freedy Johnston

Strings

2010

Sparkle City

David Ball

Strings

2009

Townes (Grammy award winning Best Contemporary Folk album)

Steve Earle

Strings, String Arrangements

2009

Leap of Faith (#2 Top Blues album)

Seth Walker

Arranger, String Arrangements, Strings

2009

Freedom

Mandisa

Cello, Viola, Violin

(Grammy nominated Best Contemporary Gospel album)

2008

Bucket

Mando Saenz

Bazouki, Cello, Dulcimer, Fiddle, Glockenspiel, Main Personnel, Mandolin, Strings, Ukulele, Viola, Violin

2008

Countrypolitan

Jeffrey Steele

Strings

2008

Damn Right, Rebel Proud

Hank Williams III

Fiddle, Main Personnel

2008

Grandpa Walked a Picketline (Produced by Chris Stamey)

Otis Gibbs

Fiddle

2008

Hank III Collector's Edition

Hank Williams III

Fiddle

2008

Hinges (Produced by R.S. Field)

Matt Poss

Bouzouki, Fiddle, Mandolin

2008

Jet Black & Jealous

Eli Young Band

Strings

2008

Mockingbird (Produced by Buddy Miller)

Allison Moorer

Main Personnel, String Arrangements, Strings

2008

Rare Child

Danielia Cotton

Cello, Viola, Violin

2008

Some Unfinished Business, Vol. 1

Walter Hyatt

Cello, String Arrangements, Viola, Violin

2008

Sugarbird (Produced by Colin Linden)

Paul Reddick

Strings

2008

Trouble in Mind

Hayes Carll

Violin

2007

A Hundred Miles or More: A Collection

Alison Krauss

Cello, Main Personnel, Viola, Violin

2007

Draw the Curtains

Will Hoge

Fiddle, Main Personnel, Strings

2007

Flynnville Train

Flynnville Train

Member of Attributed Artist, Strings

2007

Gamblin' House (Produced by Ray Kennedy)

Malcolm Holcombe

Cello, Viola

2007

Luminous

Jennifer Niceley

Cello, String Arrangements, Viola, Violin

2007

Sister Moon

Gypsy Switch

Arranger, Strings

2007

Soap and Water

Chuck Prophet

Strings

2007

The Autumn Defense (Pat Sansone and John Stirrat of the band Wilco)

The Autumn Defense

Cello, Guest Artist, Strings, Viola

2007

The Moonshine Sessions

Philippe Cohen Solal

Strings

2007

The Trumpet Child

Over the Rhine

Additional Personnel, Cello, Viola, Violin

2007

Topaz City

Max Stalling

Fiddle, Mandolin

2007

Viridian (Produced by Doug Lancio)

The Greencards

Arranger, Performer, String Arrangements, String Quartet, Strings

2006

Americanitis

Will Kimbrough

Cello, Viola, Violin

2006

Country Super Hits, Vol. 1

Jim Lauderdale

Fiddle, String Arrangements

2006

Getting Somewhere (Produced by Steve Earle)

Allison Moorer

Main Personnel, String Arrangements, Strings

2006

Mr. Lemons

Glen Phillips

Strings

2006

People That I'm Wrong For

Warren Zanes

Strings

2005

Fine Upstanding Citizen

Maia Sharp

Viola, Violin

2005

Honeysuckle Sweet (produced by Gary Nicholson)

Jessi Alexander

Arranger, Strings

2005

John Davis (produced by R.S. Field)

John Davis

Main Personnel, String Arrangements, Strings

2005

No Dark in America

Rosco Gordon

Cello, Strings, Viola, Violin

2005

Palmhenge

Johnny Hickman

Cello, Fiddle, String Arrangements, Viola, Violin

2005

The Definitive Collection

Allison Moorer

Arranger, Conductor, Main Personnel, Violin

2004

Beautiful Dreamer: The Songs of Stephen Foster (Grammy award winning Best Traditional Folk album)

Strings, String Arrangements

2004

2:30am

Kevin Montgomery

Strings

2004

Freewheeler

David Ball

Composer, Guitar (Electric)

2004

One Moment More (Produced by Steve Buckingham)

Mindy Smith

Cello, Viola, Violin

2004

Sing Me Out

Kate Campbell

Cello, Fiddle, Glockenspiel, Harmonium, Main Personnel, Mandolin, Pipe, Ukulele, Unknown Contributor Role, Viola, Vocals (Background)

2004

Small Town Gone (produced by Jim Brock)

Chris Cook

Violin

2004

The Portable Kate Campbell

Kate Campbell

Fiddle, Main Personnel, String Quartet, Strings, Violin

2004

The Revolution Starts...NOW (Grammy Award winning Best Contemporary Folk album)

Steve Earle

Arranger, Conductor, Viola

2004

Tumblers and Grit (Produced by R.S. Field)

Chris Richards

Main Personnel, Mandolin, Strings

2003

Jubilee

Bonepony

Cello, String Arrangements, Viola, Violin

2003

Steve Conn

Steve Conn

Cello, Fiddle, String Arrangements, Viola, Violin

2002

Daydreams

Joe Pisapia

Arranger, Strings

2002

Freedom's Child (Produced by R.S. Field)

Billy Joe Shave

Fiddle

2002

Home Away

Will Kimbrough

Cello, Viola, Violin

2002

Lovesick, Broke & Driftin'

Hank Williams III

Fiddle

2002

Miss Fortune (Produced by R.S. Field)

Allison Moorer

Conductor, Fiddle, String Arrangements, Strings, Violin

2002

New Connection (Produced by R.S. Field)

Todd Snider

String Arrangements

2001

Amigo

David Ball

Fiddle

2001

Catchall

Swag

Strings

2001

Thus Always to Tyrants (Produced by R.S. Field)

Scott Miller & the Commonwealth

Strings

2001

Van Zant II

Van Zant

Strings

2000

The Hardest Part (produced by Kenny Greenberg)

Allison Moorer

Fiddle

2000

Wrong Rite of Passage

Pat Haney

Mandolin, Violin

1999

#447

Marshall Crenshaw

Fiddle, Viola, Violin

1999

Texas Plates

Vince Bell

Strings

1998

Brother to Brother

Van Zant

Strings

1996

220

Phil Keaggy

Fiddle

1996

Miracle of Science

Marshall Crenshaw

Cello, Violin

1996

Jigsaw Heart (Produced by Colin Linden)

Eden Brent

Cello, Engineer, String Arrangements, Strings, Viola, Violin

Various other Platinum and Gold record credits

2010

Speak Now

Taylor Swift

Composer, String Arrangements, Strings

(6 x platinum)

1997

Evolution

Martina McBride

Fiddle

(3 x platinum)

2006

White Trash with Money

Toby Keith

Fiddle

(over 1 million sold)

2007

Tim McGraw String Quartet Arrangement / Viola

Let It Go

(Over 1 million sold)

2004 Shrek 2 (soundtrack)

String arrangement on Changes with David Bowie & Butterfly Boucher

(Over 2.5 million sold)

2004

MMHMM

Relient K

Additional Personnel, Viola, Violin

(Over 800,000 sold)

2009

Battlefield

Jordin Sparks

Strings

(Over 600,000 sold)

1998

No Place That Far

Sara Evans

Fiddle

(Over 500,000 sold)

2008 Tim McGraw Greatest Hits 3

(over 500,000 sold)

2013

Love Is Everything

George Strait

Strings and String Arrangement

(over 500,000 sold)

Byron House

Bassist/Record Producer

Americana Award Nomination for Band Of Joy



What do Emmylou Harris, Dolly Parton, Sam Bush, Jerry Douglas, Robert Plant, and Jorma Kaukonen all have in common? For one thing, they are among the most respected musicians and artists in American popular music over the last four decades. For another, they have all at one time or another sought out the services of Byron House, currently one of Nashville's—and the country's—hardest working bass players, both in the studio and on the road.

Versatile, tasteful, unique, spontaneous and, most of all, musical—these are the words most commonly used to describe Byron's bass playing. But it was banjo that first inspired him to seriously pursue a musical career. His musical path got off to an auspicious beginning, when, at age 11, he met and jammed with Sam Bush, who was already a world-class mandolinist and fiddler who had only recently formed the groundbreaking New Grass Revival.

At age 17, after 7 years of honing his banjo chops (he also dabbled in guitar, dulcimer, trumpet, bassoon, percussion, piano and other instruments), Byron switched to bass, after hearing Jaco Pastorius' revelatory bass work on Weather Report's *Heavy Weather*. "I heard his playing," Byron says, "and I realized what that instrument could do; not only play the more traditional supportive role, but also add harmony lines in a way that would not only support the melody and the other instruments but also serve as a catalyst to the other players. Yet it was so subtle and carefully played. I went home and did some woodshedding for a year, playing his records over and over."

In the mid-1980s, Byron left his hometown of Bowling Green, Ky., and relocated to Nashville, opening up a new universe of musical possibilities. He was soon working steadily with Foster & Lloyd, and his reputation quickly spread through Music City. In addition to Parton, Harris, Kaukonen and Douglas, Byron has performed or recorded with Buddy and Julie Miller, Nitty Gritty Dirt Band, Linda Ronstadt, Jim Lauderdale, Dixie Chicks, Nickel Creek, Jimmie Dale Gilmore, Shelby Lynne, Clay Walker, Al Kooper and Grateful Dead lyricist Robert Hunter, to name a few. He was honored with a Grammy nomination in 2005 for his work on Mark O'Connor's 30-Year Retrospective.

In 1999, almost 30 years after that first jam session with Sam Bush, Byron's musical career came full-circle, when he landed the enviable bass gig in Bush's prolific touring band. "Byron is the first choice for the upright acoustic bass," Bush says. "He also plays just as well on the electric and fretless, which makes him as versatile as he is accomplished. With Chris Brown on drums and Byron on bass, I have a rhythm section that allows for limitless possibilities; we can play every musical genre, from reggae to bluegrass to rock. He is also a good friend and understands that being a road musician means being able to get along with your players. Byron is the best."

Many other musicians are quick to sing Byron's praises. "Working with Byron House is an incomparable musical experience," Kaukonen says. "He brings so much with him when he comes. Whether you need upright, fretless or electric bass, playing with him makes you feel as if he has always been in your band and that you would be lost without him. As if that weren't enough, you can count on him for background vocals. He is a consummate professional as well as an intuitive player. I am proud to call him a friend and a peer!"

In 2009, Byron House recorded the album, *Band Of Joy*, with Robert Plant (Led Zeppelin), and toured with Robert Plant and the Band of Joy. The album was nominated for two Grammy Awards, including Best Americana Album

Curtis Burch

Grammy Award winner

Newgrass music originator

Born in Montgomery Alabama, Curtis Burch learned to play guitar from his father at the age of 10. Growing up they had a family band that included his brother Ricky. As a teen Curtis sat in with the Stanley Brothers, Jim & Jesse McReynolds & the Osborne Bro's. Burch joined and left the Bluegrass Alliance in 1971 to form New Grass Revival with bandmates Sam Bush, Courtney Johnson and Ebo Walker. Moving to the area around Sam Bush's hometown of Bowling Green, Ky, New Grass Revival added John Cowan on bass and vocals in 1974. Curtis stayed with New Grass for 10 years, putting out 6 albums and touring worldwide with many notable performers including Leon Russell, John Hartford, Buddy Emmons, Vassar Clements, Chuch Cochran, Garth Fundis, Rich Adler, Ronnie Dunn, Willie Nelson, John Starling with Lowell George and Bill Payne of Little Feat, Tut Taylor, Norman and Nancy Blake, and Kenny Malone. New Grass Revival is recognized for originating the music genre known worldwide as newgrass music.



In 1993 Jerry Douglas & Tut Taylor produced "The Great Dobro Sessions" featuring Jerry, Tut, Mike Aldridge, Josh Graves, Rob Icks, Oswald Kirby, Stacy Phillips, Sally Van Meter, Gene Wooten and Curtis Burch. This recording won a "Grammy" in 1995 and also won "Instrumental Recording" and "Event of the Year" at the 1995 IBMA in Louisville Ky.

Also that same year Curtis & Tut Taylor were invited to the Dobro Fest. in Slovakia. Curtis returned in 1997 to be awarded the "John Doprera Award for Achievement and excellence in the art of Dobro playing."

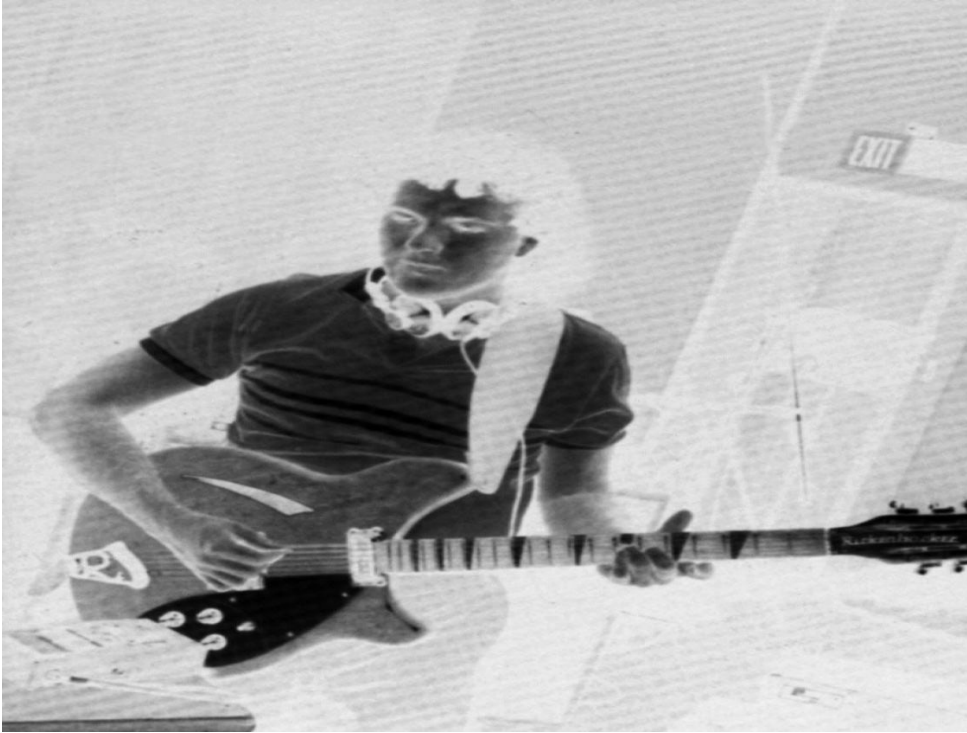
In 1996, 1997, 1998, 2005 & 2006 he was an instructor at Steve Kaufman's guitar camp at Maryville, Tn. college. And also at the 2005 Rocky Grass Academy in Lyons, Colo.

Curtis recorded with Norman Blake on the sound track CD for the movie "O' Brother Where Art Thou"? which won 5 "Grammys".

Bill Lloyd

Songwriter/Performer/Producer

Foster & Lloyd



Born in Kentucky in 1955, Lloyd moved frequently as a child, following his military father around the world. He began writing songs at an early age, and after studying at Western Kentucky University for awhile, he dropped out and moved to Nashville in 1982. After being teamed with Radney Foster as a songwriting pair, the two wrote the hit “Since I Found You” for the Sweethearts of the Rodeo. Offered a performing contract by RCA, Foster & Lloyd jumped at the opportunity and released their debut album in 1987.

The self-titled LP sparked three country hits, “Crazy over You,” “Sure Thing,” and “What Do You Want from Me This Time?,” and the duo continued performing until 1990. Foster then moved on to a solo career, and Lloyd, who had released an album of some decidedly rock-oriented mid-’80s demos as *Feeling the Elephant* in 1987, played guitar on albums by Ricky Van Shelton, Al Kooper, Kim Richey, Marshall Crenshaw, and Steve Earle. In 1994, he also recorded his first proper solo album, *Set to Pop*. *Standing on the Shoulders of Giants* followed five years later.

Lloyd’s diverse musical activities include working as a producer (ranging from Carl Perkins to MTV reality show indie-rockers, *The Secret*), a session player (from Brit-pop icons like Ray Davies of The Kinks and Glenn Tilbrook of Squeeze to country legends like Buck Owens and Steve Earle), a sideman (Poco, Marshall Crenshaw and with Cheap Trick when they perform *The Beatles Sgt. Pepper* with orchestra) and as a songwriter (with songs cut by Trisha Yearwood, Martina McBride, Sara Evans, Keith Anderson, Hootie and the Blowfish and many more).

He has recorded a string of critically acclaimed solo records that blend his melodic power pop sensibility with finely tuned song craft. During his three-year stint as the Stringed Instrument Curator at The Country Music Hall of Fame and Museum, he created the quarterly series *Nashville Cats*, that he continues to host. He’s the music director for the First Amendment Center in Nashville. He also organized and plays in Nashville’s high concept cover band, *The Long Players* recently profiled on NPR’s *All Things Considered*.

Lost River Cave

Cavern Nightclub

Billboard's "place to be" in the 1930's



During the simmering summers of the 1930s, folks in Bowling Green headed to Lost River Cave's 'natural air conditioning' to escape the heat. By the late 1930s, the cool cavern had grown into a hot-spot, a truly underground nightclub, touted nationally in Billboard magazine as "the place to be" .. at the time America's only air conditioned nightclub.

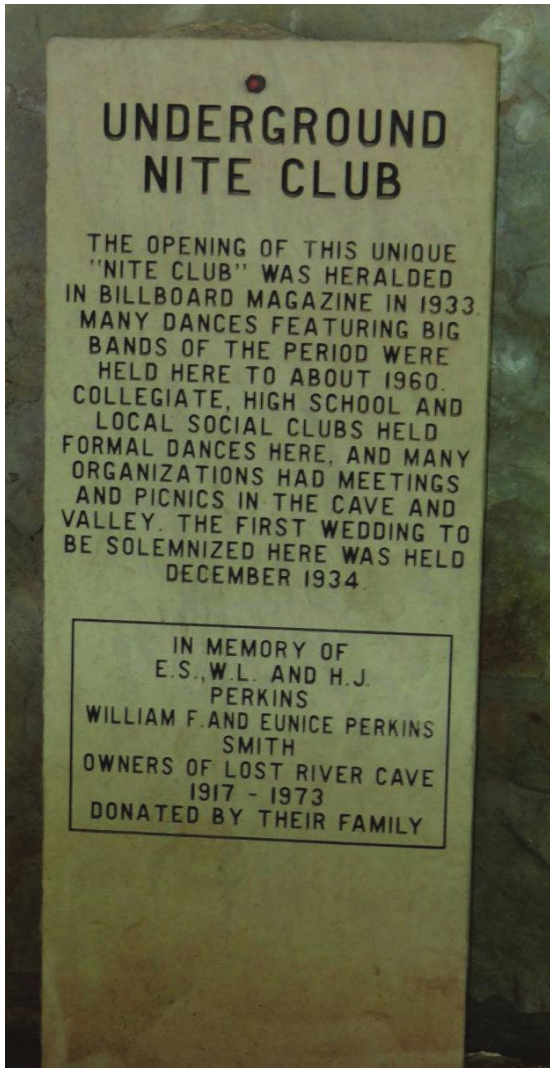
"According to an original road sign, the cave was called the 'Cavern Nite Club,'" said Rho Lansden, Lost River Cave's first

and only executive director. "The Cavern Nite Club was operated from 1934 through 1949 by Jimmy Stewart, a Bowling Green businessman, as a tourist attraction. The underground night club was a stop on the big band tours, with well-known entertainers such as Francis Craig and his NBC Orchestra, and Dinah Shore performing. You could purchase a 'deluxe ice,' a bowl of ice for \$2 in the '30s and '40s. Under the ice was a half-pint of Yellow Stone whiskey," Lansden said. "In 1939, the Cavern Nite Club was named as the only air conditioned night club in the country by Billboard magazine."

In 1934, the cave celebrated the first of its many weddings. Bowling Green social clubs held elegant formal dances to big bands. High schools held proms. Dancing to big band sounds, swing, and jitterbug, the subterranean party ended with the arrival of the Sixties.

The unique venue opened in 1933, hosting dances and big bands! Amazingly, you can still go and dance today. One of the world's natural wonders .. Ripley's Believe It Or Not named Lost River as the shortest and deepest river in the world. Lost River Valley is a National Archaeological site and a National Historic Site. Lost River Cave provided shelter to Native Americans inside its massive natural opening for thousands of years. In the 1790s, Europeans settled the area and built a mill inside the cave entrance that operated for over a century. It was the only known cave mill operation in the world.

During the Civil War, John Hunt Morgan led his Confederate raiders behind enemy lines to wage war, burning the railroad depot at South Union, Kentucky in the fall of 1861, then hiding out in Lost River Cave as Yankee troops searched for them. A year later 44,000 Union soldiers camped at Lost River before heading south to Nashville and the Battle of Stones River.



Following the war, outlaw Jesse James and his gang were believed to have sought refuge in the cave after robbing the Southern Deposit Bank in Russellville, Kentucky on March 18, 1868. A Bowling Green doctor told his wife he had been kidnapped and taken to the cave to treat an injured gang member by Jesse James himself.

In 1933 an underground nightclub operated in the cave, and people came to dance to the big bands of the time. One of the significant places of interest for the beginnings of what has become known as Americana music.

Lost River Cave is owned jointly by Western Kentucky University and Friends of Lost River, a non-profit organization that works towards preservation of the cave.

Sources: <http://gypsyjournalrv.com/2014/04/lost-river-cave/>

http://www.geocaching.com/geocache/GC2E3FB_lost-river-cave-and-valley-earthcache

http://en.wikipedia.org/wiki/Lost_River_Cave

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The Quonset

700 Seat Auditorium

Americana Music Venue

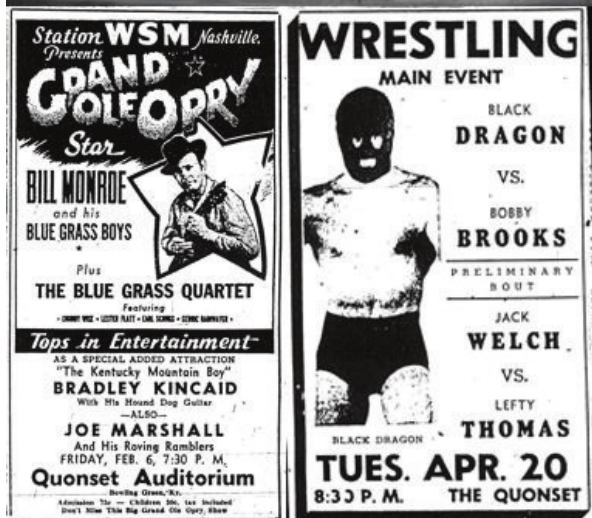


Chuck Berry, Bobby Blue Bland, James Brown, Ray Charles, Fats Domino, Mahalia Jackson, Etta James, B.B. King, Patty LaBelle, Little Richard Penniman, Ike and Tina Turner, T-Bone Walker, Jackie Wilson. Cowboy Copas, Bill Monroe, Hank Snow, Pee Wee King and Ernest Tubb. All went on went on to become great Americana artists in the fields of rock n roll, R&B, gospel or country music. Together they form a link in Bowling Green's history: They all played to local crowds at what was the Quonset Auditorium, which was demolished in October 2003 by Bowling Green Municipal Utilities for a water treatment plant expansion.

Two half-moon-shaped metal buildings sat at the corner of Old Louisville Road and U.S. 31-W By-Pass. The larger, for the last three decades the home of Bale Tire & Auto Center, was from its 1946 construction until 1959 probably the most popular venue for music, wrestling and other events in Warren County. As such, the Quonset Auditorium served as a historic cultural crossroads in popular music and local civil rights history, a significant place of interest for Americana Music.

Three members of the Bowling Green band Joe Marshall and his Rovin' Ramblers built the Quonset Auditorium in fall 1946. Brothers Joe and Kenny Marshall, Floyd Dunn and their fellow musicians played earlier shows at the National Guard Armory. When it burned down, the band looked for another place to perform.

The Marshall's and Dunn first pitched a tent on Eighth Avenue for the summer; Cab Calloway played there, and some Grand Ole Opry stars, Marshall told the folklife festival audience. When a summer storm blew off the top, they dubbed it the Open Air Arena and kept playing. But by October it got too cold to continue. So Floyd and Kenny and I decided at that time there might be a little money in this thing, Marshall said. Believe it or not, the bank trusted us with \$10,000, and we built the Quonset. Quonset huts are named for the naval base at Quonset Point, Rhode Island, where 160,000 of them were manufactured as quick-to-assemble buildings for the military during World War II.



They opened the Quonset Auditorium in the fall of 1946, but didn't start advertising it until the following year, Marshall said. Soon wrestling matches and roller skating filled the 700-seat auditorium, and they rented it out to the Mormon Church every Sunday. Marshall and the Rovin' Ramblers played weekly at the Quonset Auditorium. But soon local black music promoter Upton Roundtree began booking bands. It soon became known as the Most Happening Place in Town, hosting a wedding, roller skating and union meetings as well as musical acts. It was open for anybody, Marshall said. If you had \$25 you could rent the Quonset one night and have what you wanted to have. Before the federal interstate highway system was inaugurated in 1965, U.S. 31-W was part of the main north-south route known as Dixie Highway, according to Ridingtons research. Along that road ran the postwar tour circuit of many R&B, gospel and country music acts. For country stars, the Quonset Auditorium was a prime stop on their road to Nashville, and for black performers it served as a bridge between the white community and theirs. Its position not only on Dixie Highway but at the edge of

Bowling Greens historically black Shake Rag neighborhood made it an early focal point for racial integration in Bowling Green, Ridington found. A small side door, bypassing the hamburger restaurant that filled the front section of the Quonset Auditorium, served as the segregated black-only entrance. But big names like Ray Charles were enough to attract a mixed crowd; in a reverse of the usual situation, whites would pack the small balcony. Eventually, even this separation dissolved: By the mid-1950s, musicians recalled, it was accepted for black and white players to share the stage at the Quonset, even if they had to spend the night in separate hotels. Joe Marshall's band teamed up with the black House Rockers to form the first permanently integrated band in the region. Wrestling played a much larger role in the auditoriums popularity than Ridington brought out, but that's understandable because its practically impossible to track down traveling ex-wrestlers from half a century ago, Marshall said. The Marshall brothers, who bought out Dunn's interest in the building several years before, closed down the auditorium in 1959 around the time they got married and stopped touring regularly, Marshall recalled. They sold it in 1963.

The Quonset has earned a place in history and is the subject of a documentary film by Amber Ridington, "Rovers, Wrestlers & Stars," on Kentucky Educational Television.

Upcoming Airdates:

KETKY: Sunday, November 23 at 4:30 am EST

KETKY: Tuesday, November 25 at 11:30 am EST

KETKY: Thursday, January 1 at 7:00 pm EST

Video Trailer:

<http://vimeo.com/15406413>

Sources:

<https://wkunews.wordpress.com/2010/09/24/quonset/>

http://www.bgdailynews.com/quonset-hut-has-lively-storied-past/article_1f65a423-8d59-55c2-a62c-6ebdc358da1b.html

http://www.academia.edu/1477271/History_Worth_Preserving_The_Quonset_Auditorium

Picasso's Night Club

Americana Music Venue

In April 1983, musician and promoter Kenny Lee Smith partnered with the owners of Mariah's Restaurant, David Sears and Rick Kelly to launch a new nightclub right off downtown Bowling Green's Fountain Square: Picasso's.

Originally opened as a venue to present the Ken Smith Band and New Grass Revival, the 200 seat venue quickly expanded as a stage for significant Americana Artists who went on to world wide fame. New Grass Revival, Foster and Lloyd, The O'Kanes, Chris Hillman and Desert Rose, The Kentucky Headhunters, Bela Fleck and Banjo Jazz, Chris Carmichael, Tommy Womack, Government Cheese, John Cowan, Byron House, Jonell Mosser, Al Kooper, John "Juke" Logan, Jimmy Hall, Webb Wilder, Southern Culture On The Skids and many other significant Americana artists performed at Picasso's.

In 1985, Picasso's was named #1 nightclub in Bowling Green by the Louisville Scene.

picasso's # 1

In the February issue of the international magazine- *GUITAR for the Practicing Musician*- "Reader's Choice Awards" issue (now on sale) **Picasso's Nightclub of Bowling Green, KY.. is rated as the Number 1 Nightclub in Secondary Markets** (markets under 3 million population)!!

The results are as follows:

1. **Picasso's / Bowling Green, KY**
2. Night Moves/ Memphis, TN
3. Lost Horizon/ Syracuse, NY
4. Louie Louie / Birmingham, AL
5. Sunset Grill / Tulsa, OK
6. Stone Pony / Asbury Park, NJ

In all Major and Secondary Markets combined, the results are as follows:

1. **Jimmy's / New Orleans, LA**
2. **Picasso's / Bowling Green, KY**
3. Cotton Club / Atlanta, GA



In 1987, Picasso's was seen on The Nashville Network - Foster and Lloyd Live Video/ In 1988, Picasso's was seen on M-TV - Government Cheese video/ the first nightclub to be featured on both networks.

In 1989, Picasso's was selected as Best Nightclub in the US (secondary markets under 3 million) and finished 2nd in the category of Best Nightclub in all markets, by GUITAR magazine.

Picasso's closed in Nov. 1992,

and became part of the expanded Mariah's Restaurant.

Excerpts from soon to be published book: "Picasso's: A Musical Journey"





The Capitol Arts Theater

800 Seat Auditorium

Americana Music Venue

Known as the Columbia Theatre in the 1890s, the building was originally a vaudeville house. In the 1930s, it was redesigned as a movie house and renamed Capitol Theatre. The theatre doors were closed in 1967 after showing movies for over three decades. The building sat vacant for over 10 years and in 1977 was purchased by a group of citizens formerly known as the Bowling Green-Warren County Arts Commission. The Capitol Arts Center was reopened in September 1981 after a \$1.3 million renovation project. It retains the Art Deco style and decor of its 1930s renovation.

Many significant Americana artists have performed and continue to perform at the Capitol Arts Center

Sources: http://en.wikipedia.org/wiki/Capitol_Arts_Center



The Warehouse at Mt Victor

300 Seat Special Events Venue

Americana Music Venue

Located at 2539 Mt. Victor Lane. Bowling Green, Kentucky, also the home of Michelle Deaton Catering, the Warehouse at Mt Victor can accommodate seating up to 300 with an outdoor area available for use. Every month Americana Artists appear in concert. Billy Joe Shaver, John Cowan, Chris Knight, Todd Snider and many other Americana artists have appeared in concert.

HISTORY MUSEUM

LOCATIONS TO CONSIDER

1. Develop an attraction at Lost River

Lost River Cave is already a major Tourist Attraction with music history.

Cavern Nightclub still exists, whereas other historical Americana venues are gone

IDEA: could be the Quonset Auditorium re-imagined to tie in with BG KY History

IDEA: Alternate Design would be a Museum(in the line of the Corvette Museum only with a Music theme)

2. Develop an attraction at the currently unoccupied Mariah Moore House

The Mariah Moore House is the oldest standing brick building in Bowling Green and is listed on the National Register of Historic Places. The structure that was Picasso's is now part of the building. Sam Bush and New Grass Revival performed there. The structure is part of Bowling Green being the birthplace of Newgrass music.

IDEA: could have a performance area based on Picasso's

Also a full service restaurant w/ meeting rooms that could be exhibit rooms/gift shop/etc.

Is in the TIF District

From WBKO news: The owner of the building, American Equity, has not spoken publicly about set plans for the building, but the community has high hopes.

3. Re-purpose the Capitol Arts Theater as an Americana History venue

800 seat performance theater Historical Place designation now managed by SkyPAC

When New Grass Revival reformed with Bela Fleck, they did their first show at the Capitol

DOWNSIDE: minimal room for exhibits associated with Museum use .. if Mariah's was developed however, could be a tie-for special Americana performance events.

4. Build an Americana Museum next to the Corvette Museum

I-65 visibility and ease of access is a plus would be close to Corvette Amphitheater

Downside: no real music history at the location .. however the Bluegrass Museum in Owensboro is in a new structure .. not one with history.