

## MUSIC

# Dylan blew Music City borders

**'Nashville Cats' shows city is more than country**

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When Bob Dylan came to Nashville during the 1960s to record *Blonde on Blonde* and three other albums, he helped create the city's reputation as a recording center for more than country music.

"People took a second look after the Dylan recordings, and they realized how good the players were," says Pete Finney, guest curator for *Dylan, Cash, and the Nashville Cats: A New Music City*, a new exhibit at Nashville's Country Music Hall of Fame and Museum.

The exhibit traces how Dylan's presence, and his friendship with Johnny Cash, led to other folk and rock acts, from Neil Young to Paul McCartney, making records in Nashville during the '60s and early '70s. A related two-CD set, due for release this summer, will include an unreleased version of Dylan's *If Not for You*, plus tracks from McCartney, Young, The Byrds, Simon & Garfunkel, Leonard Cohen and others.

*Nashville Cats* runs through Dec. 31, 2016.



**Broadening audiences:** Randy Scruggs, Earl Scruggs, Bob Dylan and Gary Scruggs played together in Carmel, N.Y., in 1972. Dylan's interactions with Nashville-based musicians such as Scruggs and Charlie Daniels helped broaden their audiences and their opportunities. Earl Scruggs, for instance, also featured prominently in the Nitty Gritty Dirt Band's 1972 album, *Will the Circle Be Unbroken*.

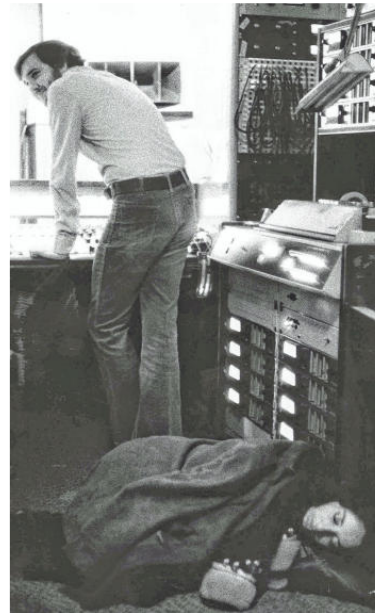


**Paul-approved:** Paul McCartney sat with audio engineer Ernie Winfrey at Soundshop studio in 1974. He recorded *Sally G* and *Junior's Farm* in Nashville.



**Country and more:** In 1971, after taping ABC's *The Johnny Cash Show*, Neil Young went to Quadrafonic Studios and recorded his biggest hit, *Heart of Gold*. "It was a country music show, but ol' John loved singer-songwriters," Putnam says.

PHOTOS COURTESY OF THE COUNTRY MUSIC HALL OF FAME AND MUSEUM



**Opening doors:** Joan Baez took a nap at Quadrafonic Studios while producer and studio owner Norbert Putnam stood nearby. "She was the first big act to come into Quad Studios," where she recorded *The Night They Drove Old Dixie Down* in 1970, Putnam says. "My phone started ringing off the hook, and that's how I became a producer." Soon, Putnam was producing Dan Fogelberg and Jimmy Buffett, while the likes of Neil Young and Joe Walsh and the James Gang booked time at Quad. "Quad became the oasis for pop-rock in Nashville," Putnam says.



**Distinct sound:** Charlie McCoy used a Hohner Chromonica to get the harmonica sound on Simon & Garfunkel's *The Boxer*. Bob Johnston, who produced *The Boxer*, was Dylan's producer and persuaded the singer to record in Nashville after McCoy played guitar on *Desolation Row*.

**Western style:** Dylan has worn Western-cut clothing onstage, such as a jacket made by Nashville designer Manuel and a velvet tie. "Even though Dylan might not record here anymore, some of the influences are still there," museum editor Michael Gray says. "He still uses Nashville musicians, he still wears stage clothes that have country or Nashville connections."

