

# “GEORGIA ON MY MIND”

Assessing the potential for music heritage tourism in Georgia.

by

EMILY ANNE LABORDE

(Under the Direction of Professor James Reap)

## ABSTRACT

Music is an integral part of human life and unique form of creative expression. Music is also considered a form of intangible culture by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), and identified as in need of protection. To protect the intangible is a difficult task, one of the solutions being promotion and celebration of cultural practices, like music and other performing arts, through tourism. The tourism industry has been steadily growing in the United States since the 1950s and continues to do so. The state of Georgia has produced a unique and lengthy list of nationally important musicians, styles of music, and legendary venues and sites that serve as the physical representations of the developmental history of music in Georgia. Currently there is no unified “brand” for music tourism in Georgia and this thesis will illustrate the potential and need for a cohesive music heritage trail.

INDEX WORDS: Heritage Tourism, Georgia, Music History

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## **CHAPTER 1**

### **Introduction**

The overarching goal of this thesis is to identify the potential for a Georgia Heritage Music Trail and determine how such a program should be managed. In order to do this, the thesis must consider Georgia's music heritage, previous music heritage programs in Georgia, and examine other similar programs for inspiration and direction. Currently there is no Georgia heritage music trail or state-wide music heritage program, but this thesis argues that the resources found in Georgia are indeed significant and should be organized together in a cohesive music heritage program. Examining other music heritage programs and interviews with key members of the tourism and music industries within Georgia this thesis argues that the most effective way to achieve a heritage music trail is to create a unique self guided heritage tour throughout the state of Georgia that would be supported by a non-profit organization.

### **Background**

Music is an integral part of human life and unique form of creative expression. It is also considered a form of intangible culture by the Convention for the Safeguarding of the Intangible Cultural Heritage<sup>1</sup>; it is identified as in need of protection. To protect the intangible is a difficult task and one of the only solutions is to promote and celebrate these cultural practices, like music, crafts, and performances through the tourism industry. The tourism industry has been steadily

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<sup>1</sup> UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 2003  
<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00006> Accessed June 2012

growing in the United States since the 1950s and continues to do so, and is the second largest industry in the country. In the state of Georgia, the tourism industry is equally significant, as it is second only to the Agricultural industry.<sup>2</sup> The state of Georgia has produced and fostered a unique and lengthy list of nationally important musicians, styles of music, and historic venues and sites that serve as the physical representations of the developmental history of music in Georgia. Currently there is no unified “brand” for music tourism in Georgia and this thesis will illustrate the need for a cohesive heritage music trail. This heritage music trail will serve as an economic enhancement tool, educational tool, and vehicle for recreation and leisure for visitors and residents.

### **State of Current Research**

The literature relevant to this thesis’ subject exists in several subject areas: material related to cultural heritage tourism, American music history, and impacts of arts tourism, promotional material for heritage tourism venues and or trails. The following is a brief literature review that describes the source material used and the stances the authors take.

#### *Cultural Heritage Tourism*

Cultural tourism began to be recognized as a distinct category in the late 1970s when tourism marketers and researchers realized that some people traveled specifically to gain a deeper understanding of the culture or heritage of a destination. The purpose of this thesis is to asses the potential in Georgia for a heritage music trail initiative and therefore examining the

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<sup>2</sup> Georgia Department of Economic Development and the Georgia Department of Natural Resources' Historic Preservation Division. Georgia Tourism Handbook. A How-To-Guide for Georgia. March 2010 <http://www.georgia.org/industries/Tourism/Pages/Tourism-Product-Development-Team.aspx> Accessed April 2012

literature of cultural heritage tourism is significant. Bob McKercher and Hilary duCros illustrate the unique and often conflicting sides to cultural tourism in their book, Cultural Tourism: The Partnership between tourism and cultural heritage management<sup>3</sup>. Understanding the dichotomy of cultural tourism is of importance to this thesis because in order to be successful, the resources must be promoted and “consumed” by the public, and yet must be preserved as a cultural resource. The authors illustrate the delicate balance between cultural consumption and preservation of the resource. The chapter entitled “Intangible Heritage and Its Management” is especially pertinent to this thesis as music, songs, lyrics, and performances are all forms of intangible culture. This chapter states that intangible heritage is traditional culture, folklore, or popular culture that is performed or practiced with close ties to place.<sup>4</sup> Utilizing the setting of intangible culture is important for intangible heritage is intrinsically linked to a place or context and removing it from its context can affect its authenticity. These statements provide excellent support for a heritage trail because it interprets the resource as close to the original context as possible. With the rise in popularity of cultural tourism, private firms have been created to assist heritage tourism efforts in promoting their resources while maintaining its authenticity. Gail Lord, of Lord Cultural Resources is a leader in this area<sup>5</sup>. She has written a number of articles on specific cultural tourism issues, like understanding the power of cultural tourism and technology for cultural tourism<sup>6</sup>. There are also several articles that have been published regarding the history of cultural tourism, citing The Grand Tour of the 19<sup>th</sup> century as the catalyst

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<sup>3</sup> Bob McKercher and Hilary du Cros. Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management. The Haworth Press, Inc. NY. 2002. Reprinted by Routledge Taylor & Francis Group. NY. 2010

<sup>4</sup> McKercher and duCros pg 83

<sup>5</sup> Gail Lord, Co-President and founder of Lord Cultural Resources. Biography [http://en.lordculture.com/team/Gail\\_Dexter\\_Lord.htm](http://en.lordculture.com/team/Gail_Dexter_Lord.htm). Accessed June 2012

<sup>6</sup> Articles and presentations by Lord Cultural Resources. <http://en.lordculture.com/publications/articles.htm>. Accessed June 2012

to the modern cultural tourism movement. John Tower of the University of Birmingham, studies the Grand Tour from the perspective of tourism studies. Tower suggests that the Grand Tour helped develop the tourism into the formalized industry we know today.<sup>7</sup>

### *American Music History Sources*

There are several resources documenting the developmental history of American music. These resources proved to be crucial to this thesis as it needed to provide significant histories for each case study presented as well as a thorough overview of the music history in Georgia. The publication of American Roots Music<sup>8</sup> by Rolling Stone in 2001 has been extremely useful in research for this thesis. The source is a compilation of articles written by music scholars documenting the evolution of each American music genre including the Blues, country, African American gospel, and rock and roll. There are other more specific sources in this subject such as Martin Scorsese presents The Blues.<sup>9</sup> This source is a compilation of essays and articles but all are focused on the development and history of The Blues. This resource was integral in writing the Mississippi Blues case study and provided some contextual information for the Georgia music history section, as it included some of Georgia's early blues and jazz musicians.<sup>10</sup> There are some resources that specifically relate to Georgia music that are extremely significant as well. This thesis utilized a number of books and articles in order to discuss the history of the Southern Rock movement in Georgia, the beginnings of College Rock in Athens Georgia, and

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<sup>7</sup> John Tower. "The Grand Tour: A key phase in the history of tourism." [Annals of Tourism Research](#) Volume 12, Issue 3, 1985, Pages 297–333

<sup>8</sup> Robert Santelli, Holly George-Warren, and Jim Brown. American Roots Music. Published by Rolling Stone. 2001

<sup>9</sup> Martin Scorsese presents The Blues: A Musical Journey. Edited by Peter Guralnick, Robert Santelli, Holly George-Warren, and Christopher John Farley. Published by Amistad An Imprint of HarperCollinsPublishers. 2003

<sup>10</sup> Robert Santelli. "A Century of the Blues." Martin Scorsese presents The Blues p. 19-55

the early twentieth century country music scene in Atlanta. These sources were instrumental in documenting Georgia's deep music roots and were used to help identify the potential for a heritage trail of Georgia's music.<sup>11</sup>

### *Economic Impact Studies*

It is difficult to measure the overall impact of cultural organizations and tourism. Examining the economic impact allows for measureable results to be compiled to determine if the tourism efforts have been successful. Heritage tourism is deemed in most articles as an economic enhancement tool.

The Heritage Tourism How-To-Guide, produced by the Georgia Department of Natural Resources Historic Preservation Division, list economic benefits of heritage tourism as:<sup>12</sup>

- The creation of new jobs in the travel industry at cultural and historic attractions and in travel related establishments. In 2008 Georgia tourism generated 241,000 jobs and had a direct economic impact of \$20.8 billion.
- Increased revenues and taxes. In 2008 visitors to Georgia generated \$1.78 billion in retail sales; \$1.3 billion in entertainment and recreation revenues; \$5.67 billion in food service revenues; \$2.8 billion in lodging; \$7.4 billion in public and auto transportation revenues, all creating \$1.6 billion in local and state tax revenues.
- Economic diversification in the service industry (restaurants, hotels/motels, bed and breakfasts, tour guide services), manufacturing (arts and crafts, souvenirs, publications),

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<sup>11</sup> Zell Miller. They Heard Georgia Singing. Mercer University Press. Macon, GA. 1996; Randy Poe, Skydog: The Duane Allman Story. Backbeat Books. San Francisco, CA. 2006; Rodger Lyle Brown. Party Out of Bounds. The Penguin Group. NY, NY. 1991; Wayne Daniel. Pickin' on Peachtree: A History of Country Music in Atlanta, Georgia. University of Illinois Press. Chicago, IL. 1990; Jim Greer. REM: Behind the Mask. Little, Brown and Company. CT. 1992

<sup>12</sup> State of Georgia DNR HPD Heritage Tourism Guide p. 12

and agriculture (specialty gardens or farmers markets).

- Encouragement of creative entrepreneurship and local ownership of small businesses.
- Investment in historic properties and subsequently increased property values.
- Increased economic return from heritage and cultural tourism.

This list effectively outlines the benefits of heritage tourism for managers that may need assistance in gaining support for a heritage tourism project or enticing potential donors. A 2009 research study<sup>13</sup> conducted by Mandala Research for the U.S. Cultural & Heritage Tourism Marketing Council, in conjunction with the U.S. Department of Commerce, revealed that 78% of all U.S. leisure travelers enjoy cultural and/or heritage activities while traveling, which translates to 118.3 million adults each year. Cultural and heritage travelers spend an average of \$994 per trip and contribute more than \$192 billion annually to the U.S. economy.<sup>14</sup>

In terms of music heritage tourism impact studies there are a few resources available. The Crooked Road Trail in Virginia had an economic impact study<sup>15</sup> done of their heritage music trail and that document proved helpful in determining if music heritage tourism does indeed have a positive economic impact. There have been economic impact studies of arts related tourism completed by the Southern Legislative Conference<sup>16</sup> to highlight the benefits of governmental support for arts organizations. In Georgia, there has not been an economic impact study of music heritage tourism, however, there has been an economic impact study completed about the economic impact of the music industry in Georgia. This resource combined with heritage

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<sup>13</sup> Cultural Heritage Tourism News. Mandala Research Study findings. Winter 2010.  
<http://www.culturalheritagetourism.org/resources/research.htm> Accessed June 2012

<sup>14</sup> Georgia DNR HPD heritage tourism handbook pg 12

<sup>15</sup> Crooked Road Organization Press Room. Economic Impact Study Sheets.  
[http://www.thecrookedroad.org/News\\_Listing\\_Detail.asp?NCAT=10&SID=&ID=37](http://www.thecrookedroad.org/News_Listing_Detail.asp?NCAT=10&SID=&ID=37). Accessed June 2012

<sup>16</sup> SLC Publications on the Economic Impact of the Arts in the South  
<http://www.slcatlanta.org/Publications/> Accessed January, 2012

tourism impact studies aided in determining economic potential for a Georgia heritage music trail.

## **Research Questions**

This thesis builds upon the information discussed above and reviews the historical research conducted on Georgia's music heritage, documented through a variety of resources. It builds on the information by studying other heritage music trail operations in order to determine if Georgia has the resources necessary to warrant a heritage music trail and what type of organization should be utilized in Georgia. This thesis seeks to answer the question; does the state of Georgia have enough resources and existing programs necessary for a statewide heritage trail dedicated to the state's music history? In order to answer this question, the thesis will have to answer other sub-questions:

- Is Georgia's music heritage significant enough to establish a heritage music trail?
- Are there enough existing resources to be included on a heritage music trail in Georgia?
- What is the developmental history of music in Georgia?
- What types of sites should be included in the heritage music trail?
- Have there been previous attempts to initiate a heritage music trail?
- What management and promotional strategy should be implemented?
- What are other heritage music tourism programs in the United States?

## **Research Limitations and Delimitations**

This thesis is an exploration of Georgia's music history in order to determine if a heritage tourism trail promoting the state's music history would be beneficial. It is not intended to be a



completed Georgia Heritage Music Trail or a complete management plan of such an initiative.

This thesis relies upon literature and case studies as well as expert interviews to suggest potential for a heritage music trail in Georgia.

## **Research Methods**

Examining the developmental history of American music and Georgia's music history, this thesis compiles primarily historical research gathered from primary and secondary resource material accessed at the University of Georgia Library, online archives, and online academic journals. The thesis also utilized expert interviews in order to gain information about the organizational structure of heritage tourism trails used for the case studies and to gain knowledge about previous attempts taken in Georgia to establish a heritage music tourism program. In order to determine the needs for Georgia's heritage music trail, the thesis produced two case studies of existing heritage music trails in the United States. There is no set formula for heritage tourism case studies; therefore the thesis describes the resources of each trail, its organizational history, programming, management and promotional activities. The subjects of the case studies were chosen because of the resource similarities to Georgia's resources but they each provided a different promotional strategy and program offerings.

## **Thesis Structure**

The thesis is organized is divided into chapters that help address the research questions previously stated. There is a section that provides context for intangible culture, cultural heritage tourism, and music heritage tourism. Following these contextual chapters is a historical overview of the developmental history of music in Georgia followed by existing resources that

could potentially be included on the heritage music trail, and then a chapter dedicated to previous attempts at branding Georgia's music heritage. The case studies follow these sections to illustrate how other states have utilized their music heritage. The final chapter provides conclusions and recommendations for future research and action. This section will also include recommendations for organizational leadership and promotional strategy in hopes that the Georgia Heritage Music Trail could develop into a statewide tourism initiative.

## **CHAPTER 2**

### **Intangible Culture and Cultural Heritage Tourism**

## **Defining Intangible Culture**

As defined by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), intangible cultural heritage means the practices, representations, expressions, knowledge, and skills—as well as the instruments, objects, artifacts and cultural spaces associated therewith—that communities, groups and in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generations, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. This definition of intangible cultural heritage is manifested in the following domains: oral traditions and expressions, including language, performing arts, social practices, rituals, knowledge and practices concerning nature and the universe, and traditional craftsmanship.<sup>17</sup> Given this definition, writing music, performing music, and teaching music, are examples of intangible cultural heritage, and in turn something in need of safeguarding. In terms of the UNESCO definition, safeguarding means: “measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.”<sup>18</sup>

## **Cultural Heritage Tourism**

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<sup>17</sup> Text of the Convention for the Safeguarding of Intangible Cultural Heritage.  
<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00022#art2>. Accessed February, 2012.

<sup>18</sup> Text of the Convention for the Safeguarding of Intangible Cultural Heritage.  
<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00022#art2>, Accessed January, 2012.

“Travel has always existed but tourism is relatively new. Annual mass movements of people from their homes is a recent phenomenon that got underway in the 19<sup>th</sup> century in relatively industrialized countries. It dramatically burgeoned in the second half of the next century with the simultaneous rise of affluence, the greater provision of leisure time and technological changes in transport. Until the Renaissance relatively few travelled for pleasure, despite trade fairs and pilgrimages, and not many travelled far, but in the 17<sup>th</sup> century the Grand Tour brought the start of tourism to Europe.”<sup>19</sup>

The Grand Tour is the first documented form of tourism, originating in Europe during the 19<sup>th</sup> century. It first was an educative experience in which the wealthy elite legitimized their travels abroad in the search for education and recreation. The Grand Tour had been the notion of high culture: the inculcation of knowledge, partly through self-education, in the centers of civilization. Gradually the Tour became increasingly focused on the pursuit of pleasures, as spas began to develop and the physical benefits of spas and escapism became popular. As tourism extended to the working class populations because of the expanding railways, brought even more growth to the industry; seaside resorts became the locale for tourists and gradually replaced spas.<sup>20</sup>

The tourism industry has grown incredibly since the days of the Grand Tour. According to the World Trade Organization, in 2010 there were over 940 million international tourist arrivals worldwide, and international tourism receipts grew to \$919 billion. The tourism industry in the United States is the second largest in the world, behind France. In terms of jobs and the economy, in 2010, travel and tourism directly contributed \$759 billion to the U.S. economy. Travel and tourism is one of America’s largest employers, directly employing more than 7.4

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<sup>19</sup> Chris Gibson and John Connell. Music and Tourism: On the Road Again. Channel View Publications. 2005

<sup>20</sup> Gibson and Connell p. 4

million people and creating a payroll income of \$188 billion, and \$118 billion in tax revenues for federal, state and local governments.<sup>21</sup>

The enormous growth of the tourism industry has spawned different niche markets within the tourism industry as a whole. These special interest tourism areas can be identified as sports tourism, ecotourism, adventure tourism, agritourism/culinary tourism, motorcycle tourism, dark tourism (the act of traveling to sites of death, destruction or the seemingly macabre)<sup>22</sup>, and cultural heritage tourism. Cultural Heritage Tourism is one of the largest niche markets of the tourism industry; understanding its meaning and history is essential to the success of this thesis.

### *What is Cultural Heritage Tourism?*

Defining cultural tourism is inherently difficult because it has several definitions and meanings to a variety of people. Cultural heritage tourism is arguably the oldest of the “new” tourism phenomena. Visiting historic sites, cultural landmarks, attending special events and festivals, or visiting museums have always been a part of the total tourism experience, but cultural heritage tourism is seen as offering something more or different both to the tourist and the community that hosts the tourist.<sup>23</sup> The International Council on Monuments and Sites (ICOMOS) identifies cultural tourism as “the form of tourism whose object is, among other aims, the discovery of monuments and sites. It exerts on these last a very positive effect insofar as it contributes- to satisfy its own ends- to their maintenance and protection. This form of tourism justifies the efforts in which maintenance and protection are demanded of the human

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<sup>21</sup> U. S. Travel Association Research, 2011

<http://www.culturalheritagetourism.org/resources/research.htm>. Accessed December, 2012

<sup>22</sup> Courtney C. Reed . “Shedding Light on Dark Tourism.”

<http://www.gonomad.com/features/0704/dark-tourism.html>. Accessed December, 2012

<sup>23</sup> McKercher du Cros p. 1

community because of the socio-cultural and economic benefits which they bestow on all the populations concerned.”<sup>24</sup> The National Trust defines cultural heritage tourism as traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past and present. It includes cultural, historic and natural resources.<sup>25</sup> Another definition from the World Trade Organization (WTO) defines cultural heritage tourism as “movements of persons essentially for cultural motivations such as study tours, performing arts and cultural tours, travel to festivals, visits to sites and monuments, travel to study nature, folklore, art, and pilgrimages.”<sup>26</sup> As previously illustrated, there is no strict definition of cultural heritage tourism; it serves the person embarking on a tourism experience and therefore will always hold different meanings depending on the traveler and destination.

### *Elements of Cultural Heritage Tourism*

In order to determine the need for a new cultural heritage tourism initiative and to determine the success of an existing cultural heritage tourism program, it is important to understand the components of cultural heritage tourism. McKercher and duCros have identified four elements that embody cultural heritage tourism: 1. Tourism, 2. The Use of Heritage Assets, 3. Consumption of Experiences and Products, 4. The tourist.

### *Tourism*

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<sup>24</sup>Charter of Cultural Tourism. ICOMOS Charter on Cultural Tourism 1976.

[http://www.icomos.org/tourism/tourism\\_charter.html](http://www.icomos.org/tourism/tourism_charter.html). Accessed, November 2012

<sup>25</sup> “Heritage Tourism.” National Trust for Historic Preservation.

<http://www.preservationnation.org/information-center/economics-of-revitalization/heritage-tourism/>. Accessed June 2012

<sup>26</sup> McKercher and duCros p. 3-5

The main component of cultural heritage tourism is actually tourism itself. The tourism industry is large and profitable entity. In 2005, the travel and tourism industry contributed \$650 billion to the United States economy, and is the nation's third largest retail industry following the automotive dealers and food stores. The travel and tourism industry is one of the largest employers in the United States with adding more than eight million jobs and creating a payroll income of \$171.4 billion. This payroll income adds \$104.9 billion in tax revenues for federal, state, and local governments.<sup>27</sup> Cultural heritage tourism must be understood in terms of tourism first, and cultural heritage second, in order to accomplish a successful cultural heritage tourism initiative.<sup>28</sup>

### *The Use of Cultural Heritage Assets*

Tourists are motivated by their personal need or desire to experience/consume enjoyable experiences. In the case of cultural heritage tourists, they are motivated by the desire to experience different cultures by way of visiting cultural sites, festivals, and buildings. The aforementioned subjects are considered cultural heritage assets. ICOMOS defines heritage as a broad concept that includes tangible assets, such as natural and cultural environments, encompassing landscapes, historic places, sites, and built environments, as well as intangible assets, such as cultural practices, knowledge, and living experiences.<sup>29</sup> These assets are identified and conserved for their intrinsic values or significance to a community rather than for their extrinsic values as tourism attractions. These assets are managed by cultural heritage

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<sup>27</sup> *Cultural Heritage Tourism Fact Sheet 2008*. The National Trust for Historic Preservation. March 2008. Accessed May 2012

[http://culturalheritagetourism.org/documents/2010CHTFactSheet\\_000.pdf](http://culturalheritagetourism.org/documents/2010CHTFactSheet_000.pdf)

<sup>28</sup> McKercher and duCros p. 25-26

<sup>29</sup> ICOMOS 1999

management entities but management strategies must be driven by tourism considerations as well as preservation policies.<sup>30</sup>

### *Consumption of Experiences or Products*

Cultural tourists want to consume a variety of cultural experiences. To facilitate this consumption, cultural heritage assets must be transformed into cultural tourism products. This process is essential to the development of a cultural heritage tourism program and management of the product.<sup>31</sup> However essential creating a cultural heritage product, cultural heritage management must work to promote their product while protecting its cultural integrity.

### *The Cultural Heritage Tourist*

There are several definitions for this tourist. Many definitions imply that these tourists are motivated to travel for deep learning, experiential, or self-exploration reasons. Others recognize that the motivations for cultural tourism participation range from those who travel exclusively for cultural heritage tourism to those whom cultural heritage participation is an accidental element of a trip.<sup>32</sup> Regardless of the type of cultural heritage tourist, cultural heritage management and the tourism industry must pay attention and reach out to these tourists in order to prepare and shape the tourists' expectations prior to arrival.<sup>33</sup> Connecting with cultural heritage tourists is necessary; they take longer trips, spend more money, and stay longer than

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<sup>30</sup> McKercher and duCros p. 7

<sup>31</sup> McKercher and duCros p. 8

<sup>32</sup> McKercher and duCros p. 135

<sup>33</sup> McKercher and duCros p. 135



average tourists.<sup>34</sup> Nearly 118.1 million American adults say they included at least one of fifteen arts, humanities, historic or heritage activities or events while traveling in 2002. One quarter of these cultural travelers take three or more of these trips per year.<sup>35</sup>

### *Developmental History of Cultural Heritage Tourism*

Culture has always been a major object of travel, as the development of the Grand Tour from the 16th century onwards attests. In the 20th century, some people have claimed, culture ceased to be the objective of tourism: tourism is now culture. Cultural attractions play an important role in tourism at all levels, from the global highlights of world culture to attractions that underpin local identities.<sup>36</sup> Cultural Heritage Tourism began to receive recognition as a niche market within the greater tourism industry starting in the late 1970s. The heritage tourist wants to visit historic house museums, courthouses, battlefields, gardens, lighthouses, Native American, presidential sites, along with revitalized historic waterfronts, downtown districts, and residential neighborhoods.<sup>37</sup> It was originally thought that cultural heritage tourism was a fraction of the greater tourism market, a niche trend for well-educated and more affluent tourists, however the 1990s saw a fragmentation of the mass tourism market. It was this fragmentation that catapulted cultural tourism into recognition as a “high profile, mass-market activity.”<sup>38</sup>

Cultural heritage tourism significantly grew in the United States as well as internationally; 35-70

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<sup>34</sup> “Heritage Tourism and the Federal Government; Federal Heritage Tourism Summit 1.” Advisory Council on Historic Preservation Report of Proceedings, Washington, D.C. November 14, 2002. <http://www.achp.gov/pubs.html> Accessed March 2012

<sup>35</sup> Cultural Heritage Visitor Profile. The Historic/Cultural Traveler, 2003 Edition, TIA and Smithsonian Magazine. <http://www.culturalheritagetourism.org/resources/visitorProfile.htm>. Accessed March 2012

<sup>36</sup> Greg, Richards, “Production and consumption of European Cultural Tourism.” *Annals of Tourism Research*. Tillburg University Press. 1996.

<sup>37</sup> Georgia Tourism Handbook p. 7

<sup>38</sup> Mckercher and duCros p. 1

percent of international travelers were considered to be traveling for cultural heritage purposes.<sup>39</sup> Many countries have used cultural heritage tourism as a catalyst to regenerate rural areas as well as forgotten urban areas.<sup>40</sup>

Today, cultural heritage tourism ranks as one of the fastest growing niche markets in the tourism industry, rivaling and possibly surpassing ecotourism. The overwhelming popularity of cultural heritage tourism has created other niches within cultural heritage tourism that accommodate even more specific interests of tourists. Examples of these niches are civil war battlefield tourism, “dark tourism,” historic landscape tours, historic house museum tours, African American heritage tours, and music heritage tours and trails.

Since the days of the Grand Tour, music has played a role in the tourist experience, though it may have been merely a supporting role. “While the Grand Tour emphasized the literary, archaeological, architectural, and artistic culture of Europe, music often played a relatively small part, whether by attending concerts and recitals or the acquiring musical skills.”<sup>41</sup> The first musical tourism was associated with classical music; the Bayreuth festival in Germany dates back to 1876 and is dedicated to the work of composer Richard Wagner. The Salzburg Festival of Austria began in 1877, and grew in popularity because it is the birthplace of Mozart. Yet another example of music tourism associated with classical music is the case of Vienna.<sup>42</sup>

“Music is still the most important thing in life for the true Viennese, as you may see and hear for yourself at any time and anywhere from the Opera to the Heurigen. The

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<sup>39</sup> McKercher and duCros p. 1

<sup>40</sup> Cela, Ariana, Sam Landkford, and Jill Knowles-Lankford. “Visitor Spending and Economic Impacts of Heritage Tourism: a case study of the Silos and Smokestacks National Heritage Area.” *Journal of Heritage Tourism*, Vol. 4, No. 3, August 2009. p. 245-256

<sup>41</sup> Gibson and Connell p. 4

<sup>42</sup> Ibid

Opera...is open all year round...Equally renowned is the Vienna Philharmonic Orchestra which plays always to crowded audiences in the two big halls, the Musikverein and the Konzerthaus. And on any summer evening you may sit under the trees of the Burggarten and listen to the Symphony Orchestra playing in the most perfect setting...Church music you will hear in the Cathedral and the larger churches. The lighter music for which Vienna is hardly less well known persists in her characteristic light opera, which is sought more than ever today by London, New York and the other capitals of the world. And Viennese dance music, which for years we thought we could do without, has swept us back with an even greater charm...it is the Viennese waltz that always fills the floor, danced with the same sweeping, swirling grace as in its imperial heyday.”<sup>43</sup>

### **CHAPTER 3**

#### **Georgia’s Music History**

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<sup>43</sup> Gibson and Connell p. 10

Music has been a significant form of entertainment and livelihood in Georgia since the antebellum period in history. The developmental history of Georgian made music is a long and intricate story with a succession of genres taking cues from the previous one. This thesis will briefly examine the history of music in Georgia in order to determine the amount of resources both physical and oral history that would be of potential interest to travelers.

### **Early Antebellum Music**

Since the 1800s, families in southeast Georgia have gathered to sing at organized singing events, reunions, weddings, baptisms, funerals, or for the sheer joy and comfort of singing in their home. The songs that are sung at these gatherings appear in printed form set to a written musical system called seven-shape notation. This system, invented to make it easier to read music, was an early competitor of the four-shape notational system known as Sacred Harp.<sup>44</sup> Because of its immense popularity in the South, the seven-shape notational system became a defining characteristic of southern gospel music. The shapes employed in the seven-shape notational system are as follows: equilateral triangle = do, semicircle = re, diamond = mi, right triangle = fa, oval = sol, rectangle = la, and quarter circle = ti. Southern gospel singing is also characterized by instrumental accompaniment and differs in that respect from Sacred Harp singing, which is performed a capella. The Sacred Harp is the best-known shape-note songbook used in Georgia.<sup>45</sup> It was published in 1844 by west Georgians B. F. White of Hamilton and E. J. King of Talbotton. This tune book—both the original version and its revisions—has helped

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<sup>44</sup> Sacred Harp Musical Heritage Association. "Introduction to Sacred Harp Singing" <http://fasola.org/introduction/> Copyright © 1995-2011. Accessed June 2012

<sup>45</sup> Buell Cobb, The Sacred Harp: A Tradition and Its Music. reprint, Athens: University of Georgia Press, 1978.

promote the style of unaccompanied singing known as Sacred Harp, “shape-note”, or “fasola” singing.<sup>46</sup> The first documented singing convention in Georgia was the South Georgia Singing Convention, founded by William Jackson Royal in 1875 in Irwin County in South Georgia. The success of this endeavor soon gave rise around the state to numerous other local singing conventions, which were usually organized as regularly occurring countywide events. Jasper, the seat of Pickens County in North Georgia, for example, hosted a biannual convention that attracted hundreds of participants during the late nineteenth and early twentieth centuries.<sup>47</sup> Over time Sacred Harp singing permeated entire communities; one of the strongest traditions continues in Hoboken, Georgia. Cascade School and other rural one-room schools were once a favorite singing place, but in the late 1940s they were consolidated into larger schools located in town. In the early 1950s, Brantley County Superintendent Herschel Herrin and song leader Silas Lee proposed holding Sacred Harp sings at the Hoboken School, where monthly community sings continue to the present day.<sup>48</sup>

The primary form of entertainment in Antebellum Georgia was found in the Theater. Twenty-six different operas by European composers were presented in Savannah, Augusta, and Columbus. Rossini’s *Barber of Seville* and Donizetti’s *Lucia Di Lammermoor* were the two most frequently performed, and both included popular songs of the day. Melodramas, variety shows and minstrel shows were presented at the largest theaters, including the Athenaeum in Savannah and the Thespian in Augusta.<sup>49</sup>

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<sup>46</sup> Cobb p. 4

<sup>47</sup> David H. Stanley, "The Gospel-Singing Convention in South Georgia," *Journal of American Folklore* 95, no. 375 1982.

<sup>48</sup> Keith Willard “A Short Shaped-Note Singing History”

<http://fasola.org/> Accessed June 2012

<sup>49</sup> Kenneth Coleman. A History of Georgia. University of Georgia Press, Mar 1, 1991 p. 130

Vocal and instrumental concerts flourished in Antebellum Georgia as well, particularly in Savannah, Augusta, and Columbus.<sup>50</sup> These concerts were primarily dominated by European composers, however a few professional musicians lived in Georgia. Two of the most talented were composer James Hewitt of Augusta, Georgia and the New England transplant Lowell Mason. Mason ushered in the development of urban sacred music, as well as music education, in antebellum Georgia. A native of Massachusetts, Mason led the "better music movement," which favored the works of European classical composers, in his adopted home of Savannah.<sup>51</sup>

### **Classical Music in Atlanta**

In 1854, the Athenaeum, Atlanta's first theatre, opened on the second floor of a brick building on Decatur Street, between Peachtree and Prior Streets.<sup>52</sup> The opera made its first appearance in Atlanta in 1866, when Max Strakosch and the Ghioni and Sussini Grand Italian Opera Company opened the Bell-Johnson Hall (capacity 600) with "Il trovatore" (The Troubadour), "Norma," and "Il barbiere di Siviglia" (The Barber of Seville). Classical music continued to grow in Atlanta throughout the 19<sup>th</sup> century and in 1888 the city hosted its first week-long operatic festival: the Emma Abbott Company staged eight operas, including "Faust," "Norma," "Il trovatore," and "Martha." At the turn of the century, the first singers from New York's Metropolitan Opera house came to Atlanta and in 1905 the Atlanta Music Festival Association was established. It organized music festivals in 1907 and in 1909, for which it arranged a series of five concerts, featuring such famous opera singers as Enrico Caruso,

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<sup>50</sup> Ron Byrnside. "Early Antebellum Music." The New Georgia Encyclopedia. 3/3/2006 . <http://www.georgiaencyclopedia.org/nge/ArticlePrintable.jsp?id=h-1652>. Accessed July 2012.

<sup>51</sup> Ibid

<sup>52</sup> "A SHORT HISTORY OF ATLANTA" 1782-1859. 9/22/07 <http://www.city-directory.com/Overview/history/history1.htm>. Accessed June 2012

Geraldine Farrar, and Olive Fremsted and concerts by the Dresden Philharmonic Orchestra from Germany. The festivals attracted audiences from the entire region, so the railroads provided special excursions from neighboring cities.<sup>53</sup> These music festivals were highly successful, growing the city's appetite for opera and classical music. In 1915, the Atlanta Music Club was formed, mainly to enrich the city's musical life by sponsoring noted artists in recitals. This club was primarily a women's organization, but was instrumental in the development of the Atlanta Symphony Orchestra in 1923, the Choral Guild of Atlanta in 1939, and the Amateur Atlanta Community Orchestra in 1958. The Atlanta Music club also provided scholarships for talented young musicians and still does today. The Atlanta Symphony Orchestra and Atlanta Opera both experienced difficulty in establishing themselves as professional organizations, but by the 1980s had a strong presence in the Southern classical music scene.<sup>54</sup>

### **Country Music in Atlanta**

The beginnings of country music are as deeply rooted in Atlanta, Georgia as they are in Nashville, Tennessee. It is important to examine the development of Atlanta to understand how and why music was significant here. As far back as the 1700s the spot on the map that is now known as Atlanta has been characterized by the convergence of a system of pathways conducive to the free flow of man and materials.<sup>55</sup> With the Industrial Revolution and Railroad industry, Atlanta became known as the "Gate City" and the Chicago of the South. By 1852, there were four railroads terminating in the center of present day Atlanta making it the largest railroad center in the South; and by the 1900s it would earn the reputation as one of the nation's key

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<sup>53</sup> N. Lee Orr. "Classical Music in Atlanta." *The New Georgia Encyclopedia*.  
<http://www.georgiaencyclopedia.org/nge/Article.jsp?id=h-898&sug=y>. Accessed May 2012

<sup>54</sup> N. Lee Orr. "Classical Music in Atlanta."

<sup>55</sup> Daniel p. 3

transportation centers.<sup>56</sup> Atlanta became one of the major music cities of the south because of its growth, offering new job opportunities in the railroad yards, mills, and other construction jobs and it was easy to reach by railroad.

In 1913, Atlanta began hosting Georgia's Old Time Fiddler's Convention. Mostly north Georgia players and people that came to listen were primarily city and suburban residents with a mix of visitors.<sup>57</sup> Most residents that attended the convention were from rural areas and were often farmers.

“By the turn of the century, word had spread that there were available jobs in railroad yards, construction, and factories...people came from all over the state and made their homes in the blue collar neighborhoods like Cabbagetown, Chattahoochee, and Scottdale. The new transplants brought with them a love of traditional country music and the marks of rural culture.”<sup>58</sup>

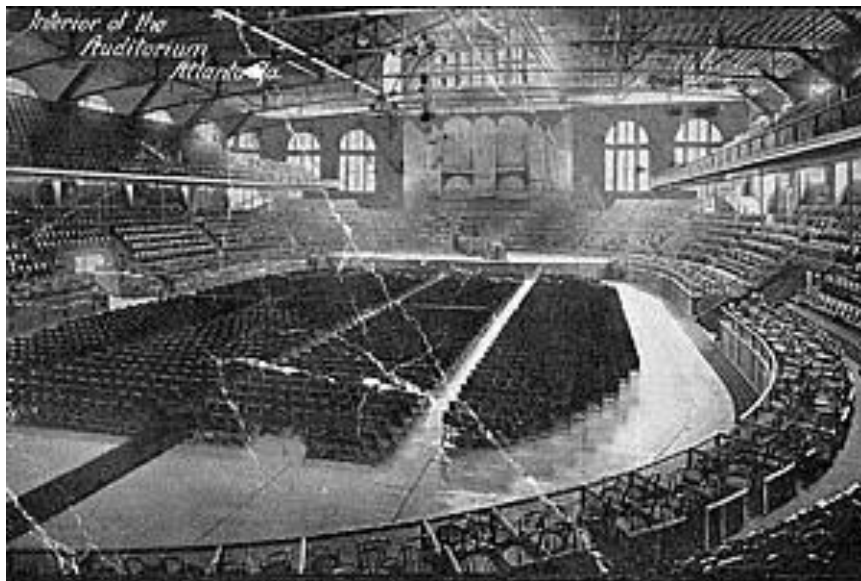


Figure 1. Atlanta Municipal Auditorium Image courtesy Georgia Archives, Vanishing Georgia Collection

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<sup>56</sup> Ibid

<sup>57</sup> Daniel p. 18

<sup>58</sup> Daniel p.18



“Papers advertised the contests assuring the audience that no classical music would be played; and to expect that songs like “Bacon and Collards” and others your granddaddies used to dance to in the country cabins before they moved to Atlanta and got rich in real estate and turned to grand opera lovers.”<sup>59</sup> The conventions grew so popular by the mid to late teens, that they had to turn performers away because of there wasn’t enough time to accommodate them all. One enthusiast wrote that a

“Fiddler’s convention is as much a Georgia classic as a barbecue, that every year mountaineers who play 100 year old tunes on still older violins gather to decide the state championship and compete for \$100 in prizes; that each meeting draws to the city the queerest collection of odd characters that Atlanta ever has seen; that rich folk and poor folk society, leaders and plain people, throng to the auditorium to hear the fiddlers.”<sup>60</sup>

The convention brought together all different types of fiddlers from across the state.

Fiddlers not only entertained at the convention but also had informal jam sessions, entertained at civic clubs and for other organizations. The fiddlers also performed at the Atlanta Federal Prison, at Taft Hall for the Atlanta chapter of the Daughters of the Confederacy.<sup>61</sup> The fame of the Georgia Old Time Fiddlers conventions and their stars spread to all parts of the country as the events and performers became the subjects of articles in several publications with nationwide circulations. At least two articles appeared in *Musical America*, a primarily classical music publication.<sup>62</sup> The publication noted; “The fiddlers know almost nothing of modernity or cities; and their rendition is pure, even antique, often accompanying their fiddled tunes with untrained and old-fashioned but quaintly charming voices.”<sup>63</sup> The Old Time Fiddler conventions provided entertainment for people across the south from 1913-1935. The last convention held in

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<sup>59</sup> Daniel p. 19

<sup>60</sup> Daniels p. 23

<sup>61</sup> Daniels p. 32

<sup>62</sup> Daniels p. 33

<sup>63</sup> Ibid

the auditorium was in 1935, and by this year most Atlantans and other Georgians were now accustomed to receive their entertainment from the radio.<sup>64</sup> The fiddlers from the well known conventions went on to make recording and radio careers while some continued life in rural Georgia making their living as farmers or mill hands and hopefully passed along the stories from the conventions to future generations.<sup>65</sup> The home of the Old-Time Fiddler's Convention, the Municipal Auditorium, was demolished in 1980 by Georgia State University.<sup>66</sup>

Radio launched in Atlanta in 1922 with WSB (Welcome South, Brother)<sup>67</sup>, the South's first radio station going on the air. This station was an offshoot from Atlanta's evening paper, the *Atlanta Journal* and was the first newspaper-owned radio station in the South. Radio was a major industry in Atlanta in the 1920s, because of its excellent location for radio broadcast. In the early days of radio, Atlanta was one of the highest cities above sea level with the exception of Denver CO. With this height, radio signals could be heard with ease and this undoubtedly gave Atlanta a boost.<sup>68</sup>

The station grew rapidly in the 1920s, from 100 watts to 500 in 1922.<sup>69</sup> One of the first songs that played over the airwaves was Fiddlin' John Carson's famous song Little Old Log Cabin, indicating the popular country sound of the era. WSB was also the first radio station in the United States to broadcast a complete church service, proving the popularity of sacred music and gospels of the region and time period. By 1927, the station became affiliated with the

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<sup>64</sup> Daniels p. 43-44

<sup>65</sup> Ibid

<sup>66</sup> Jeremy Craig. "Celebrating a Century of Alumni Hall" <http://www.gsu.edu/31641.html>. Accessed June 2012

<sup>67</sup> History of WSB Radio  
<http://www.library.gsu.edu/spcoll/xml/M004.xml>. Accessed June 2012

<sup>68</sup> Daniel 22

<sup>69</sup> Georgia State University Special Collections and Archives: WSB Radio History. 1920s  
<http://www.wsbhistory.com/>. Accessed June 2012

National Broadcasting Company; this being one of the station's defining accomplishments in the radio world.<sup>70</sup> There were many native Georgians to record in Atlanta during the 1920s and 1930s. Some of the most well known were Fiddlin' John Carson, Gid Tanner and the Skillet Lickers, Riley Puckett, and Clayton McMichen.<sup>71</sup> In the decades to come, WSB continued to experience growth. They begin advertising, farm programming, and live recording programs like the Barn Dance.<sup>72</sup> By the 1950s, the station had outgrown their headquarters at the Biltmore Hotel and moved to a studio at White Columns on Peachtree Street, and interview programming becomes an integral part of the station's lineup. Since the 1950s, WSB has continued to grow as a news station winning several awards for its reporting and interview programs. Although it no longer is a music oriented radio station, its roots in Georgia's country music scene cannot be overlooked.<sup>73</sup>

## **The Blues**

The turn of the century in Georgia saw the beginnings of blues music. Blues music developed throughout the southern United States from slave work songs, time on the chain gang, and field hollers.<sup>74</sup> Slave songs and other nineteenth century forms of music, were no longer relevant to the freedman nor were they an adequate form of expression for the new generation of southern blacks who had never experienced slavery.<sup>75</sup> During the post-Civil War era, the

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<sup>70</sup>Ibid

<sup>71</sup> Daniel p. 71

<sup>72</sup> "WSB Barn Dance." Hillbilly Music Programs. <http://www.hillbilly-music.com/programs/story/index.php?prog=530>. Accessed May 2012

WSB Barn Dance was a hillbilly live music show that debuted in 1940 on WSB. It was the highest rated of any show on the air in the Atlanta area. It went off the air in 1950 because it became too expensive to host live music shows on the radio.

<sup>73</sup> Daniel p. 86

<sup>74</sup> Robert Santelli. *A Century of the Blues*. Martin Scorsese presents The Blues. (2003) p.15

<sup>75</sup> Bruce Bastin. Red River Blues. University of Illinois Press. 1986 p. 4

southern states experienced extreme racial tensions; free blacks moved to urban cities accumulating wealth and education and thus threatening the previous social structure. The Atlanta Race Riot of 1906 punctuated these tensions.<sup>76</sup> African American music was influenced by previous music and expression from the slave era as well as the increasingly hostile segregated social environment of the South.<sup>77</sup> Modern Blues began at the turn of the century, came to the stage by way of Vaudeville shows, and one of the most famous of the early blues musicians was Ma Rainey of Columbus, Georgia.<sup>78</sup> As the very first professional female blues artist, she was crowned the Mother of the Blues. Both Rainey's grandmother and mother were singers, so it was no surprise she showed musical promise. Her first show was a talent competition at the Springer Opera House in Columbus, Georgia; she soon began traveling with vaudeville and minstrel troupes across the South. In 1923 Ma Rainey records "Bo-Weavil Blues" for Paramount and a wave of southern female blues singers including Bessie Smith, and another Georgia native Ida Cox of Toccoa, enter the studio.<sup>79</sup> In her thirty-five years of touring and recordings she made with Paramount, the Georgia native did much to establish the "classic" blues in American musical life.<sup>80</sup>

Gertrude "Ma" Rainey played a central role in connecting the less polished, male-dominated country blues and the smoother, female-centered urban blues of the 1920s. Walking on stage, she made an incredible impression before she even began singing, with her thick straightened hair sticking out all over, her huge teeth capped in gold, an ostrich plume in her

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<sup>76</sup> Bastain p. 22

<sup>77</sup> Bastain p. 23

<sup>78</sup> Ma Rainey Biography. Rock and Roll Hall of Fame. <http://rockhall.com/inductees/ma-rainey/bio/>. Accessed June 2012

<sup>79</sup> David Evans. "The Birth of the Blues." *American Roots Music*. p. 42

<sup>80</sup> Fred Fussell. "Ma Rainey's Columbus Home is Sweet Again." *Georgia Music Magazine*. <http://georgiamusicmag.com/%E2%80%98ma%E2%80%99rainey%E2%80%99s-columbus-home-is-sweet-again/>. Accessed June 2012

hand, and a long triple necklace of shining gold coins sparkling against her sequined dress. The gravelly timbre of her contralto voice, with its range of only about an octave, enraptured audiences wherever she went. She generally sang without melodic accompaniment, in a raspy, deep voice that had an emotional appeal for listeners.<sup>81</sup> Rainey's five-year association with Paramount, made her one of the first women to record the blues professionally, eventually producing more than 100 recordings of her own compositions with some of the finest musicians of the day. Her early records, "Bo Weavil Blues" (1923) and "Moonshine Blues" (1923), soon spread her reputation outside the South. Her honest lyrics and raw vocal style reveal her deep connection with the pain of jealousy, poverty, sexual abuse, and loneliness of southern blacks.<sup>82</sup>

Another famous Georgia Bluesman of the 1920s was Thomson, Georgia's Blind Willie McTell. He made his first recording with Victory Records in 1927, and with Columbia Records in 1928 where he recorded Statesboro Blues, which would be made famous a second time by the Allman Brothers Band.<sup>83</sup> During the 1930s, he played throughout the South, and in 1940, John Lomax, a folk song collector recorded McTell for the Archive of Folk Culture of the Library of Congress. McTell was one of the only bluesmen to remain playing after World War II. He played with longtime associate Curley Weaver on Decatur Street in Atlanta, a popular hangout for local blues musicians. After his last recording in 1956, he played religious music exclusively and remained an active preacher at Mt. Zion Baptist Church in Atlanta. He passed away in 1959, at the Milledgeville State Hospital. He made a lasting impression on the American music

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<sup>81</sup> Sandra R. Lieb. Mother of the Blues: a Study of Ma Rainey. The University of Massachusetts Press. 1981 p. XIV

<sup>82</sup> Lieb p. 74

<sup>83</sup> *Turner Simkins*. "Blind Willie McTell"

<http://www.blindwillie.com/about/blind-willie-mctell/> Accessed July 2011

community. He was inducted into the Blues Foundation's Blues Hall of Fame in 1981<sup>84</sup>, the Georgia Music Hall of Fame in 1990, and Bob Dylan paid homage to McTell in his song Blind Willie McTell: "And I know no one can sing the blues like Blind Willie McTell."<sup>85</sup> His legacy is remembered every year by his hometown of Thomson, Georgia with the Blind Willie McTell Festival each year.<sup>86</sup>

There are many other blues musicians that hailed from Georgia during the early twentieth century; Georgia Tom Dorsey of Villa Rica, Bumble Bee Slim of Brunswick, Georgia, and Curley Weaver from Covington are some of the other native Georgians that helped push Blues music to achieve the notoriety it deserves.<sup>87</sup>

## **Black Gospel**

"Georgia Tom" Dorsey first gained recognition as a blues pianist in the 1920s and later became known as the father of gospel music for his role in developing, publishing, and promoting the gospel blues.<sup>88</sup> Thomas Andrew Dorsey was born in Villa Rica on July 1, 1899, to Etta Plant Spencer and Thomas Madison Dorsey, an itinerant preacher and sharecropper. Dorsey was first exposed to music in church, where he heard shape-note singing and emotional, moaning spiritual songs. His mother was a respected organist, and Dorsey began playing the instrument at

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<sup>84</sup> Jim O'Neal. "Blind Willie McTell." Past Blues Hall of Fame Inductees. [http://www.blues.org/halloffame/#ref=halloffame\\_inductees](http://www.blues.org/halloffame/#ref=halloffame_inductees). Accessed June 2012

<sup>85</sup> Bob Dylan. "Blind Willie McTell." Special Rider Music. 1983 <http://www.bobdylan.com/us/songs/blind-willie-mctell>. Accessed June 2012

<sup>86</sup> Don Powers. "The Festival." Blind Willie McTell. <http://www.blindwillie.com/about/the-festival/>. Accessed May 2012

<sup>87</sup> Jas Obrecht. "Blind Willie McTell and other seminal Atlanta 12-string guitarists." *Acoustic Guitar Magazine*. October 2002, No. 111. Accessed June 2012

<sup>88</sup> Claudia Perry. "Hallelujah: The Sacred Music of Black America". *American Roots Music*. p.

a young age.<sup>89</sup> In 1908 the family relocated to Atlanta, where Dorsey was introduced to a broader spectrum of secular music, especially on the Decatur Street scene. He worked at the Eighty-One Theater, where he witnessed performances by Gertrude Ma Rainey, met Bessie Smith, and learned from house pianists Ed Butler, James Henningway, and Lark Lee, as well as from Ninety-One Theater house pianist Eddie Heywood. From age twelve to fourteen Dorsey played at house parties and brothels in Atlanta, gaining the nickname *Barrel House Tom*.<sup>90</sup>

He later moved to Chicago and joined the Pilgrim Baptist Church. There he returned to his roots and wrote, “enduring gospel classics such as ‘Peace in the Valley’ and ‘Precious Lord Take My Hand.’”<sup>91</sup> During the late 1930s and early 1940s, Dorsey worked extensively with Mahalia Jackson, establishing Jackson as the preeminent gospel singer and Dorsey as the dominant gospel composer of the time. His work with Jackson and other female singers, including Della Reese and Clara Ward, ensured Dorsey's continued prominence.<sup>92</sup> Although he didn't invent gospel blues, Dorsey was one of its earliest performers during the genre's transition from performance by evangelists to performance by large choruses. Furthermore, his foresight in deciding to publish all of his material, coupled with being seen by large audiences in Chicago, helped make him an icon.<sup>93</sup>

### **Swing and Jazz Music in Savannah**

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<sup>89</sup> Tanu, Henry. “GEORGIA TOM” *Footsteps*, 15215865, Jan/Feb2004, Vol. 6, Issue 1

<sup>90</sup> Jim O'Neal and Amy Van Singel, "Georgia Tom Dorsey," in *The Voice of the Blues: Classic Interviews from Living Blues Magazine*. New York: Routledge, 2002.

<sup>91</sup> Perry p. 91

<sup>92</sup> Perry p. 92

<sup>93</sup> Ibid

Swing and Jazz came onto the scene in Savannah in the 1920s with the “razzle and dazzle of the golden twenties.”<sup>94</sup> The main difference between Swing and Jazz music is that Swing is arranged for large bands, rather than small ensembles and is identifiable by its strong, characteristic rhythm. Swing bands have a lively brass section, lending the music to a brighter, energetic sound compared with some of the more mellow sounds of Jazz.<sup>95</sup> Although major jazz figures such as Fletcher Henderson performed in Savannah during this period, local musicians paved way for the evolution of modern jazz in Savannah. Swing and Big Band music began to gain popularity in the 1930s pushing out the reigning blues and country genres. Although Georgia is far away from the well-known jazz centers of the day like New Orleans, Chicago, and New York, the Peach State produced some of the most important swing musicians of the era. While some of these musicians gained fame and moved up north to the larger urban cities, the ones who stayed in the south contributed greatly to the thriving swing scene in Savannah of the 1930s and 1940s.<sup>96</sup>

Fletcher Henderson of Cuthbert, Georgia is credited with creating the first Swing band in 1924 with Joseph "Kaiser" Marshall from Savannah as his drummer.<sup>97</sup> Henderson's band did not gain much attention at first, but with the addition of Louis Armstrong, the band had ushered in a new sound.<sup>98</sup> Savannah produced local groups like Raymond Snype and his Golden Syncopators, Ted Pollen's Syncopated Six, and Al Cutter's Snappy Six. Raymond Snype was a

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<sup>94</sup> Charles Elmore. All that Savannah jazz : from brass bands, vaudeville, to rhythm and blues. Savannah: Savannah State University, c1998. p. 60

<sup>95</sup> "Swing to Jazz History." <http://www.jazz-music-makers.com/swing.html>. Accessed July 2012.

<sup>96</sup> Elmore p.60

<sup>97</sup> Richard Hadlock Jazz Masters of the 1920s. p.194

[http://www.archive.org/stream/jazzmastersofthe006082mbp/jazzmastersofthe006082mbp\\_djvu.txt](http://www.archive.org/stream/jazzmastersofthe006082mbp/jazzmastersofthe006082mbp_djvu.txt). Accessed June 2012

<sup>98</sup> Hadlock p. 201



well-known Wurlitzer saxophone player that managed and organized music for several bands. He was known for his incredible repertoire ranging from Duke Ellington favorites, Swing, Polka, Cha Cha, and Hawaiian music.<sup>99</sup> Ted Pollen's Syncopated Six is known as one of the great Jazz bands of the modern era in Savannah.<sup>100</sup> Al Cutter and the Snappy Six reined the Savannah scene earning acclaim locally and all over the Southeast region at the same time Louis Armstrong was dominating the scene in New Orleans and Chicago.<sup>101</sup> The 1930s and 1940s saw the emergence of the most prominent clubs in Savannah. These clubs were black social clubs that fostered the emergence of famous jazz and swing bands playing in Savannah. These clubs included the Dunbar Theater, the Golden Dream Club, The East Side Theater, the Harlem Club, and the Tybrisa at Tybee Island. These clubs hosted concerts by local groups as well as bands led by Duke Ellington and Louis Armstrong.<sup>102</sup> The East Side Theater is currently vacant and is the last of the remaining African American theater in Savannah. While it lacks the grandeur of some of the theaters that are long gone, the East Side Theater is an important piece of Savannah's African American, music, and entertainment history.<sup>103</sup>

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<sup>99</sup> Elmore p. 54

<sup>100</sup> Elmore p. 51

<sup>101</sup> Elmore p. 53

<sup>102</sup> Elmore p. 63

<sup>103</sup> Julie Yost. "Eastside Theatre." *East of There*. February 21, 2011.

<http://eastofthere.wordpress.com/2011/02/21/eastside-theatre/> Accessed June 2012



Figure 2. Dunbar Theatre, Savannah, Georgia.<sup>104</sup>

By the 1940s more bands were added to the bustling swing scene in Savannah. Walter Langston and the Savannahians, Fish Ray's Victory Hoppers, and James Drayton's band performed at Gus' Tavern, the Rainbow Room, the Lincoln Inn, and the Melody Theater.<sup>105</sup> Al Cutter and the Snappy Six continued to be known as one of the best jazz groups in Georgia and throughout the Southeast.<sup>106</sup> By the 1950s rock and roll and R&B and taken black and white audiences by storm; evidenced when the "biggest rock and roll show of 1956" came to the Savannah Sports Arena. This show featured performers such as Bo Diddley, Bill Haley, and the

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<sup>104</sup> Elmore p. 97 The Dunbar Theatre was built in 1921-hosted famous acts such as Ella Fitzgerald and Louis Armstrong. The Dunbar was located at 467 West Broad Street and was demolished in 1960.

<sup>105</sup> Elmore p. 94

<sup>106</sup> Elmore p. 95

Drifters. The success of this show signaled that both black and white Savannahians were “in on the rock and roll craze” which pushed jazz out of the Savannah spotlight.<sup>107</sup>

One of the most famous singer/songwriters from Savannah is the late Johnny Mercer. Known as the “Son of Savannah,” Mercer grew up in a well-connected family in the city, was well educated, and was able to experience concerts, minstrel shows, lectures, theater, and cinema.<sup>108</sup> Along with his exposure to “high culture,” he received ample doses of folk culture; listened to “race records” from Gertrude “Ma” Rainey and Louis Armstrong and popular radio broadcasts of popular music of the day.<sup>109</sup> He decided in the late 1920s that he had a future in show business and moved to New York to pursue this career. In 1929, Mercer won a signing competition with a big band leader that began his successful career in the entertainment industry.<sup>110</sup> He sang with jazz greats like Duke Ellington while writing lyrics for some of the most famous jazz musicians of the day. It’s said his southern heritage brought a genuine sound to New York’s songwriting district, Tin Pan Alley, as the nature of America’s popular culture was changing from a world of sheet music to one of radio broadcasts, sound recordings, and movie musicals. After moving to Hollywood, he made a name for himself writing songs for many studios including Warner Brothers, MGM, and Paramount.<sup>111</sup> In 1942, he co-founded Capitol Records in Hollywood and signed promising new talent like Nat King Cole and proved to be competition for the big three record companies already in existence. Mercer and his

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<sup>107</sup> Elmore p. 130

<sup>108</sup> About Johnny Mercer. Georgia State University Johnny Mercer Collection.  
<http://www.library.gsu.edu/spcoll/pages/pages.asp?ldID=105&guideID=505&ID=3276>  
Accessed June 2012

<sup>109</sup> Miller p. 209

<sup>110</sup> Johnny Mercer Chronology. Georgia State University Johnny Mercer Collection.  
<http://www.library.gsu.edu/spcoll/pages/pages.asp?ldID=105&guideID=505&ID=3283>.  
Accessed March 2012

<sup>111</sup> Miller p. 209

partners sold Captiol to EMI records in the 1950s and with his large profit, Mercer paid off his family's remaining debts in Savannah.<sup>112</sup> He said of his actions that "he remained—in spite of his drinking and womanizing—a gentleman, 'true to his code,' as reflected in his song "One for My Baby."<sup>113</sup> He went on to work on Broadway and then returned to Hollywood to write songs for television and movies once again. Throughout his career, Johnny Mercer drew on a sense of place to localize his lyrics. "His songs describe opossums in the pines, singing crickets, and moaning polecats."<sup>114</sup> Uncomfortable in airplanes, he traveled by train, and imagery of the railroads often played a role in his lyrics. Mercer died in 1976, but his memory and contribution to the music industry lives on.<sup>115</sup> The city of Savannah named its municipal theater in his honor, his papers were donated to Georgia State University, which maintains an interactive museum in his memory and friends and family created the Johnny Mercer Foundation to introduce young children to American popular song.<sup>116</sup>

## Rock and Roll

Rock and Roll soon took the place of swing and big band music in the 1950s. This music was the soundtrack for a new generation, one with a new sensibility and disposable income; and

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<sup>112</sup> "About Johnny Mercer." Johnny Mercer Collection. Special Collections and Archives Georgia State University Library  
<http://www.library.gsu.edu/spcoll/pages/pages.asp?ldID=105&guideID=505&ID=3276>. Accessed March 2012

<sup>113</sup> Miller p. 208

<sup>114</sup> Glenn T. Eskew. "Johnny Mercer." *The New Georgia Encyclopedia*. Georgia Humanities Council and the University of Georgia Press 2012  
<http://www.georgiaencyclopedia.org/nge/Article.jsp?id=h-954&sug=y>. Accessed June 2012

<sup>115</sup> "About Johnny Mercer Collection"  
<http://www.library.gsu.edu/spcoll/pages/pages.asp?ldID=105&guideID=505&ID=3276>. Accessed June 2012

<sup>116</sup> "About the Foundation." <http://www.johnnymercerfoundation.org/default2.html>. Accessed June 2012

allowed them a way to advance their agenda of personal freedom and individual expression.<sup>117</sup>

Elvis Presley was the face of this new sound, recording the first rock record, “Heartbreak Hotel” in 1956.<sup>118</sup> Art Rupe of Los Angeles, California, started Specialty Records in the 1940s that developed an incredible roster of musicians specializing in black popular music. He signed a young Ray Charles of Albany, Georgia, Percy Mayfield, and Sam Cooke; but his most important discovery was a young Richard Penniman, later deemed Little Richard.<sup>119</sup>

Little Richard was born in 1932 in Macon, Georgia. He developed an industrious spirit early in his life, as he was forced to become the breadwinner in his family after the death of his father in 1952.<sup>120</sup> He was a “devotee of rhythm and blues and the new postwar swing, and determined to have a musical career.”<sup>121</sup> He played in clubs all over the South, including Anne’s Tic Toc in his hometown of Macon.<sup>122</sup>

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<sup>117</sup> McGee, David. “Roots music begets Rock and Roll” American Roots Music. Rolling Stone Press p. 3

<sup>118</sup> McGee p. 220

<sup>119</sup> McGee p. 221

<sup>120</sup> Miller p. 248

<sup>121</sup> Ibid

<sup>122</sup> Rock Candy Macon Music History Tour February 2012



Figure 3. The Tic Toc Room (formerly Anne's Tic Toc), 408 Martin Luther King Blvd. Macon, GA. Photograph by author

Anne's Tic Toc helped launch the careers of several Macon musicians and Little Richard was the first.<sup>123</sup> Anne Howard, the owner of the Tic Toc, was thought of as a motherly figure to young musicians trying to make it in Macon. "She allowed Little Richard to do what he did," said Joseph Johnson, curator at the Georgia Music Hall of Fame. "She was almost like a second mama to him."<sup>124</sup> Little Richard gave an interview after Howard's death and said; "She was a good lady," he said. "When racism was real strong down there, she was always real nice. Her

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<sup>123</sup> Phillip Ramati. "Little Richard benefactor dies at 82" Telegraph Staff 02/20/07 <http://rollcallblog.blogspot.com/2008/12/little-richard-benefactor-dies-at-82-by.html>. Accessed June 2012

<sup>124</sup> Ibid

husband was a good man, and she was a good woman who opened the door for a lot of black people."<sup>125</sup>



Figure 4. Little Richard performing at Anne's Tic Toc.  
Photo courtesy of Pierre Monnery

His first recordings favored the blues greats from previous generations, but while recording with Rupe's Specialty Records, they heard him sing "Tutti Frutti", and with that recording, Richard had found his signature sound.<sup>126</sup> The success of "Tutti Frutti," thrust Richard into the national spotlight where he continuously stunned crowds and critics with his boisterous stage presence, loud outfits, and incredible talent.<sup>127</sup> He maintained stardom throughout the 1950s and his group helped start the careers of other music legends like Jimi Hendrix and Otis Redding. In the 1960s, the Beatles and the Rolling Stones asked Richard to go

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<sup>125</sup> Ramati 2007

<sup>126</sup> Miller p. 248

<sup>127</sup> Miller p. 249

on tour in Europe where his music had remained very popular.<sup>128</sup> In the 1980s, he retired from Rock 'n' Roll. Although Elvis was named "The King of Rock 'n' Roll" Richard stated to Rolling Stone magazine: "Like Ford was the founder of the Ford...I'm the founder of rock and roll. You understand me? Which was first named Rhythm and Blues. I speeded it up and they called it Rock and Roll."<sup>129</sup>

## **Rhythm and Blues**

*Billboard magazine* coined the term Rhythm and Blues (R&B) to rename its "race records" chart in 1949, reflecting changes in the social status, economic power, and musical tastes of African Americans. Promoted by new, independently owned record labels and radio stations marketed to blacks, R&B also captured the imagination of young white audiences and led directly to the popularity of rock and roll.<sup>130</sup> Surging employment during World War II accelerated the migration of the rural poor to cities and helped create a younger, more urban black audience.<sup>131</sup> By 1946, the decade-long dominance of swing music was fading, but the demand for exciting dance music remained. Early R&B artists broke away from the big band formula by typically performing in small combos and emphasizing blues-style vocals and song structures. Saxophone and piano were still prominent, but electric guitar and bass added volume and intensity, making the new sound ideal for radio and jukeboxes.<sup>132</sup>

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<sup>128</sup> Miller p. 249

<sup>129</sup> Miller p. 250

<sup>130</sup> Frank Hoffmann. "Rhythm and Blues Rap and Hip Hop." *American Popular Music* p. 7

<sup>131</sup> Hoffmann p. 9

<sup>132</sup> Peter Dean. "Shades R&B History." *Rhythm and the Blues Primer* 1997  
<http://www.rhythmandtheblues.org.uk/public/shadeshistory/>. Accessed May 2012



Ray Charles, of Albany, Georgia had also been discovered in the 1950s with his jump blues<sup>133</sup> and ballads showing his influences like Nat King Cole.<sup>134</sup> In 1955, he recorded his smash hit “I got a woman” in Atlanta at Georgia Tech’s station WGST.<sup>135</sup> This hit song helped Charles break into his new style of “gospel-based piano punctuated by his raspy baritone and falsetto shrieks influenced by a mix of soul, blues, and rock.”<sup>136</sup> Since the release of that single, Charles was consistently on both the R&B and pop charts with singles like, “Black Jack”, “This Little Girl of Mine”, and “What’d I Say”. His success continued and his style evolved by assimilating parts from music forms like blues, gospel, funk, pop, jazz, to what eventually became his own brand of soul music.<sup>137</sup> He was also heavily influenced by country music and recorded hits like “You Don’t know Me,” “I Can’t Stop Loving You”, and “Georgia On My Mind” which all take hints from country music.

“Released over the initial objections of his record label and its distributors, *Modern Sounds in Country and Western Music* went on to be the biggest-selling album of 1962, occupying the top spot on the *Billboard* album chart for 14 weeks. “I Can’t Stop Loving You,” held the #1 spot on the singles chart for five weeks beginning on this day in 1962, eventually becoming the biggest pop hit of Ray Charles’s monumental career.”<sup>138</sup>

With this shift in style, Charles helped make it acceptable for black people to sing country music and for white people to appreciate soul music. This change also paved the way

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<sup>133</sup> Blues Sub-genres. Jump Blues: up tempo blues popular in the 1940s, pre cursor to Rhythm and Blues and Rock and Roll <http://www.allmusic.com/subgenre/jump-blues-ma0000002678>. Accessed June 2012

<sup>134</sup> “Ray Charles Biography.” Rock and Roll Hall of Fame. <http://rockhall.com/inductees/ray-charles/bio/>. Accessed May 2012

<sup>135</sup> “Ray Charles Chronology.” Rock and Roll Hall of Fame <http://rockhall.com/inductees/ray-charles/timeline/>. Accessed May 2012

<sup>136</sup> Miller p. 75

<sup>137</sup> Miller p. 77

<sup>138</sup> “Ray Charles takes country music to the top of the pop charts.” *This Day in History* <http://www.history.com/this-day-in-history/ray-charles-takes-country-music-to-the-top-of-the-pop-charts>. Accessed June 2012

for Black Country stars like Charley Pride, and white soul stars like Joe Cocker.<sup>139</sup> In 1979, Ray Charles accepted an invitation to sing the newly adopted state of Georgia song, “Georgia on My Mind” in a performance at the State Capitol. He was also inducted into the Georgia Music Hall of Fame that year.<sup>140</sup>

James Brown of Augusta, Georgia also helped usher in the new R&B sound. Born into poverty in the South, he ran afoul of the law by the late '40s on an armed robbery conviction.<sup>141</sup> With the help of singer Bobby Byrd's family, Brown gained parole and started a gospel group with Byrd, changing their focus to R&B as the rock revolution gained steam. The Flames, as the Georgian group was known in the mid-'50s, signed to Federal/King and had a huge R&B hit right off the bat with the wrenching, churchy ballad “Please, Please, Please.”<sup>142</sup> By that point, the Flames had become James Brown & the Famous Flames; the charisma, energy, and talent of Brown made him the natural star attraction.<sup>143</sup> His commercial success truly began with the release of his “Live at the Apollo” in 1963. He continued to gain momentum with hits like “Out of Sight”, which topped the R&B charts and made the top of the Top 40 list.<sup>144</sup> As Brown continued to record with his band the Flames, he was increasingly striving to develop a distinctive sound from that of his contemporaries. Brown and the Flames “injected grittiness, hysteria, and Latin cross-rhythms at the same time Ray Charles was tempering rawness with sweetness.”<sup>145</sup> His inventive nature paid off with his hit “Papa's Got a Brand New Bag” which sold two million copies, won a Grammy for best R&B and Blues record of the year, and set the

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<sup>139</sup> Miller p. 77

<sup>140</sup> Miller p. 74

<sup>141</sup> Miller p. 50

<sup>142</sup> Ibid

<sup>143</sup> “James Brown” *Georgia Music Hall of Fame* <http://www.georgiamusicmag.com/georgia-music-hall-of-fame-inductees/listing/james-brown/>. Accessed May 2012

<sup>144</sup> Miller p. 51

<sup>145</sup> Miller p. 51

tone for the future of R&B. His accomplishments and performing flare eventually earned him the title of “Soul Brother Number One.”<sup>146</sup> He continued recording and performing for the remainder of his life and was inducted into the Georgia Music Hall of Fame in 1983 and was one of the first members of the Rock ‘n’ Roll Hall of Fame in Cleveland, Ohio.<sup>147</sup> James Brown’s unmistakable sound had begun to usher in a new soulful sound in the music business.

Otis Redding, of Macon, Georgia was a huge fan of Little Richard and James brown and decided early on that he was going to be a performer. He went on the road briefly with Little Richard’s old band, the Upsetters, where he really established his reputation.<sup>148</sup> Though his appearance at the Teenage Party talent show at the Douglass Theater downtown, he established himself as a vocal talent.<sup>149</sup> He won the competition with his renditions of Little Richard classics and immediately after the show, Phil Walden, a young talent manager in Macon, approached Redding about managing him.<sup>150</sup> By 1965, Redding had Walden as his manager, and he was recording songs like “I’ve Been Loving You Too Long” and the classic “Respect,” later made hugely famous when Aretha Franklin covered it two years after Redding wrote it.<sup>151</sup> He earned a boost in the white market and became a huge crossover star when the Rolling Stones covered his slow and sullen song “Pain in My Heart” and he reciprocated by covering their “Satisfaction.”<sup>152</sup>

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<sup>146</sup> Ibid

<sup>147</sup> “James Brown Chronology.” *Rock and Roll Hall of Fame*.

<http://rockhall.com/inductees/james-brown/timeline/>. Accessed June 2012

<sup>148</sup> Miller p. 238

<sup>149</sup> “Douglass' Vision and the Theatre...a Venue for Black Entertainers, Pride for the Community.” 2011

[http://www.douglasstheatre.org/index.php?option=com\\_content&view=article&id=55&Itemid=60](http://www.douglasstheatre.org/index.php?option=com_content&view=article&id=55&Itemid=60). Accessed March 2012

<sup>150</sup> Macon Music History Tour. Rock Candy Tours. Macon, Georgia. 2012

<sup>151</sup> Mark Kemp. “Otis Redding Biography.” *The Rolling Stone Encyclopedia of Rock & Roll*. Simon & Schuster. 2001

<http://www.rollingstone.com/music/artists/otis-redding/biography>. Accessed June 2012

<sup>152</sup> Miller p. 239

He continued to be a fixture on the black concert circuit, but refused to follow the commercial style of super stars like James Brown. He insisted on remaining true to his sound, modern soul, and writing simple songs that were direct and honest.<sup>153</sup> Unfortunately his bright career was cut short when his plane crashed in 1967 on the way to a show. Just three days before his death, he had recorded the song “Sittin’ on the Dock of a Bay,” which went on to Number One on both the R&B and Pop charts, proving his crossover appeal and solidified a new trend in the music business; the boundaries between black and white music were disappearing and music was becoming a truly integrated American art form.<sup>154</sup> Otis Redding was inducted into the Rock and Roll Hall of Fame and the Georgia Music Hall of Fame in 1981.<sup>155</sup>

Phil Walden, a native of Macon, Georgia was devastated with the loss of Otis Redding in 1967, as they had become friends as well as business partners.<sup>156</sup> However, Walden continued his artist management business and the next year had bought a record contract Jerry Wexler of Atlantic Records had signed with Duane Allman and proceeded to carry out the dream he and Otis Redding had had to build their own record label.<sup>157</sup> Capricorn Records started off slow as a custom label to be distributed by Atlantic Records, but soon Gregg Allman signed on to be the organist and vocalist for the Allman Brother’s Band.<sup>158</sup>

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<sup>153</sup> Ibid

<sup>154</sup> Miller p. 240

<sup>155</sup> “Otis Redding.” Georgia Music Hall of Fame.

<http://www.georgiamusicmag.com/georgia-music-hall-of-fame-inductees/listing/otis-redding/>. Accessed June 2012

<sup>156</sup> Macon Music History Tour. Rock Candy Tours. Macon, GA 2012

<sup>157</sup> Miller p. 297

<sup>158</sup> Ibid



Figure 5. Live at the Fillmore East record cover 1971<sup>159</sup>

## Southern Rock

The unique and raw sound of the Allman Brother's Band had unknowingly created a new genre later dubbed Southern Rock. Walden capitalized on this new sound and signed other Southern bands like the Marshall Tucker Band, Wet Willie, and the Dixie Dregs.<sup>160</sup> The reign of Southern Rock lasted only a short while, but its effects and influences are still remembered and heard in today's music. Jim Norman, president of the Warner Brothers Nashville Division said of Walden, "The Music that has been born out of the traditions of the Southeast is really

<sup>159</sup> photo by Jim Marshall. The photograph's location is in an alleyway in Macon near Capricorn Studios.

<sup>160</sup> Miller p. 297

America's contribution to world culture...Phil certainly has been associated with some of the most dramatic examples of that kind of music development over the last thirty years."<sup>161</sup>

The southern rock era was essentially between the years of 1969, when The Allman Brothers Band released their first album, until 1977, when a tragic airplane crash took the lives of members of Lynyrd Skynyrd, including lead singer Ronnie Van Zant.<sup>162</sup>

"Southern rock music was both a reflection of, and a response to, the changing way of life for southerners as a result of the civil rights movement."<sup>163</sup> The political and cultural shift that occurred because of the civil rights movement forced many in the South to reexamine traditions and regional identities.<sup>164</sup> As this reexamination took place, southern rock bands emerged and offered a way to embrace southern pride, while rejecting traditional racist views, through the cultural form of music.<sup>165</sup> The music itself is political in that many songs address social issues like racial injustice, drug use, and domestic violence.

"Within the larger context of popular music, southern rock would best be described stylistically as a subgenre of American rock music, infused with the blues, rockabilly, and country forms of music that are indigenous to the South. Southern rock bands appeared on the popular music landscape in the early 1970s, shortly after the psychedelic, flower power era of the 1960s. But unlike many popular bands of the 1960s (Jefferson Airplane, The Grateful Dead, or any bands from the British Invasion, for example), southern rock bands returned to the roots of 'rock-and-roll' by bringing elements of black, rural, southern culture into white, suburban, mainstream American society. Southern rock continues the 'rock-and-roll' tradition brought forth by Elvis Presley, Carl Perkins, Chuck Berry, Little Richard, and others, who combined elements of rhythm and blues, rockabilly, and country music to create a musical style unique to the South."<sup>166</sup>

The biggest band from this genre is undoubtedly the Allman Brother's Band. With this

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<sup>161</sup> Miller p. 298

<sup>162</sup> Brandon P. Keith. "Southern rock music as a cultural form." University of South Florida. 2009 p. 6

<sup>163</sup> Ibid

<sup>164</sup> Ibid

<sup>165</sup> Ibid

<sup>166</sup> Keith p. 15

band, Walden was able to open his own studio, Capricorn Records, and during the 1970s it was the largest independent studio in the United States.<sup>167</sup> The Allman Brother's relocated from Jacksonville, Florida to the Capricorn headquarters of Macon, Georgia in 1969.<sup>168</sup> Their first two studio albums earned great critical praise, but did little on the charts and in sales. Finally with the release of *Live at The Fillmore East* in 1971, they had achieved their breakout star status.<sup>169</sup> The live album included some of the band's most classic versions of songs like: *Statesboro Blues*, *In Memory of Elizabeth Reed*, and *Whipping Post*.<sup>170</sup> *Live at the Fillmore East* allowed them to capture the power of their concert performances with "the climbing call and response guitar duets and mercurial solos of Duane and Dickey, and Gregg's howling vocals, this album became the band's first Gold record and caused their popularity to soar as well as their income."<sup>171</sup>

Shortly after achieving monumental success, the band suffered the blow of losing Duane Allman and Berry Oakley by 1972 in almost identical motorcycle accidents in Macon, Georgia. The band regrouped after this loss and was able to finish the album it had already begun under Duane's guidance.<sup>172</sup> The band recruited another native Georgian, Chuck Leavell to replace Duane, and bassist Lamar Williams to take Oakley's place. When *Eat a Peach* went platinum in 1972, and included major hits like, "Ain't Wasting Time No More," "Melissa," and "One Way Out."<sup>173</sup> In 1973, the band hit their height of popularity with the release of *Brothers and Sisters*, which sold more than two million copies and included the Number One single "Ramblin'

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<sup>167</sup> Poe p. 111

<sup>168</sup> Ibid

<sup>169</sup> Poe p. 178

<sup>170</sup> Miller p. 14

<sup>171</sup> Ibid

<sup>172</sup> Miller p. 15

<sup>173</sup> Ibid

Man.”<sup>174</sup> That same year the group played at one of the largest concerts in history, Summer Jam at Watkins Glen. The bill included The Allman Brother’s Band, The Grateful Dead, and The Band and with over 600,000 attendants, it is one of defining moments of 1970s rock scene.<sup>175</sup> The 60s were over, the Vietnam War was over, but rock and roll was alive and well, and the people wanted to be there to hear it.<sup>176</sup> The appearance of The Allman Brother’s Band at this show solidified their spot in the limelight as one of the biggest bands in the country.

Unfortunately, the band’s time at the top was short lived due to Gregg Allman’s public divorce from Cher, and ongoing disputes over the Band’s direction that resulted in the group’s break up in 1975.<sup>177</sup> Duane Allman was inducted into the Georgia Hall of Fame in 1982 and The Allman Brothers Band was inducted into the Rock and Roll Hall of Fame in 1996.<sup>178</sup> The Allman Brother’s story lives on in their music and their legacy will continue to influence many more struggling musicians hoping to make it.

## College Rock

The 1960s was a tumultuous time in Athens, there was controversy over desegregation and the Vietnam War was driving the student population to push against the standard way of thinking.<sup>179</sup> In 1969, after the students demanded more rock bands come to campus, a student club called Dante’s Domain opened in the basement of Memorial Hall on the University of

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<sup>174</sup> Ibid

<sup>175</sup> J.A. Bartlett. Rock 101: “Summer Jam at Watkins Glen.” <http://wnew.radio.com/2010/07/27/rock-101-summer-jam-at-watkins-glen/>. Accessed June 2012

<sup>176</sup> Santelli, Robert. “The Summer Jam at Watkins Glen and Cal Jams I & II”

<http://www.superseventies.com/watkinsglen.html>. Accessed June 2012

<sup>177</sup> Miller p. 15

<sup>178</sup> “The Allman Brothers Band. Georgia Music Hall of Fame Inductees.”

<http://www.georgiamusicmag.com/georgia-music-hall-of-fame-inductees/listing/the-allman-brothers-band/>. Accessed April 2012

<sup>179</sup> Rodger Brown. Party out of Bounds. The Penguin Group. NY, NY. 1991. p. 14



Georgia (UGA) campus.<sup>180</sup> Memorial Hall had been built in the 1929 as a tribute to the forty-seven UGA men that died in World War I.<sup>181</sup> It was at Dante's where the thrill of rock and roll was laid down in Athens. It didn't last long; Dante's came under scrutiny from the Administration because participants were getting carried away, trashing tables, carpets and smoking marijuana in the halls. By the end of 1969, Dante's activities had been suppressed, but the "local kids continued to come to campus to feel the heat of the thousands of students at critical mass."<sup>182</sup> "One day in 1969, on the lawn of Memorial Hall, listening to a horrible band, four kids met that would later become the B52's and usher in a "new wave" of music to Athens, GA."<sup>183</sup>

The group of misfit friends began hanging out together; obsessed with glitter rock and Bowie, dressing in drag, Kate, Keith, Ricky, Cindy and Fred got drunk at a Chinese restaurant and ended up having an impromptu jam session in a friend's basement. It sounded so good, they decided to keep playing, and in February in 1977, the B52's got their first gig at a house party on Valentine's Day.<sup>184</sup> That night, the people jammed into the little house across from the Taco Stand at the corner of Milledge and Prince went crazy when The B52's started playing. As one onlooker "stared at this newly ignited frenzy, he wasn't the only one wondering what was going on: Nobody had seen anything like it before. Here was Athens' drag camp underground going public."<sup>185</sup> This first show caused a complete sensation among the crowd in, and associated with, the UGA art school; the second show was an even bigger success. People were packed into

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<sup>180</sup> Brown p. 15

<sup>181</sup> University of Georgia North Campus Self-Guided Walking Tour Map and Guide. <http://visit.uga.edu/index.php/plan/tours/self-guided/> Accessed July 2012

<sup>182</sup> Brown p. 16

<sup>183</sup> Brown p. 16

<sup>184</sup> Brown p. 30

<sup>185</sup> Brown p. 35

the residential venue, dancing and screaming for the young band. Kate Pierson recalled from the show, one of the show goers was up on someone's shoulders during the performance screaming, "I can't believe this is happening in Athens, Georgia."<sup>186</sup> The Athens new wave sound had arrived.<sup>187</sup>

The next year, the infamous British group, the Sex Pistols, was coming to the US for their first American tour, and their first stop was the Great Southeastern Music Hall in Atlanta.<sup>188</sup> The press came from all over to cover the new British invasion with great fear, but no riots broke out, and the next day at the University of Georgia art school the Sex Pistols were all anyone could talk about.<sup>189</sup> This event followed by the first Atlanta Punk Festival where the B52's closed the inaugural show, signaled the rise in punk/new wave popularity, and Athens was the new headquarters.<sup>190</sup> The B52's continued to play in Athens gaining more fans with each performance. After an impressive show at the Last Resort on Clayton Street, the band was able to organize a show at the Georgia Theater that May in 1978 to warm up for upcoming shows in New York and play for a scout from Virgin Records.<sup>191</sup> The B52's got their first offer in June of that year but declined in order to write more songs and gain a bigger following. By the fall of 1978, the B52's were reaping the rewards of their hard work with rave reviews and they "took punk on a picnic, and showed the local art kids how they could be rebellious yet still have fun."<sup>192</sup> The punk new wave renaissance of Athens continued to grow and by October of 1978, the first incarnation of the 40 Watt Club had been created on the third floor of the Myers building

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<sup>186</sup> Brown p. 39

<sup>187</sup> Ibid

<sup>188</sup> "The Great Southeast Music Hall." Alex Cooley presents The Live Music Experience. <http://www.alexcooley.com/ven-SEhall.html>. Accessed June 2012

<sup>189</sup> Brown p. 55

<sup>190</sup> Brown p. 58

<sup>191</sup> Brown p. 59-62

<sup>192</sup> Brown p. 77

on College Avenue and the first event was a Halloween Party charging \$2 a head and \$3 for geeks—and it worked.<sup>193</sup> The Athens alternative scene continued to gain ground in the late 70s, having produced another hit band called Pylon<sup>194</sup>, and founding members of the future R.E.M. had made their way to Athens and were a part of the growing new wave scene. Peter Buck was working at Wuxtry Records in downtown Athens where he eventually met Michael Stipe and the two bonded over their interest in music.<sup>195</sup>

Michael Stipe, Peter Buck, Mike Mills, and Bill Berry finally met together after the insistence of their different friends at Tyrone's, a local Athens club that booked popular local bands like Pylon. Bill Berry and Mike Mills had been friends for years, playing in the same band in their hometown of Macon, Georgia. The pair moved to Athens, Georgia to attend the University of Georgia.<sup>196</sup> All four wanted to be in a band so they gave each other a chance, and the first jam session went well. A friend recalls, "They were all real wary of each other. Talk about four different personalities but they clicked."<sup>197</sup> Coerced again by their friend Kathleen, they agreed to play her birthday party in 1980 at the legendary Church (formerly St. Mary's Episcopal) on Oconee Street. With a tight knit party scene established in Athens, word about the show traveled fast and the church was packed.<sup>198</sup>

At their second show, they debuted their name R.E.M. (standing for rapid eye movement)

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<sup>193</sup> Brown p. 82

<sup>194</sup> Brown p. 113-114

<sup>195</sup> Brown p. 117-119

<sup>196</sup> Jason Ankeny. "Mike Mills Biography." <http://www.allmusic.com/artist/mike-mills-mn0000414895>. Accessed July 2012

<sup>197</sup> Brown p. 138

<sup>198</sup> Andrew Vaughan. "This Day in Music Spotlight: R.E.M. Play Their First Gig in a Church." *Gibson News and Lifestyle* 04.05.2011 <http://www2.gibson.com/News-Lifestyle/Features/en-us/spotlight-0405-2011.aspx>. Accessed May 2012

that Stipe found in a dictionary and the group said it sounded good enough.<sup>199</sup> During this show at the Koffee Klub, the band became reacquainted with Bertis Downs, a law student that Bill and Peter had already met. Downs loved R.E.M.'s sound and told them after the show that they were going to be huge stars, bigger than the Beatles one day.<sup>200</sup> R.E.M. then opened a show in Atlanta and blew away the headlining band; this was the first time one of the new wave bands began to be recognized by the college kids outside the existing "scene."<sup>201</sup> "The summer of 1980 was an exciting time for the Athens music scene; bands had sprouted up in the wake of the B52's, they were all friends, and the future was impossibly luminous (because it didn't exist, or was fuzzed by the haze of alcohol and drugs)."<sup>202</sup> R.E.M. played as many shows as possible, both in town and out of town, favoring playing down south primarily, building up a strong southeastern following before venturing up to New York.<sup>203</sup> They toured relentlessly, released their first record, *Radio Free Europe* in 1981, and were signed to I.R.S. records in 1982 and agreed to release their already recorded EP *Chronic Town*. "American music would never be the same."<sup>204</sup>

Partly responsible for R.E.M.'s early success was the aid of college radio stations. The band made a point to visit every college radio station in order to promote their show, because they knew the types of kids that would like their music, would most likely be dialed into the college radio station.<sup>205</sup> The 1980s and success of R.E.M. had begun a new trend in American music, College Rock.<sup>206</sup> The genre is so named on account of the college radio stations that favored playing their own personal playlists as opposed to those sent to them from a major

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<sup>199</sup> Brown p.140

<sup>200</sup> Brown p. 141

<sup>201</sup> Brown p. 141-142

<sup>202</sup> Greer p. 30

<sup>203</sup> Ibid

<sup>204</sup> Greer p. 37

<sup>205</sup> Greer p. 40

<sup>206</sup> Ibid

record label, and the sound drew inspiration from punk and new wave.<sup>207</sup>

The University of Georgia's college radio station WUOG played a significant role in the success of local Athens bands as well.<sup>208</sup> Today, the station hosts a regular broadcast of local bands called Live in the Lobby.<sup>209</sup> Many bands that became famous beyond Athens have performed on this biweekly concert series. The bands perform live in their studio and that performance is broadcast in real time over the air. Some of these programs in the donated collection feature performances by R.E.M., the B52s, Pylon, and Love Tractor.<sup>210</sup>

By 1982, R.E.M. was nearly selling out shows in large cities, and by 1983 reporters from all over were coming to Athens to try and capture this new resurgence in American rock and roll.<sup>211</sup> When reporters interviewed a longtime veteran of the scene to quote, they discovered that the common consensus among Athenians was that the true scene happened two or three years earlier when the B52's had just started and the 40 Watt club was still in a loft.<sup>212</sup> They wished the rest of the world would not find out about Athens. "That was a futile wish. The horses had bolted. The stable doors would not shut."<sup>213</sup> Three months after the appearance of Athens, Georgia in *People Magazine*, R.E.M. released their third album, *Murmur*.<sup>214</sup> Of all the albums that had come out of Athens before, none of them had the force of *Murmur*.<sup>215</sup> As the band continued to grow in popularity so did the hype surrounding the little college town. R.E.M. went on to become known as the creators of the College Rock genre and with the success of their

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<sup>207</sup> Ibid

<sup>208</sup> Brown p. 98-99

<sup>209</sup> WUOG Radio Audiotape Collection. Walter J. Brown Media Archives Collection.  
<http://www.libs.uga.edu/media/collections/audioradio/wuog.html>. Accessed May 2012

<sup>210</sup> Ibid

<sup>211</sup> Brown p. 202

<sup>212</sup> Brown p. 203

<sup>213</sup> Ibid

<sup>214</sup> Ibid

<sup>215</sup> Brown p.203

single, “The One I Love,” they had moved past their status as a cult band and achieved mainstream status. They were inducted into the Georgia Music Hall of Fame in 2006<sup>216</sup> and the Rock and Roll Hall of Fame in 2007.<sup>217</sup> R.E.M. continued to record and tour together until the band’s break up in 2011.<sup>218</sup>

### **The New Motown<sup>219</sup>**

The 1990s saw even more growth in the Georgia music industry. The R&B and Hip Hop industry was taking off with the creation of LaFace Records<sup>220</sup>, in Atlanta, Georgia turning the city into “The New Motown.”<sup>221</sup> This new label founded by Antonio “L. A.” Reid grew to be a huge success with discovering Georgia stars such as Toni Braxton, Outkast, Usher, and T.L.C.; each of these artists are nationally recognized superstars. Young producers, Jermaine Dupri and Dallas Austin worked with LaFace Records and helped give Atlanta its signature sound.<sup>222</sup>

Jermaine Dupri created his own record company in Atlanta called So So Def Records, in 1992.<sup>223</sup> He was responsible for discovering several rappers and groups, most notably Kriss

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<sup>216</sup> R.E.M. Georgia Music Hall of Fame Inductee profile. <http://www.georgiamusicmag.com/georgia-music-hall-of-fame-inductees/listing/r-e-m/>.

Accessed May 2012

<sup>217</sup> R.E.M. Rock and Roll Hall of Fame Inductee profile. <http://rockhall.com/inductees/rem/>.

Accessed May 2012

<sup>218</sup> Matthew Perpetua. “R.E.M. Break Up After Three Decades.” Rolling Stone. September 21, 2011. <http://www.rollingstone.com/music/news/r-e-m-break-up-after-three-decades-20110921>. Accessed July 2012

<sup>219</sup> Atlanta was dubbed “The New Motown” in the Jermaine Dupri song “Welcome to Atlanta (Remix).” <http://www.azlyrics.com/lyrics/jermaineduprijd/welcometoatlantaremix.html>.

Accessed July 2012

<sup>220</sup> LaFace records was a smaller subsidiary of Arista Records

<sup>221</sup> Miller p. 245

<sup>222</sup> Craig Seymour. “The ATL Story: How a Group of Power Brokers, Pop Divas, Producers, Playas, and Street Poets Turned Atlanta Into the Motown of the South” p. 3

<http://www.scribd.com/doc/32752900/ATL-Proposal>. Accessed June 2012

<sup>223</sup> Miller p. 105

Kross and DaBrat from the early 1990s. He produced a number of Usher's songs on his debut album *My Way* and produced the majority of Mariah Carey's comeback album *The Emancipation of Mimi* in 2005.<sup>224</sup>

Dallas Austin has been one of the most influential and successful songwriters and producers since he began working in 1989.<sup>225</sup> He has written and or produced songs for T.L.C., Madonna, Monica, Usher, Michael Jackson, R.E.M., and Boyz II Men. In addition to his production company, he has established several subsidiary companies that operate under his umbrella DARP.<sup>226</sup> His DARP Studios is regarded as the premiere recording facility in Atlanta and has turned out recordings for artists like George Clinton, Madonna, and Nine Inch Nails.<sup>227</sup>

LaFace Records, Jermaine Dupri, and Dallas Austin helped revolutionize the Atlanta music scene, catapulted their artists to the worldwide stage and sold millions of records. Although LaFace Records was relocated to Los Angeles in 2000, it had made a significant impact on the Atlanta music scene creating multiple record companies, agencies, photographers, clubs, music magazines, and other infrastructure enabling this music scene to continue.<sup>228</sup>

## **Recent years**

Much of the music scene in Georgia has reverted back to smaller recording studios and management labels. John Keane Studios<sup>229</sup> and Chase Park Transduction<sup>230</sup> have operated in

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<sup>224</sup> Ibid

<sup>225</sup> Miller p. 29

<sup>226</sup> Miller p. 30

<sup>227</sup> Miller p. 30

<sup>228</sup> Allen Tullos, Matt Miller, and Timothy J. Dowd, Emory University "Atlanta: City without a Sound?" Fifth in a series of articles highlighting the sociological context of ASA's next Annual Meeting location . . . Atlanta. American Sociological Association.

<http://www.asanet.org/footnotes/mayjun03/indexone.html>. Accessed June 2012

<sup>229</sup> John Keane Biography. <http://johnkeanestudios.com/html/about.html>. Accessed June 2012

Athens, Georgia for many years, recording significant Georgia musicians as well as others from across the country. Rising star, Zac Brown, of the Zac Brown Band, started his own record label, the Southern Ground Artists Inc. in 2011 in Atlanta, Georgia. Brown's goal is to become the incarnation of the 1960s Memphis Soul label—Stax Records.<sup>231</sup> These are just a few examples of independent recording and management companies that have been successful in Georgia.

Widespread Panic, of Athens, Georgia, has been in the national spotlight since the early 1990s. While the world was focused on grunge, the band Widespread Panic was gaining momentum, playing bars and fraternity houses with their hours long improvisational sets reminiscent of Southern rockers of the 1970s. Their first show was in 1986 at the Mad Hatter Ballroom,<sup>232</sup> and in 1991, the band signed to Capricorn Records, who had launched the career of the Allman Brothers in the 1970s. Often referred to as “road warriors,”<sup>233</sup> Widespread Panic toured tirelessly developing an enormous fan base across the country. In 1998, they released their first live album, *Light Fuse, Get Away*, and had a release party in their hometown of Athens, Georgia. An estimated 80,000 to 100,000 fans came to Athens to celebrate the CD release, making it the largest CD release party ever recorded;<sup>234</sup> the party was even recorded and turned into a DVD called *Panic in the Streets*. The band has played together with different lineups over the years, having lost their original guitar player, Michael Houser in 2002 to

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<sup>230</sup> Chase Park Transduction Client List. <http://chaseparktransduction.com/roster/>. Accessed June 2012

<sup>231</sup> Zac Brown launches Southern Ground Artists Label. <http://www.southerngroundrecords.com/2011/05/12/zac-brown-launches-southern-ground-artists-label/>. Accessed July 2012

<sup>232</sup> Matt Hendrickson “Widespread Panic’s Last Run?” *Garden and Gun Magazine*. June/July 2011 <http://gardenandgun.com/article/widespread-panics-last-run>

<sup>233</sup> Road warrior: term used to describe bands that are continuously tour and have a large fan base. This term has been used to describe The Grateful Dead and Phish as well.

[http://swampland.com/articles/view/title:six\\_degrees\\_of\\_swampland\\_widespread\\_panic](http://swampland.com/articles/view/title:six_degrees_of_swampland_widespread_panic). Accessed July 2012

<sup>234</sup> Widespread Panic Biography <http://www.widespreadpanic.com/bio>



cancer.<sup>235</sup> In 2012, Widespread Panic went on an indefinite hiatus from touring but the contribution the made to the music scene in Athens and throughout the United States is still fresh in the minds of their fans.<sup>236</sup> In a way, their hiatus has made room for even more talented bands to gain footing in Georgia, and ultimately across the nation.

Another prominent band in Georgia's recent history is the Drive by Truckers. This band whose headquarters is now located in Athens, Georgia, is comprised of longtime musicians from both Georgia and Alabama. Co-founded by Patterson Hood (son of bassist David Hood (of the legendary Muscle Shoals Rhythm Section) and longtime friend and musical partner Mike Cooley in Athens, Georgia, in 1996. The Drive by Truckers are known for their three guitars lineup, and are often "associated with the Southern rock movement of the 70s and "jam" bands but are too cerebral and irreverent to sit squarely in either genre."<sup>237</sup> Their lyrics often revolve around the working class trying to survive in economically depressed small towns of the South. The band's front man, Patterson Hood, has established himself as a solo artist as well and Athens community advocate. Hood created an organization of local Athens musicians called the Downtown 13 to speak out against a controversial Wal-Mart development proposal in 2012 with a song called "After It's Gone."<sup>238</sup> The song documents the story of a community's slow death and disappearance of local culture. Patterson Hood leads the Downtown 13 collective, and includes members of R.E.M., Widespread Panic, the Futurebirds, and other Athens musicians.<sup>239</sup>

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<sup>235</sup> Kevin Conner. "Cancer claims life of rocker Michael Houser" *Online Athens*. 2002 [http://onlineathens.com/stories/081202/roc\\_20020812042.shtml](http://onlineathens.com/stories/081202/roc_20020812042.shtml). Accessed June 2012

<sup>236</sup> Hendrickson 2011

<sup>237</sup> Drive by Truckers Biography. <http://www.last.fm/music/Drive-By+Truckers/+wiki>. Accessed July 2012

<sup>238</sup> Patterson Hood and the Downtown 13. "After It's Gone." <http://www.youtube.com/watch?v=GQ87g7uPyAY>. Accessed July 2012

<sup>239</sup> Tom Brelhan. "Where's the Beef?" 2/3/2012 <http://stereogum.com/940862/patterson-hoods-downtown-13-fights-proposed-athens-walmart/franchises/wheres-the-beef/>. Accessed July 2012

## **Summary**

There is a monumental amount of music history in Georgia, which continues to be made with new talent emerging every year. The most significant aspect of Georgia's music heritage is its uniqueness- each popular music genre has had performers from Georgia contribute greatly to the popular music scene of that era. Along with the memories and legacies of Georgia musicians, there are also many historic venues that serve as a link to the music history of days past. Some of these stages are still cherished in their communities and continue to host bands, allowing for new memories and histories to be made. Georgia will continue to produce and nurture future talent because it is in its nature. American music has been born in the South, especially in Georgia and will continue to be made here and evolve for future generations to enjoy.

## **CHAPTER 4**

### **Existing Resources in Georgia**

#### **Music Archives and Repositories**

With native performers that span America's popular music genres, Georgia boasts a proud popular-music past and a growing future. There are archives, museums, libraries, and historical societies across the state that are preserving the Georgia's music and make it available to researchers.

The Albany Civil Rights Movement Museum, located at the historic Old Mt. Zion Church, features photographs and other materials on the civil rights movement in southwest Georgia, particularly relating to the Freedom Singers<sup>240</sup> of the Student Nonviolent Coordinating Committee. The Freedom Singers were originally formed in 1962 to raise money for the Student Nonviolent Coordinating Committee, and their songs and music played an important role in the Civil Rights movement. One of the group's key founders was Cordell Hull Reagon, known for his many nonviolence training workshops and anti-segregation efforts in the Albany, Georgia area. Other founding members included Bernice Johnson, Charles Neblett and Rutha Harris. They traveled widely and won new fans at the 1963 Newport Folk Festival.<sup>241</sup>

The Atlanta History Center provides a home for several important early music artifacts. The collection also contains audio and video recordings, albums, music manuscripts, sheet

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<sup>240</sup> Perry p. 87.

<sup>241</sup> Ibid

music, and photographs. A collection of Graham Washington Jackson<sup>242</sup> papers and photographs are of major significance to the collection. The photographs include images of performances at the Little White House; with President Roosevelt and his family, and Lester Maddox; and promotional photographs with various personalities.<sup>243</sup> The Atlanta History Center's collection also includes the records of the Georgia Federation of Music Clubs from 1920 to 1949, in addition to numerous other manuscripts and books related to music.

The Auburn Avenue Research Library on African American Culture and History<sup>244</sup> in Atlanta, houses books, manuscripts, and jazz, blues, and gospel sound recordings. Other materials document African American entertainment in Atlanta and music halls in the state. The archives division preserves and makes available unique historical records of enduring value related primarily to African American culture and history, with a concentration on local Atlanta history. These primary sources include not only textual and special media records (cartographic records, graphic arts, still photographs, sound recordings, and moving images) but also art and artifacts, microforms, rare book collections, and textiles. Also in this collection is The Graham

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<sup>242</sup> Graham W. Jackson, Sr. was a beloved musician in Atlanta starting in the early 1920s. He did perform for a total of seven consecutive presidents, Franklin D. Roosevelt's favorite musician, and was designated the "Official Musician of the State of Georgia." From 1940 until his passing on January 15, 1983, Graham W. Jackson, Sr. was self-employed and made his living through his Music Studio, giving concerts, and personal appearances. Graham Washington Jackson Historical Sketch. [http://dlg.galileo.usg.edu/aafa/print/aafa\\_aarl89-004.html](http://dlg.galileo.usg.edu/aafa/print/aafa_aarl89-004.html). Accessed July 2012

<sup>243</sup> "Overview of the Collection." Inventory of the Graham W. Jackson, Sr. Papers. Atlanta-Fulton Public Library System. Auburn Avenue Research Library on African-American Culture and History. Presented online by the Digital Library of Georgia [http://dlg.galileo.usg.edu/aafa/print/aafa\\_aarl89-004.html](http://dlg.galileo.usg.edu/aafa/print/aafa_aarl89-004.html). Accessed June 2012

<sup>244</sup> The Auburn Avenue Research Library on African American Culture and History opened May 1994 in Atlanta. A special library of the Atlanta-Fulton Public Library System (A-FPLS), it is the first public library in the Southeast to offer specialized reference and archival collections dedicated to the study and research of African American culture and history and of other peoples of African descent. "About Auburn Avenue Research Library." <http://www.afpls.org/aboutaarl>. Accessed June 2012

Washington Jackson Papers collection, consisting of papers of Graham Washington Jackson, Sr. from 1880-1990. The papers include correspondence, newspaper articles, scrapbooks, photographs, slides, and printed material documenting Jackson's musical performances and awards. Notable correspondents include Jimmy Carter, Franklin and Eleanor Roosevelt, William Hartsfield, and John Kennedy.<sup>245</sup>

The Emory University Manuscript, Archives, and Rare Book Library (within the Robert W. Woodruff Library) in Atlanta, houses a collection of Confederate sheet-music imprints, and information on African American music. The African American music collection includes the James Weldon Johnson Collection. Johnson graduated from Atlanta University (later Clark Atlanta University) and taught briefly in the city of Hampton. Although better known today as a poet and writer, Johnson wrote the lyrics to more than 200 popular songs with his brother, J. Rosamond Johnson, and Athens songwriter Bob Cole. Emory's collection includes correspondence related to Johnson's compositions, sheet music, and song lyrics.<sup>246</sup> Emory's Marian K. Heilbrun Music and Media Library houses a substantial collection of nearly 40,000 sound recordings and a range of printed materials, including more than 23,000 scores and 30,000 books.<sup>247</sup>

There are a number of music repositories and archives in Savannah. The Georgia Historical Society has a collection that includes Confederate sheet music, as well as manuscripts related to Savannah-area music clubs and performances. The archive also includes materials on

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<sup>245</sup> Inventory of the Graham W. Jackson, Sr. Papers Overview of Collection

<sup>246</sup> James Weldon Johnson Collection. Emory University  
<http://www.jamesweldonjohnson.emory.edu/sub-james.htm>. Accessed May 2012

<sup>247</sup> Emory Library Music and Media Collections <http://web.library.emory.edu/libraries/music-and-media/collections#4>. Accessed June 2012

Civil War musicians and music education.<sup>248</sup> Nancy Mercer Keith Gerard, Johnny Mercer's niece donated the Mercer Family Collection to the Armstrong Atlantic University's Lane Library's Special Collections in 2006.<sup>249</sup> Nancy grew up in her Maternal Grandmother's (Johnny's mother, Lillian Cieucevich Mercer's) home in Savannah. Pearce W. Hammond, Amanda Mercer (Johnny's daughter) and other members of Savannah's Friends of Johnny Mercer organization have also donated material to the Collection. The Collection consists of photographs, letters and memorabilia from the Mercer Family and documenting Johnny Mercer's life and the Mercer family in Savannah. Material in the Collection is listed in this inventory; such as, letters from Mercer, and family photographs are described in detail. "At the heart of the collection is a small set of letters home written by Johnny to his parents, George Anderson Mercer and Lillian Cieucevich Mercer. Collected by Johnny's mother Lillian, the letters begin in the early 1930's when Johnny wrote home from New York as a struggling actor/lyrist."<sup>250</sup> Letters dating from the 1940's and 1950's reveal Johnny at the height of his career in Southern California. The letters reveal a humble, affectionate son and his thoughts of Savannah. The letters have been used in Gene Lees' published biography of Mercer, *Portrait of Johnny*. Some of the letters from the Collection are available digitally from the Friends of Johnny Mercer website.<sup>251</sup> The Mercer Family Collection is open to the public but an appointment is needed to view and use the collection.

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<sup>248</sup> Research Library and Archives. Georgia Historical Society  
<http://www.georgiahistory.com/containers/2>. Accessed June 2012

<sup>249</sup> The Mercer Family Collection. Lane Library: Armstrong Atlantic University.  
<http://library.armstrong.edu/mercer.html>. Accessed June 2012

<sup>250</sup> Mercer Family Collection  
<http://library.armstrong.edu/mercer.html>. Accessed June 2012

<sup>251</sup> Ibid

The Walter J. Brown Media Archives at the University of Georgia in Athens features such broadcast material as the Peabody Awards Collection and the Museum of Television and Radio Collection.<sup>252</sup> “Georgia musicians and storytellers are documented in the Allen E. MacLeod Collection and in the Georgia Folklore Collection, which includes more than 1,000 hours of field recordings made by Art Rosenbaum and the Georgia Folklore Society.”<sup>253</sup> The Athens Underground Sound Collection includes recordings of: R.E.M., Love Tractor, Vic Varney, and Go Van Go. For a full listing of performers see the finding aid link below. The Collection was donated by Robbie Collins who ran Underground Sound Recording Studio and recorded Athens, Georgia bands.<sup>254</sup> The Media Archives also includes material on *The Now Explosion*, a 1970s Atlanta music video show.<sup>255</sup>

The Special Collections and Archives Department at Georgia State University in Atlanta also houses a Johnny Mercer Collection, the largest collection of his personal papers. Mercer was a songwriter from Savannah who wrote the lyrics to some of the most recognizable tunes of the twentieth century. The collection includes sound recordings, sheet music, correspondence, oral histories, personal effects, photographs, and video recordings.<sup>256</sup> The Special Collections and Archives Department also includes The Popular Music and Culture Collection. This collection collects and preserves unique and rare historical materials documenting twentieth-century

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<sup>252</sup> Walter J. Brown Media Archives. University of Georgia.

<sup>253</sup> Laura Botts. University of Georgia. *Music Archives*. The New Georgia Encyclopedia. 2011 <http://www.georgiaencyclopedia.org/nge/Article.jsp?id=h-3165>. Accessed June 2012

<sup>254</sup> Athens Underground Sound Collection. Walter J. Brown Media Archives. University of Georgia. <http://www.libs.uga.edu/media/collections/audioradio/underground.html>. Accessed June 2012

<sup>255</sup> Ibid

<sup>256</sup> Johnny Mercer Collection. Georgia State University. <http://www.library.gsu.edu/spcoll/pages/pages.asp?ldID=105&guideID=505&ID=3284>. Accessed May 2012

American Popular Music and Culture.<sup>257</sup> Highlights of the collection include Johnny Mercer and music of his era; early country, bluegrass and Southern gospel music in Atlanta; and WSB and radio broadcasting in Atlanta. Additionally, the collection contains more than 7,000 pieces of published sheet music and arrangements by American songwriters, as well as 60,000 recordings from a variety of genres.<sup>258</sup>

The South Georgia Folklife Collection housed in the Special Collections and Archives of Odum Library at Valdosta University has a permanent exhibit entitled Sacred Harp.<sup>259</sup> “Let Us Sing, Sacred Harp in Southeast Georgia” exhibition resulted from a collaboration of the center, the South Georgia Folklife Project, and Sacred Harp singers in southeast Georgia. This exhibit celebrates one of southeast Georgia’s most distinctive and cherished traditions: a style of three or four part, unaccompanied, religious singing called “Sacred Harp” which has been part of local community life since the mid- 1800s. In addition to the items displayed in Waycross, the Folklife Project features materials on bluegrass, African American gospel, Primitive Baptist hymnody, and fiddling from the region.<sup>260</sup>

The University of West Georgia in Carrollton is home to the Regional Music Project. This initiative began in 2001 to document, preserve, interpret, and promote the musical folklife and history of grassroots music in Carroll County and the West Georgia region. The project incorporates original field research, oral histories, archival preservation, live performances,

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<sup>257</sup> Popular Music and Culture Collection. Georgia State University <http://library.gsu.edu/145.html>. Accessed June 2012

<sup>258</sup> Popular Music and Culture Collection. Georgia State University.

<sup>259</sup> The Okefenokee Traditional Music Survey. South Georgia Folklife Project, Valdosta State University <http://www.valdosta.edu/library/find/arch/archon/index.php?p=collections/findingaid&id=448&q=>. Accessed June 2012

<sup>260</sup> “Sacred Harp Exhibit. South Georgia Folklife Collection. Valdosta State University <http://www.valdosta.edu/library/find/arch/folklife/sacredharp.html>. Accessed June 2012



school programs, website exhibits, and compact disc releases.<sup>261</sup> These collections are housed in the Center for Public History at the State University of West Georgia.<sup>262</sup> The Regional Music Project also includes a collection of materials on shape-note hymnody and Sacred Harp singing. The area around Carrollton and Bremen is known for the traditional a cappella religious music that emphasizes participation rather than performance.<sup>263</sup>

### **Music venues, Museums, Festivals, and Tours**

#### *Atlanta*

The Royal Peacock Club in Atlanta's Sweet Auburn historic district was once one of the city's premier African American music venues early in the twentieth century. Originally named The Top Hat Club, the Royal Peacock Club officially opened its doors in 1938, hosting both local talent and national acts, including Cab Calloway, Louis Armstrong, Muddy Waters, B.B. King, the Four Tops, Ray Charles, James Brown, Sam Cook, Jackie Wilson, Little Richard, Aretha Franklin, The Supremes, Joe Lewis, Jackie Robinson, Otis Redding, Wilson Pickett, Ike and Tina Turner and Atlanta's own Gladys Knight. The club, located on Auburn Avenue, is still operating today featuring live or recorded popular music (World Music, Hip-Hop, R&B, Reggae, Dance) in a low-key atmosphere.<sup>264</sup>

The Fox Theater, originally the Yaarab Temple Shrine Mosque, was designed in the late 1920s as headquarters for the 5,000-member Shriners organization. It was a beautifully

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<sup>261</sup> Regional Music Project. Center for Public History. University of West Georgia. [http://old.westga.edu/cph/index\\_12608.php](http://old.westga.edu/cph/index_12608.php). Accessed June 2012

<sup>262</sup> Ibid

<sup>263</sup> Ibid

<sup>264</sup> "The Royal Peacock Club". Discover Black Heritage. <http://discoverblackheritage.com/royal-peacock-club/>. Accessed June 2012

outlandish, opulent, and grandiose monument during the excesses of the pre-crash 1920s.<sup>265</sup> The mosque-like structure was complete with minarets, onion domes, and an interior décor even more lavish than its façade. In the 1940s it reopened as one of the most lavish movie palaces in the country, but in the 1970s reopened once again as a performing arts center.<sup>266</sup> The Fox also houses the “Mighty Mo” organ. It is the giant Möller theatre organ “Mighty Mo” that is the Fox Theatre's crown jewel. “This irreplaceable relic of movie theatre lore is a masterpiece of organ design, capable of producing sound as delicate as a dainty piccolo to wall-shuddering accompaniment for a battle scene. From Beethoven to Sousa, Mighty Mo has no rival in ability and versatility.”<sup>267</sup> The Fox’s stage has hosted some incredible live music performances over the years including The Rolling Stones<sup>268</sup>, Metropolitan Opera<sup>269</sup>, and Lynard Skynard.<sup>270</sup>

The Tabernacle on Luckie Street in downtown Atlanta is a notable venue with a long history. It began as The Tabernacle building and has a rich & storied history. Opened in 1910 as The Broughton Tabernacle; Dr. Leonard Gaston Broughton was the pastor and a physician. Dr. Broughton started the Georgia Baptist Medical Center and nursing school, which began as the Tabernacle infirmary with three beds. The Third Baptist Church was an active congregation with over 4000 members. The congregation relocated during the mid-eighties and the building lay vacant until the 1996 Centennial Olympic Games, when it was converted into a House of Blues

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<sup>265</sup> Fox Theater History. Fox Theater Organization. <http://www.foxtheatre.org/foxhistory.aspx>. Accessed March 2012

<sup>266</sup> Ibid

<sup>267</sup> History of Pipe Organ. *History of the “Mighty Mo” Organ*. Fox Theater Organization <http://www.foxtheatre.org/mightmo.aspx>. Accessed June 2012

<sup>268</sup> 1981 Fox Timeline. Fox Theater Organization. <http://www.foxtheatre.org/foxtimeline.aspx>. Accessed June 2012

<sup>269</sup> 1948 Fox Timeline

<sup>270</sup> 1976 Fox Timeline

club. In 1998 it became The Tabernacle music venue.<sup>271</sup> With a unique interior complete with huge stained glass windows and wildly decorated ceilings and balconies, excellent sound system, and eclectic music lineups, The Tabernacle consistently appears on lists for America's best music venues.<sup>272</sup> Some notable performances include: The Black Crowes<sup>273</sup>, Bob Dylan, and Prince.<sup>274</sup>

Eddie's Attic in Decatur, Georgia has a 20-year history of live music and launching the careers of several famous musicians. Eddie's Attic has been the springboard for local artists that are now known on the national stage. These artists include John Mayer, Sugarland, Shawn Mullins, and The Civil Wars. There have also been many nationally known talents that have played at the Attic. These names include: The Indigo Girls, Sheryl Crow, Ani DiFranco, The Black Crowes, Edwin McCain, India Arie, and Justin Bieber.<sup>275</sup>

There are several music festivals in Atlanta throughout the year. The largest is Music Midtown, which happens every year at the end of the summer. The talent spans all genres, this upcoming year including 90s rock bands like Pearl Jam and the Foo Fighters, Atlanta rap stars Ludacris and T.I., and North Carolina bluegrass favorites The Avett Brothers.<sup>276</sup> Another popular festival in Atlanta is the Atlanta Jazz Festival hosted each year in Piedmont Park every

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<sup>271</sup> Tabernacle History. Tabernacle Venue Information. <http://tabernacleatl.com/venue-information>. Accessed May 2012

<sup>272</sup> Paste Magazine Staff. "America's Best Music Venues". *Paste Magazine*. May 2007 <http://www.pastemagazine.com/articles/2007/05/americas-40-best-music-venues.html>. Accessed February 2012

<sup>273</sup> The Black Crowes in Atlanta. Metromix Atlanta. 2010 [http://atlanta.metromix.com/music/standard\\_photo\\_gallery/the-black-crowes-in/2322311/content](http://atlanta.metromix.com/music/standard_photo_gallery/the-black-crowes-in/2322311/content). Accessed June 2012

<sup>274</sup> Tabernacle Venue Profile. The CW 69 Atlanta [http://events.cwatlanta.cbslocal.com/atlanta\\_ga/venues/tabernacle-/V0-001-000283319-1](http://events.cwatlanta.cbslocal.com/atlanta_ga/venues/tabernacle-/V0-001-000283319-1). Accessed June 2012

<sup>275</sup> About the Attic. Eddie's Attic. <http://www.eddiesattic.com/AbouttheAttic/tabid/82/Default.aspx>. Accessed May 2012

<sup>276</sup> Music Midtown Home Page <http://musicmidtown.com/>. Accessed May 2012

Memorial Weekend. The Atlanta Jazz Festival is regarded as one of the Country's largest FREE jazz festivals.<sup>277</sup> It is an annual musical showcase that celebrates jazz legends and up-and-coming jazz greats in venues throughout metropolitan Atlanta during the entire month of May. Culminating during each Memorial Day weekend, the festival features show-stopping performances at Piedmont Park. The Festival is produced by the City of Atlanta Office of Cultural Affairs and it is free and open to the public. It is the mission of the Atlanta Jazz Festival to expose and entertain a diverse audience of Jazz aficionados, young Jazz enthusiasts and aspiring musicians to the rich heritage and variety of Jazz as an authentic form of traditional music.<sup>278</sup> The Atlanta Jazz Festival provides the City with an opportunity to unify Atlanta's diverse population, to celebrate Atlanta's heritage, and to promote tourism.<sup>279</sup>

### *Athens*

The Morton Theater is one of the first and oldest surviving African-American built, owned, and operated vaudeville theaters in the United States. The theater is part of the Morton Building, built by Monroe Bowers "Pink" Morton, a prominent African American businessman in 1910.<sup>280</sup> The Morton Building is situated on the corner of Washington and Hull streets, also known as the "hot corner." This was the center of African American life in Athens; there were restaurants, a barbershop, and the Morton Building that housed the offices of many prominent black professionals, a number of black-owned businesses, including the Morton Theatre.

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<sup>277</sup> "Our History". Atlanta Jazz Festival.

<http://atlantafestivals.com/our-history/>. Accessed May 2012

<sup>278</sup> "All about the Atlanta Jazz Festival". Atlanta Jazz Festival.

<http://atlantafestivals.com/our-history/2010-atlanta-jazz-festival/>. Accessed May 2012

<sup>279</sup> All about Atlanta Jazz Festival

<sup>280</sup> Pink Morton. Morton Theatre History. [http://www.mortontheatre.com/template-full-text.php?page\\_ID=1268413351](http://www.mortontheatre.com/template-full-text.php?page_ID=1268413351). Accessed February 2012



Figure 6. The Morton Building. Photo by author 2012

The theater opened with a performance by classical pianist Alice Carter Simmons of Oberlin, Ohio Conservatory, attended by both black and white patrons. Then came Vaudeville and The Blues; it is believed that Louie Armstrong, Bessie Smith, Ma Rainey, Cab Calloway, Butterbeans and Susie, and Blind Willie McTell graced the stage here. It became a movie theater in the 1930s and remained a meeting hall for the African American community.<sup>281</sup> Sometime after the 1930s renovation, a small fire broke out in the projection room and the theater was shut down, however not affecting the rest of the Morton Building businesses.<sup>282</sup> The Morton family continued ownership until the 1970s, where it changed hands several times. The Morton Theater Foundation finally purchased it in the late 1970s, in hopes to restore the theater to its former glory. The foundation sought help for further renovation of the theater and the community came to its aid in 1987, when the renovation project passed as part of the Special Purpose Local

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<sup>281</sup> “The Morton Theatre”. Morton Theatre History. [http://www.mortontheatre.com/template-full-text.php?page\\_ID=1268413305](http://www.mortontheatre.com/template-full-text.php?page_ID=1268413305). Accessed February 2012

<sup>282</sup> Ibid

Options Sales Tax (SPLOST). The SPLOST included granting \$1.8 million for the restoration of the theatre, whose roof had since caved in. The Morton Theater is currently owned by Athens-Clarke County, and managed by the Morton Theater Corporation, and is a popular community performing arts center.<sup>283</sup> In 2010, the Morton Theater celebrated 100 years in Athens, Georgia.<sup>284</sup>

With Athens being home to many influential and famous bands, there are many significant sites and venues pertaining to Georgia's music heritage that still exist. Possibly one of the most famous is the 40 Watt Club.



Figure 7. 40 Watt Club. Photo by author 2012

The 40 Watt Club originated from an impromptu concert on Halloween in 1978. The show was held on the upper floor of a commercial space on College Avenue rented by Curtis Crowe, of the

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<sup>283</sup> History of the Morton Building. [http://www.mortontheatre.com/template-full-text.php?page\\_ID=1268413281](http://www.mortontheatre.com/template-full-text.php?page_ID=1268413281). Accessed July 2012

<sup>284</sup> Morton Centennial Year. Morton Theatre Organization. [http://www.mortontheatre.com/template-full-text.php?page\\_ID=1285794646](http://www.mortontheatre.com/template-full-text.php?page_ID=1285794646). Accessed February 2012

band Strictly American. A guest of the show dubbed the 40 watt name because they had nothing more than a single 40-watt light bulb to light the event; and with that an Athens legend was born.<sup>285</sup> The 40 Watt Club, along with others like New York's CBGB and Los Angeles' Whiskey a Go Go, helped catapult *new wave* music onto the scene in the 1980s. The 40 Watt Club's official first location was on the corner of College Avenue and Broad Street across from UGA's North Campus, in a small space above what was once a sandwich shop.<sup>286</sup> The 40 Watt moved several times, outgrowing each space, and in 1989, moved to its current location at the end of Washington Street downtown. The club has a hefty show roster of artists, spanning a variety of genres that have played the 40 Watt. Some of the notable: R.E.M., Radiohead, Red Hot Chili Peppers, Indigo Girls, Nirvana, Modest Mouse, Drive by Truckers, Run DMC, Smashing Pumpkins, Ween, Wilco, Widespread Panic, B-52s, Pylon, Love Tractor, Sonic Youth, and Salt n Peppa.<sup>287</sup> It is frequently named one of the best venues in the country and remains a "must visit" for music lovers everywhere.<sup>288</sup>

The Georgia Theater is an Athens, Georgia landmark with its history dating back to the late 19<sup>th</sup> century. The building started as a YMCA facility in 1889 and it has served the community as a Methodist church, Masonic temple, Sears and Roebuck, furniture store, movie theater, and finally a music venue.

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<sup>285</sup> Brown pg. 145

<sup>286</sup> Brown pg. 143-145

<sup>287</sup> 40 Watt Club Roster. <http://www.40watt.com/roster.php>. Accessed February 2012

<sup>288</sup> Paste Magazine Staff 2007





Figure 8. Photo courtesy of University of Georgia Hargrett Special Collections Library

In 1978, the reopened theater hosted its first concert with local heroes Pylon, followed by David Alan Coe, and the B52's.<sup>289</sup> The first few years were unpredictable for the Georgia Theater, closing in 1981, reopening as a movie house again from 1982-1989, and then reopening once again as a live music venue. It has hosted hundreds of well-known music legends including R.E.M., Gregg Allman, Widespread Panic, Phish, the Ramones, Dave Matthews Band, and the Zac Brown Band.<sup>290</sup> In 2009, a fire all but destroys the legendary venue, leaving only the exterior walls intact. The Athens community and music lovers from all over came together to help raise money for the rebuild. The Georgia Trust for Historic Preservation assisted theater

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<sup>289</sup> History. Georgia Theatre. <http://www.georgiatheatre.com/history.html>. Accessed February 2012

<sup>290</sup> List of Bands. Georgia Theatre. <http://www.georgiatheatre.com/bands.html>. Accessed February 2012



owner, Wilmot Green in creating the Georgia Theatre Rehabilitation Fund, making possible for the theater to accept donations for the rebuilding process. Local businesses also came to the theatre's aid. Local Athens brewery, Terrapin Brewery, released the Georgia Theater Sessions, a beer series dedicated to the Georgia Theater's history. Funds generated by the sale of these beers went to the Georgia Theatre Rehabilitation Fund.<sup>291</sup> After a two-year rebuild, the Georgia Theatre, located on the corner of Clayton and Lumpkin Streets is open and thriving.<sup>292</sup>

The volume of resources existing in Athens is so great that there is a self-guided Athens Music History Tour available online via the Athens Welcome Center. Paul Butchart, one of the tour's creators, guide several tours during AthFest, and at other times by appointment through the Athens Welcome Center.<sup>293</sup> Athens Welcome Center Director, Laura Straehla with assistance from intern, Michelle Williams, created the Athens Music History Tour in 1998.<sup>294</sup> With permission, Flagpole Magazine redeveloped the walking tour for inclusion in their 1999-2000 Flagpole Guide to Athens. For this, Flagpole music editor Ballard Lesemann did additional research and interviews with those knowledgeable about the Athens Music Scene 'back in the day,' including: John Seawright, Kurt Wood, William Orten Carlton, Greg Reece, Michael Lachowski, Jared Bailey, Jeff Walls, Barrie Buck, Tony Eubanks, and Curtis Crowe, among many others. The tour was revised in 2001, 2008, and again in 2011, in its present form with updates and editing assistance from Paul Butchart, Greg Reece, and Van Burns, under direction

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<sup>291</sup> "Terrapin Beer Co. raises money to rebuild a hometown landmark with "Terrapin's Georgia Theatre Sessions," a limited-edition series of four beers."

<http://georgiatheatre.com/terrapin.html>. Accessed July 2012

<sup>292</sup> History. Georgia Theatre

<sup>293</sup> Walking Tour of Athens Music History. Classic City Tours. Athens Welcome Center.

<http://athenswelcomecenter.com/>. Accessed February 2012

<sup>294</sup> Ibid

of Athens Welcome Center Director, Evelyn Reece.<sup>295</sup>

Athfest is the largest arts and music festival in Athens, Georgia. The mission of the AthFest, Inc. is a 501(c)(3) non-profit organization created to educate and engage people via music and arts, to enhance the success of local musicians and artists, as well as the success of Athens as a community.<sup>296</sup> The organization hosts a multi-day arts and music festival in downtown Athens, featuring local and regional bands. The festival also includes a film festival and arts market.<sup>297</sup> In 1998, Athfest Inc. created a sub-organization called AthFest Educates! with the goal of sharing the wealth of Athens' rich musical talent, knowledge, and expertise with local students in the Athens area. AthFest Educates! was created to not only educate, but to inspire students at the elementary and middle school levels and to provide instruments to children in need.<sup>298</sup>

### *Macon*

The Douglass Theater located in downtown Macon has an incredible history entrenched in African American history similar to that of the Morton Theater in Athens. Charles Douglas, the son of a former slave, saw an opportunity to serve the black community during the period of racism and segregation in the South.

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<sup>295</sup> Walking Tour of Athens Music History p. 2.

<sup>296</sup> Athfest, Inc. <http://athfest.com/about>. Accessed May 2012

<sup>297</sup> Mission Statement. Athfest. <http://athfest.com/about/mission-statement>. Accessed May 2012

<sup>298</sup> Education. Athfest. <http://athfest.com/education>. Accessed May 2012



Figure 9. Douglass Theater<sup>299</sup>. Photo courtesy of Macon Film Guild<sup>300</sup>

In 1912, Douglas opened the Douglass Theater and it became the premier movie theatre and vaudeville hall open to African-American citizens in the city. The theater hosted early jazz and blues greats such as Ida Cox, Bessie Smith and Ma Rainey and comedy stars such as Butterbeans and Susie<sup>301</sup> while at the same time running feature-length films and serials popular in theatres throughout the country. During the 1920's, the theatre was an important venue for early African-American films written and produced by blacks for black audiences as well.<sup>302</sup> Musical stars such as Cab Calloway and Duke Ellington filled The Douglass before moving on to the city auditorium in the 1940's. In the 1950s, the local Disc Jockey Hamp Swain hosted The

<sup>299</sup> The Douglass Theatre is located at 355 Martin Luther King Junior Boulevard Macon, GA.

<sup>300</sup> History of the Macon Film Guild. <http://maconfilmguild.org/history.shtml>. Accessed February 2012

<sup>301</sup> Butterbeans and Susie was a married couple comedy team that dominated the African American vaudeville theater circuit.

<sup>302</sup> History of the Douglas Theatre. The Blues, Black Vaudeville, and the Silver Screen: Selections from the Records of Macon's Douglass Theatre. <http://dlg.galileo.usg.edu/douglass/history.php>. Accessed February 2012

Teenage Party talent show that started the career of Macon's own Otis Redding. By the early 1960s, the Douglass Theater was a showcase for new musical talent such as Little Richard and James Brown.<sup>303</sup> The theater closed in 1972, but reopened in 1997 serving the entire community in Macon with events, films, and live performances.<sup>304</sup>

Capricorn Records Studio is a Macon landmark, having fostered incredible talent that would create a new music genre, Southern Rock. The studios still stand as a unique physical link to this glory era of Macon and Southern Rock music. After Capricorn Records and studios folded in 1980 and the studios have remained empty ever since. In 2010, the Georgia Trust for Historic Preservation named the former Capricorn Studios on Martin Luther King Jr. Boulevard one of ten Georgia places in peril due to the rich musical history the building represents.<sup>305</sup> The Peyton Anderson Foundation and NewTown Macon partnered to purchase and stabilize the building, with the goal of restoring the studio and creating a recording studio, music-themed restaurant, museum, and gift shop. The revitalized building will also create upper-story loft apartments and an outdoor amphitheater.<sup>306</sup>

The Allman Brothers Band (ABB) Museum at the Big House in Macon, Georgia opened for the first time the weekend of December 5 and 6, 2009.<sup>307</sup> This place, called home by the Allman Brothers Band from 1970-1973, now houses the world's largest ABB memorabilia

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<sup>303</sup> Douglass Theatre History.

[http://www.douglasstheatre.org/index.php?option=com\\_content&view=article&id=55&Itemid=60](http://www.douglasstheatre.org/index.php?option=com_content&view=article&id=55&Itemid=60). Accessed February 2012

<sup>304</sup> Ibid

<sup>305</sup> 2010 PLACES IN PERIL: NEWS RELEASE. The Georgia Trust for Historic Preservation. Nov. 4, 2009 <http://www.georgiatrust.org/news/2010pip/newsrelease.php>. Accessed February 2012

<sup>306</sup> "Capricorn Initiative." New Town Macon <http://www.newtownmacon.com/projects/capricorn-initiative/>. Accessed February 2012

<sup>307</sup> "The Big House Allman Brothers Band Museum." Allman Brothers Band <http://www.allmanbrothers.info/bighouse.htm>. Accessed May 2012

collection; hosts live music events and welcomes visitors from around the world. The Big House Foundation has raised \$2.5 million over the past 5 years from fans from around the world who are dedicated to the Allman Brothers Band and their music. The Allman Brothers Band Museum at the Big House is a prominent place in the music history of not only Macon and America but of the world and will help brand Macon as a music Mecca, a destination for music fans.<sup>308</sup>

With the closure of the Georgia Music Hall of Fame museum in 2011, Macon experienced a void in the preservation and interpretation of Macon's music heritage, until recently. Rock Candy Tours now fills this void in Macon serving as the city's Macon, Georgia's Music History Walking and Rolling Tour Company.

“Rock, roll and stroll through Macon's legendary and notorious music history. See the homes, offices, crash pads and favorite haunts of some of southern music's most legendary players as well as the backstage cast of characters who played a crucial role in their catapult to fame. Rock Candy Tours offers walking, trolley and step-on tours in downtown Macon that feature up to two hours of historic sites that helped shape rhythm and blues, southern rock, new wave punk and even the music business today.”<sup>309</sup>

This company offers a unique perspective because of the tour guides' personal histories. Rock Candy tours is owned and operated by a local Macon couple with deep roots in Macon's music history. Jessica Walden is the daughter of Alan Walden, the manager of Lynard Skynyrd and brother of Phil Walden, who discovered Otis Redding and the Allman Brothers Band.<sup>310</sup> Her husband Jamie Weatherford is a music fan, and having grown up in Macon, has accumulated an amazing amount of knowledge on the subject of Macon music history. The unique combination

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<sup>308</sup> “About the Big House”. Allman Brothers Band Museum at the Big House.  
<http://www.thebighousemuseum.com/home/big-house>. Accessed May 2012

<sup>309</sup> Rock Candy Tours Information. <https://www.facebook.com/RockCandyTours/info>. Accessed February 2012

<sup>310</sup> Jessica Walden and Jamie Weatherford. “Rock Candy Tours Coming Soon.” 2011  
<http://www.maconcandy.com/2011/07/rock-candy-tours-coming-soon.html>. Accessed January 2012

of historical information and anecdotal stories offers a memorable tour experience, with the added bonus of experiencing the actual setting where these events took place as opposed to a museum setting.

The Macon Cherry Blossom Festival is one of the most anticipated events in Georgia. Each March, Macon becomes a “pink cotton-spun paradise of delight as over 300,000 Yoshino cherry trees bloom in all their glory.”<sup>311</sup> In addition to the cherry blossoms, the festival features live music all week spanning different genres including rock, blues, and country. Despite its humble beginnings, the festival has become one of the Top 20 Events in the South, Top 50 Events in the U.S. and Top 100 Events in North America. It has grown from a three-day festival with 30 events, to a 10-day celebration featuring hundreds of events planned to entertain all ages and backgrounds.<sup>312</sup>

### *Savannah*

The Savannah Music Festival is the largest festival in Georgia and the primary heritage music resource in Savannah, Georgia. The Savannah Music Festival (SMF) is dedicated to presenting a “world-class celebration of the musical arts by creating timeless and adventurous productions that stimulate arts education, foster economic growth, and unite artists and audiences in Savannah.”<sup>313</sup> It is Georgia's largest musical arts event and one of the most distinctive cross-genre music festivals in the world, with performers ranging from Atlanta Symphony Orchestra to

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<sup>311</sup> About Macon Cherry Blossom Festival. <http://www.cherryblossom.com/about-the-festival/>. Accessed March 2012

<sup>312</sup> Ibid

<sup>313</sup> Mission of Savannah Music Festival. <http://www.savannahmusicfestival.org/about/our-mission.php>. Accessed April 2012

the Derek Trucks Band.<sup>314</sup> In addition to an array of musical performances, the festival operates year-round to produce youth concerts, lectures, in-school touring programs, recordings, a weekly radio series, an annual high school jazz band competition and festival, and interactive websites.<sup>315</sup>

### *Columbus*

The Liberty Theatre, located in Columbus, Georgia, was built in 1924 and opened in 1925, showing motion pictures, musical performances and plays. The Liberty is significant to Georgia's history because it was the first black theater in the city and, at the time of its construction, it was the largest movie house in the city, rivaling the best Caucasian theaters in the State.<sup>316</sup>



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<sup>314</sup> Program History. Savannah Music Festival.

<http://www.savannahmusicfestival.org/about/2010programhistory.php>. Accessed April 2012

<sup>315</sup> Ibid

<sup>316</sup> Liberty Theatre. Columbus Jazz Society. <http://www.columbusjazzsociety.com/liberty.htm>. Accessed June 2012



Figure 10. The Liberty Theatre Image courtesy Columbus Jazz Society

Marian Anderson, Ella Fitzgerald, Ethel Waters, Lena Horne, Columbus' own Ma Rainey, her protégée Bessie Smith, and the big bands of Duke Ellington, Cab Calloway and Fletcher Henderson.<sup>317</sup> These names are synonymous with great African-Americans who paved the way for blacks, but they also had another thing in common—they all got their start, or once performed, at the Liberty Theatre. It served as an influential place of entertainment for fifty years until it was shut down in 1974 as a result of the desegregation of local facilities and the deterioration of the building. The theater stood abandoned for years until it was placed on the National Register of Historic Places in 1984. In 1993, a \$1 million grant was approved for the rehabilitation and restoration of the Liberty. It then reopened in 1996 as the first African-American arts institution and musical playhouse in Columbus. The completed facility is now used as a Performing Arts Cultural Center for the entire community, hosting musical events and plays.<sup>318</sup>

The Ma Rainey Museum in Columbus, Georgia was the home of the legendary Mother of The Blues and features a collection of furniture from the 1920s, including Rainey's own bed, dresser and piano, contribute to the domestic motif, but this space is undoubtedly a museum with its rooms full of memorabilia. Visitors can read about all aspects of her career, including Rainey's debut at the Springer Opera House when she was just 14 years old and more than ninety of her recordings for the Paramount record label. Pictures and colorful posters show the singer in action. Records displayed in a wooden showcase reveal her influence on generations of performers, and an antique Victrola plays Rainey's songs. Rainey was a groundbreaking

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<sup>317</sup> The Liberty Theatre. Columbus Jazz Society.  
<http://www.columbusjazzsociety.com/liberty.htm>. Accessed June 2012

<sup>318</sup> The Liberty Theatre. Columbus Jazz Society.  
<http://www.columbusjazzsociety.com/liberty.htm>. Accessed June 2012



recording artist back in the 1920s. She was one of the first women, one of the first blues musicians to record records. Rainey bought the home at 805 Fifth Ave. in 1935 and lived there until her death in 1939.<sup>319</sup>

The Springer Opera House in Columbus is a significant performing arts venue. It opened February 21, 1871, and soon became known as the finest theatre house between Washington and New Orleans. When inside the main hall, visitors can see the detailed craftsmanship with its curving double balconies, delicate tulip lights and high proscenium arch. Popular acts such as Ma Rainey, Ruth Gordon, Agnes DeMille, Lillie Langtry, James O'Neill, and the legendary Shakespearean Edwin Booth performed on the Springer Stage.<sup>320</sup> The Springer House continued as a major regional theatre center until the Great Depression ended the vast network American Theatre of road companies, which provided the lifeblood of American Theatre. When the touring circuits collapsed, the Springer became a movie house. The Springer House initially survived as a movie house, but a lack of maintenance and the eventual decline of Columbus' historic commercial district began the Springer's degradation.<sup>321</sup>

In 1964, the theatre where the Barrymore's and the Booth's performed was slated for demolition. As the wrecking ball threatened the stage house, a "group of citizens determined to save the Springer aroused community support and began to raise the funds to bring it back to life. When the newly renovated Springer Opera House reopened in 1965, Southerners once again

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<sup>319</sup> Lily Gordon. "Ma Rainey House Now Open" *Ledger Enquirer*. December 2007  
<http://www.musicincolumbus.org/2007/12/ma-rainey-house-now-open.php>. Accessed June 2012

<sup>320</sup> Springer Opera House. Columbus Georgia Convention and Visitors Bureau.  
[http://visitcolumbusga.com/visitors/attractions/all/springer\\_opera\\_house](http://visitcolumbusga.com/visitors/attractions/all/springer_opera_house). Accessed June 2012

<sup>321</sup> Springer Opera House History.  
<http://www.springeroperahouse.org/plaintext/aboutus/history.aspx>. Accessed July 2012

hurried to their seats beneath the huge brass chandelier to enjoy the very best in theatre, music and dance.”<sup>322</sup>

The Springer Opera House also includes a museum that displays artifacts and furnishings which reflect the times and talents of the Springer's most celebrated personalities. The Mary Margaret Byrne Museum on the second floor is named for a distinguished local journalist who was an early Springer advocate and original trustee. This room and the larger lobby museum contain 19th Century theatre seats, vintage photographs, portraits, programs, posters, and other theatre memorabilia.<sup>323</sup>

Columbus, Georgia has a long list of significant venues and musicians associated with music history in Georgia. In 2006, an organization called Music in Columbus developed in order to foster, develop and promote music as an economic development opportunity.<sup>324</sup> The primary mission is to assist in the development and promotion of local musicians and the regional music industry to produce the highest possible economic and cultural benefit for the Columbus community. MIC consists of musicians, music fans and professionals working together to help further and support the Columbus Music Scene.<sup>325</sup> Their website includes a list of artists and venues relevant to the history of music in Columbus.

### *Augusta*

The Augusta Museum features a permanent exhibit dedicated to the *Godfather of Soul*, James Brown, who is from Augusta. “This first of its kind exhibition features rare memorable

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<sup>322</sup> Ibid

<sup>323</sup> Springer Opera House. Columbus Georgia Convention and Visitors Bureau.

<sup>324</sup> About Music in Columbus. <http://www.musicincolumbus.org/about.php>. Accessed June 2012

<sup>325</sup> About Music In Columbus

and personal artifacts, which vividly tell the story of Brown's rise to worldwide fame."<sup>326</sup> The exhibit features some of Brown's costumes, family photos, tour photos, audio-visual stations featuring concert performance footage, highlighted tracks and studio recordings, and interview excerpts with individuals influenced by Brown. His remarkable legacy is told through oral histories of musicians, politicians, and entertainers. Excerpts of interviews with Dan Aykroyd, Anthony Keidis, Smokey Robinson, and more, contribute personal stories and insights into Brown as a performer, philanthropist, and musician.<sup>327</sup>

The Imperial Theater is the oldest remaining historic theater in Augusta, Georgia. Once called The Wells Theatre, Mr. Jake Wells built the theatre as a venue for to present vaudeville and photoplays to the community. The Wells opened on Monday, February 18, 1918.<sup>328</sup> A reporter for *The Augusta Chronicle* attended the opening and reported in the paper the following day: "Presenting B. F. Keith's Supreme Vaudeville Co. Formally of The Grand Opera House, another Jake Wells operated venue."<sup>329</sup> It was reported that the theatre had a very successful first week. It is a certainty that a large number of celebrities of the day must have graced the stage of the theatre, however only a few are documented in the Imperial Theatre's archives. Today the theater is a performing arts venue that features live music, ballet, theater and movies. The Imperial Theater participates in The Morris Museum of Art's Budweiser True Music Southern Soul & Song concert series that has featured legends and rising stars in bluegrass, country,

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<sup>326</sup> The Godfather of Soul Exhibit. Augusta Museum.  
<http://www.augustamuseum.org/jamesbrown.php>. Accessed June 2012

<sup>327</sup> The Godfather of Soul Exhibit. Augusta Museum.

<sup>328</sup> "History: The Wells, Augusta Beautiful Theatre."  
<http://www.imperialtheatre.com/history.htm>. Accessed June 2012

<sup>329</sup> History: Imperial Theatre

Americana, gospel, and jazz music for the last ten years - everyone from Doc Watson and Del McCoury to Pam Tillis and the Preservation Hall Jazz Band.<sup>330</sup>

With a large volume of resources existing in Georgia, the creation and maintenance of a historic venue survey could be an important resource and feature for a potential music heritage tourism program. There are still many active venues left in Georgia, however some are vacant and threatened with demolition. Maintaining a list of existing and vacant venues is important because it can be used as an advocacy tool to create awareness with tourists and potential trail users. The Georgia Trust for Historic Preservation uses the Places in Peril list in a similar way to create awareness within their membership base and to reach other potential members and or advocates. The historic venue survey/list could be used in a similar way; providing information about the existing venues, as well as former venues, as they would most likely be stops on the heritage trail, and the threatened venues could be potent advocacy tools, as people have strong attachments to venues where they, or others, have had a memorable experience. This is illustrated in the case of the Georgia Theatre. Its destruction and resurrection all in the short time of two years,<sup>331</sup> proves that people connect to music venues and or theaters in a powerful way and are hard pressed to let the venue disappear if there is enough support for the cause.

### **Gravesites and Memorials**

Gravesites and Memorials of fallen artists are important potential sites to a heritage music trail in Georgia. Musicians' birthplaces are often viewed as vital sites of pilgrimages for fans

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<sup>330</sup> Southern Soul and Song. Imperial Theatre <http://www.imperialtheatre.com/ssas.htm>. Accessed June 2012

<sup>331</sup> Matt Dellinger "Georgia Theatre Reopens." *CNN*. August 23, 2011 <http://edition.cnn.com/2011/SHOWBIZ/Music/08/16/georgia.theatre.reopens/> Accessed June 2012

and scholars;<sup>332</sup> gravesites and memorial sites are often viewed this way as well. Gilbert Rodman stated in his book about Elvis' posthumous career, that Graceland, as a site of pilgrimage, has helped to strengthen the quasi-religious aspects of Elvis' stardom to a point above and beyond the normal processes of deification that take place between stars and their fans.<sup>333</sup> Other sites including Jim Morrison's grave in Paris, Strawberry Fields memorial to John Lennon in New York, and Bob Marley's gravesite in Jamaica are all similar places of pilgrimage for dedicated fans.<sup>334</sup> There are several gravesites and memorials that would fall into this category as a place of pilgrimage for music fans. Rose Hill Cemetery in Macon, Georgia is a popular site for Allman Brothers Band fans; both Duane Allman and Berry Oakley are buried there.<sup>335</sup> The original members of the ABB frequented the cemetery on psilocybin mushrooms<sup>336</sup>, hoping to draw late night inspiration from the quiet cemetery.<sup>337</sup> One of their most well known songs, "In memory of Elizabeth Reed," came from an inspiration session at Rose Hill.<sup>338</sup> Johnny Mercer's grave in Savannah's Bonaventure Cemetery is another potential site of pilgrimage for music fans. Mercer is buried in the Mercer family plot next to his longtime wife, Ginger. The Johnny Mercer gravesite marker is inscribed "And the Angels Sing," the title

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<sup>332</sup> Gibson and Connell p. 2

<sup>333</sup> Rodman, Gilbert B. Elvis After Elvis: The Posthumous Career of a Living Legend. London: Routledge. 1996

<sup>334</sup> "Music Pilgrimage: Religious-Like Devotion to the bands who rock our world." 2010. <http://musicpilgrimage.webs.com/>. Accessed June 2012

<sup>335</sup> "Allman Brothers Caged Party Graves." Roadside America. <http://www.roadsideamerica.com/tip/5562>. Accessed June 2012

<sup>336</sup> Psilocybin Mushrooms: mushrooms that contain hallucinogenic compounds. <http://www.drugabuse.gov/publications/drugfacts/hallucinogens-ld-psychoactive-substances>. Accessed July 2012

<sup>337</sup> Cameron Crowe. "The Allman Brothers Story." *Rolling Stone*. December 1973 <http://www.rollingstone.com/music/news/the-allman-brothers-story-19731206>. Accessed June 2012

<sup>338</sup> Ibid

of one of Mercer's many hits.<sup>339</sup>

To commemorate James Brown (1933-2006), the city of Augusta erected a statue in his honor. The James Brown statue stands on an octagon shape pedestal in the heart of Broad Street Augusta. Visitors have a clear view of the statue from across the street while hanging out at the Augusta Commons.<sup>340</sup> In 2005 the bronze statue was designed as a tribute to the godfather of soul in his hometown of Augusta, Georgia. Fans gather around the James Brown statue everyday to take photos, pay tribute, and remember the man himself. The statue also honors Mr. James Brown for his countless musical achievements. It also commemorates his induction into the Music Hall of Fame and the 2003 Kennedy Center Honoree. Individuals visiting Augusta, Georgia can find the life-size statue between 8th and 9th Street in downtown Augusta.



Figure 11. James Brown Statue. Photo courtesy of Augusta Arts

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<sup>339</sup> Sandy Traub. "In Johnny's Footsteps." Johnny Mercer Centennial. [www.johnnymercercentennial.com](http://www.johnnymercercentennial.com). Accessed June 2012

<sup>340</sup> The James Brown Cam. The Greater Augusta Arts Council. <http://www.augustaarts.com/jamesbrowncam.htm>. Accessed June 2012

## **Summary**

There is an overwhelming amount of music history resources still in existence in Georgia. This chapter merely describes some of the largest and/or the oldest in each of the communities featured. All of these sites and venues are unique and significant to the development of music in Georgia, memorials to artists, and/or still hosting musical acts today. There have been Georgia musicians from nearly every American music genre that left a large collection of artifacts featured in educational facilities and archives across the state, historic venues where local Georgia musicians once played and still do, and festivals that bring together different musicians to celebrate Georgia's love of music and heritage.

## **CHAPTER 5**

### **Previous Georgia Music Heritage Tourism Efforts**

#### **The Georgia Music Hall of Fame**

The Georgia Music Hall of Fame Awards were established in 1979 as an honor roll to recognize Georgians who have made significant achievements in the field of music. Over 100 individuals and groups have been inducted in multiple categories including Performer, Non-Performer, Group, Pioneer, Posthumous, Songwriter and Classical.<sup>341</sup> In the late 1980s, a movement took shape to honor Georgia's musical legends. Under Zell Miller's leadership the legislature allocated \$6.5 million for the project. The city of Macon offered to donate property for the new building, and the Georgia Music Hall of Fame Authority was created in 1991 to begin the project. In 1996, the Georgia Music Hall of Fame museum opened in Macon, Georgia and served for fifteen years as the state's official music museum. The 43,000-square-foot building was home to thousands of documents and artifacts, including sound recordings,

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<sup>341</sup> Georgia Music Hall of Fame. <http://georgiamusicmag.com/the-georgia-music-hall-of-fame/>. Accessed June 2012



costumes, instruments, sheet music, photographs, recording equipment, and memorabilia from hundreds of the state's musical legends. All eras of Georgia's musical history were covered, from the earliest Native American instruments to the latest pop beats.<sup>342</sup>

The museum housed an impressive permanent collection of artifacts including unusual instruments, performance costumes, obsolete recording technology, instrument makers' tools, awards, photographs, and personal memorabilia of the artists themselves. One of the permanent exhibits, *Tune Town*, was dedicated to all types of Georgia music. A different building represented each style of music; a rhythm and blues club, chapel, café, and a backstage alley where the stories of people behind the scenes like producers and songwriters were told to visitors. *Tune Town* also displayed a number of traveling exhibits including; *Wade in the Water: African American Sacred Music Traditions* (from the Smithsonian Institution Traveling Exhibition Service), *Party Out of Bounds: Twenty-five Years of Athens Music*, and *Shootin' Stars: Music Photography of Kirk West*, among others.<sup>343</sup> In 2009, additions were made to the museum, including Billy Watson Music Factory, which encouraged visitors to explore the world of music, including the sounds and instruments of other countries, careers in music, families of instruments, and musical styles. A second floor addition was added to include the Zell Miller Research Center for Georgia Music Studies, a library and archive for students, scholars, and researchers. This area featured more than 1,000 books on general music, Georgia music history, and Georgia musicians, as well as files on the artists featured in the exhibitions.<sup>344</sup>

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<sup>342</sup> Laura Botts. "Georgia Music Hall of Fame."

<http://www.georgiaencyclopedia.org/nge/Article.jsp?id=h-2705>. Accessed June 2012

<sup>343</sup> Botts Georgia Music Hall of Fame

<sup>344</sup> email correspondence with Lisa Love, Former Director of Georgia Music Hall of Fame. February 2012

In 2003, 48,000 school children visited the museum. Despite the positive opening numbers, attendance decreased over the remainder of the decade and in 2010, the Georgia Legislature voted to cease funding to the facility.<sup>345</sup> The Georgia Music Hall of Fame Authority accepted bids from other cities interested in hosting the facility, but none proved to be suitable enough.<sup>346</sup> In June of 2011, the museum closed its doors and the collection of the museum was returned to donors or deposited in archives around the state, with the bulk of the collection going to the University of Georgia Archives for storage.<sup>347</sup>

The Georgia Music Hall of Fame still exists and continues to accept nominations to the hall of Georgia's music heroes. The Friends of Georgia Music Festival, Inc. is a non-profit organization that honors the many achievements of Georgia musicians, songwriters, composers, conductors, publishers and agents. Each year, Friends of Georgia Music nominates, elects and inducts honorees into the Georgia Music Hall of Fame, celebrating individuals who have made a significant contribution to Georgia's musical traditions. The Friends of Georgia Music organization also provides scholarships to assist future musicians, songwriters and composers to continue their education and pursue their dreams.<sup>348</sup>

It is unfortunate to lose a museum dedicated to honoring Georgia's deep music heritage, however this loss also presents a new option for the future of preserving and sharing this unique heritage. With the collection no longer being housed in one specific location, it allows heritage travelers, music fans, and Georgia history fans the opportunity to view these objects in their

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<sup>345</sup> Ibid

<sup>346</sup> Ibid

<sup>347</sup> email correspondence with Lisa Love

<sup>348</sup> About Friends of Georgia Music Festival Inc. <http://www.gpb.org/music-hall-of-fame/friends#>. Accessed June 2012

original locations. The original locations are significant to the artifacts whether they be books or instruments because they are able to provide an accurate context for the viewer.

## **Music Heritage Trail Efforts**

### *Lisa Love Georgia Music Heritage Trail*

In 2001, the former director of the Georgia Music Hall of Fame, Lisa Love, began working on a Georgia Music Trail. She was convinced that Georgia's music heritage assets and landmarks would be a successful niche tourism market. Love stated that creating a Georgia Music Trail would:

- Foster a greater sense of connection in the public's mind between the state of Georgia and its native artists
- Position Georgia as a music-themed destination with culturally and historically significant landmarks throughout the state
- Ultimately position the Georgia Music Hall of Fame as a "must see" stop<sup>349</sup>

Love conducted research and gathered partners in Macon, Athens, Atlanta, and Savannah to begin work on the trail. Love and the partners agreed on putting together a website advertising the trail's stops and applied for a product development grant through the state tourism office to create a brochure. The project was awarded this product development grant and Love created a simple brochure highlighting several landmarks and festivals in each of the participating communities: Macon, Athens, Atlanta, and Savannah. The goal of the project was to broaden the website and brochure to be inclusive of all the relevant sites in Georgia. The decision to highlight only these four communities was not well received by the press in Augusta and

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<sup>349</sup> email correspondence with Lisa Love 2/29/12

Columbus, Georgia.<sup>350</sup> However, at the time of the brochures publication, Ma Rainey's house museum in Columbus was not yet open and the statue commemorating James Brown was not yet finished nor on display in Augusta. In 2004, Love was approved for another tourism grant for \$30,000 to expand the trail and to organize a bus tour of the trail for media to promote the trail.<sup>351</sup> Before the grant was received, Lisa Love left her position at the Georgia Music Hall of Fame and her successor chose not to accept the grant nor continue the efforts to spearhead the Georgia Music Trail.<sup>352</sup>

### *Georgia Music Magazine*

In the summer of 2005, Lisa Love began a new venture called the *Georgia Music Magazine*. This new venture, created a unique platform for Love to share her passion and knowledge for Georgia's music heritage, and it still continues today. *Georgia Music* "celebrates the legends, landmarks and unsung heroes. Published quarterly, the magazine features insightful profiles, news, reviews, events, music-themed travel stories, music education highlights and much more. The multiple genres covered in each issue reflect Georgia's diverse and innovative musical landscape."<sup>353</sup>

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<sup>350</sup> Ibid

<sup>351</sup> Ibid

<sup>352</sup> email correspondence with Lisa Love 2/29/12

<sup>353</sup> About Georgia Music Magazine. <http://georgiamusicmag.com/about/>. Accessed July 2012



Figure 12. *Georgia Music Magazine* Issue 29

This magazine hopes to provide an entertaining guide to Georgia music, foster an appreciation for Georgia's music heritage, encourage readers to attend live music events, motivate readers to buy Georgia music and patronize locally owned businesses, support music education programs, and promote music-themed travel within the state of Georgia.<sup>354</sup> Although the magazine is not a music heritage trail, it does provide information for potential music heritage tourists.

### *Soul of the South*

In 2005, Governor Sonny Perdue held the chairmanship position within the Southern Governors Association. Prior to Georgia hosting the yearly conference, Perdue initiated a project called Soul of the South Trail. This project was to be an inclusive heritage tourism

<sup>354</sup> About Georgia Music Magazine. <http://georgiamusicmag.com/about/>. Accessed July 2012

initiative that would create a link between tourism and economic development, encouraging fellow southern governors to invest in programs meant to attract visitors to the south as a region.<sup>355</sup> The press release about the initiative's launch stated "Tourism is the second largest industry in Georgia and brought an economic impact of \$26 billion to our state in 2004. While the South has excellent traditional tourism assets such as beaches and mountains, we have an opportunity to expand our portfolio and market our region's cultural and historic resources."<sup>356</sup> The new initiative would include the development of a new interactive travel website that would offer visitors extensive information about the South's music history, mapping Southern music attractions for tourists. In another press release, Perdue stated that the Soul of the South was to include music as the central theme as artists of all genres have contributed to the cultural fiber of the region. The release went on to highlight Georgia's contributions:

"In Georgia, music is a part of life. Atlanta has one of the fastest-growing music scenes in the country and is home to world-famous recording artists like Usher and Outkast. With its bohemian charm and bustling downtown district filled with enough clubs to earn the title of Live Music Central from the New York Times, it's no wonder more than 400 bands call Athens home. Also, Macon launched the careers of Little Richard, Otis Redding, and James Brown. In the 1970s, Capricorn Records set up shop and the Allman Brothers Band took up residence. Finally, jazz has been a Savannah music tradition dating back to the Reconstruction Era brass band; the city's native son, Johnny Mercer, won four Academy Awards for such favorites as *Moon River* and *Jeepers Creepers*."<sup>357</sup>

The website was launched in 2006, but the website in the proposed form was an enormous undertaking that required more maintenance and money than was appropriate for the SGA on an ongoing basis. The Soul of the South website has since been re-launched; however it

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<sup>355</sup> Sonny Perdue press release. *Governor Perdue unveils heritage tourism initiative* Sunday, August 28, 2005.  
[http://www.southerngovernors.org/Default.aspx?&gv5347\\_gvac=1&gv5347\\_gvpi=7&gv5347\\_gvps=20&tabid=2631](http://www.southerngovernors.org/Default.aspx?&gv5347_gvac=1&gv5347_gvpi=7&gv5347_gvps=20&tabid=2631). Accessed June 2012

<sup>356</sup> Ibid

<sup>357</sup> Perdue Press Release November 2004

is a much more scaled down version than previously expected. It is housed on the Southern Governors' Association website and serves as a repository for tips that focus on the American South's cultural, literary, music, language, food and folk traditions. People can submit pertinent information via email to be included on the site.<sup>358</sup>

### **Music Heritage Trail Benefits**

There is a significant list of benefits to implementing a heritage music trail in Georgia. First there are economic benefits to be gained. Tourism, the world's largest industry, is essential to community's economic vitality, sustainability, and profitability. In Georgia, tourism is the state's second largest industry and heritage tourism is its fastest-growing segment. Georgia is among the top ten states in the country in heritage tourism visitation.<sup>359</sup> There are several benefits to heritage tourism. Heritage tourism protects historic, cultural, and natural resources in towns and cities by involving people in their community. When they can relate to their personal, local, regional, or national heritage, people are more often motivated to safeguard their historic resources. Heritage tourism educates residents and visitors about local and regional history and shared traditions.<sup>360</sup> Heritage tourism travelers spend more money and stay longer at destinations than the average U.S. traveler. Almost one-half of heritage travelers include two or more states on their itinerary. Spending per trip: \$688 for the heritage traveler, \$425 for all other travelers. Length of stay: 5.2 nights for the heritage traveler, 3.3 nights for all other travelers.<sup>361</sup> With respect to Georgia, creating a heritage tourism experience highlighting the music heritage

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<sup>358</sup> Soul of the South Organization. [www.soulofthesouth.org](http://www.soulofthesouth.org). Accessed June 2012

<sup>359</sup> State of Georgia DNR HPD "Guide to Heritage Tourism" p. 3

<sup>360</sup> State of Georgia DNR HPD "Guide to Heritage Tourism" p. 3

<sup>361</sup> Joni Leithe and Patricia Tighe. "Profiting from the past." Gov. Finance Review. 2000  
<http://tiny.cc/1qlnhw>. Accessed February 2012

in the state would prove beneficial to the resources in the state.

There have been several studies of the economic impact of the arts in states that are part of the Southern Legislative Conference. These reports refer to the arts as:

“The arts encompass a broad array of disciplines, a factor that further enhances the ripple effect of its economic impact. Some of the disciplines under this broad umbrella include folk arts (methods of building, storytelling); dance (folk, ballet, modern); music (folk, blues, zydeco, jazz, bluegrass, country, classical, ethnic, contemporary); theater performance art (plays, mimes, puppetry); visual arts (drawing, painting, photography, sculpture); crafts (pottery, weaving, basketry, furniture making, quilting); literature; and media (film, video, community radio and television). All these disciplines, together with several others, combine to foster artistic expression, preserve certain historic and cultural traditions, significantly expand the number of people enjoying different artistic endeavors and act as a catalyst for economic growth in neighborhoods and communities across the country.”<sup>362</sup>

The economic impact of the arts is a significant factor in determining monetary potential for such a heritage trail. In 2003, metro Atlanta, the Georgia Arts Council notes that the arts generate \$700 million in direct and indirect economic impact and provide more than 24,000 jobs, a clear demonstration of the immense importance of the arts in the state.<sup>363</sup> A number of other cities in Georgia, such as Savannah, Columbus, Macon, Athens and Bainbridge, continue to maintain strong arts scenes and contribute to the economic welfare of these regions.<sup>364</sup>

In essence, an investment in the arts is not a choice for cultural benefits at the expense of economic benefits but the opportunity to foster a certain cultural activity alongside the potential

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<sup>362</sup> “More than a song and dance” Southern Legislative Conference. 2000  
[www.slatlanta.org/Publications/EconDev/Arts.pdf](http://www.slatlanta.org/Publications/EconDev/Arts.pdf). Accessed February 2012

<sup>363</sup> Sujit M. CanagaRetna Senior Fiscal Analyst. “Blues to Benton to Bluegrass: The Economic Impact of the Arts in the South” Georgia Council for the Arts 2003. Southern Legislative Conference  
[www.slatlanta.org/.../blue\\_to\\_benton\\_applied\\_research\\_08.pdf](http://www.slatlanta.org/.../blue_to_benton_applied_research_08.pdf). Accessed February 2012

<sup>364</sup> Sujit M. CanagaRetna Senior Fiscal Analyst. “Blues to Benton to Bluegrass: The Economic Impact of the Arts in the South” Georgia Council for the Arts 2003. Southern Legislative Conference



for sizable economic gains. Analysts often make the point that:

“The arts have a positive impact not only on a community’s quality of life, but also on the entire social and business fabric. Arts districts attract business investment, reverse urban decay, revitalize struggling neighborhoods, and draw tourists. Attendance at arts events generates related commerce for hotels, restaurants, parking garages, galleries, and more. Arts organizations themselves are responsible businesses, employers, and consumers.”<sup>365</sup>

In addition to the economic impact of heritage tourism and arts tourism, the economic impact of the music industry in Georgia must be cited. A study completed in May of 2011, documents the existing music industry’s economic impact, estimates the level of economic impact this activity supports, and it estimates the revenues accruing to state and local governments as a result of this activity. The music industry in Georgia is estimated to support almost \$3.8 billion in economic output, compensating 19,955 employees with over \$888 million in wages, salaries, and benefits. Local governments scattered throughout the state are estimated to receive almost \$188 million per year from the economic activities attributable to the music industry. In total, the music industry is estimated to provide almost \$314 million per year in revenues. The growth of talent in the music industry continues unabated and exists includes six major components: recorded music, publishing (music and lyrics), performing rights, musical equipment, touring and live performance, and new media. The changes in the music industry with the help of technology have allowed for smaller operations for recording, publishing, and management than in previous years. This freedom from the recording label giants has helped the industry economically. More firms, studios, and organizations ultimately mean more employees, and more money generated within the state.

“What is clear is the music industry is changing in a way that is dependent on technology and Georgia has both the talent and the technology to thrive in the new environment.

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<sup>365</sup> Sujit M. CanagaRetna Senior Fiscal Analyst. “Blues to Benton to Bluegrass: The Economic Impact of the Arts in the South” Georgia Council for the Arts 2003. Southern Legislative Conference

There is, for example, a Center for Music Technology at Georgia Tech. There is also a flourishing movie and television industry that helps to attract the critical mass of talent needed to support the music industry's activities. It is not likely that Atlanta would turn into the next Hollywood, but maybe the next Burbank, or even, the next Nashville."<sup>366</sup>

The high heritage tourism numbers in Georgia coupled with the already strong music industry supports the stance that a heritage music trail would provide economic growth in the state of Georgia.

Education and outreach is another benefit of a heritage music trail operation.

Georgia's musical heritage has displayed an incredible depth and breadth throughout its history and without a unified branding of Georgia's music heritage or organized platform to discover the dynamic history; it is inevitable that stories and artifacts will be lost. As time continues, previous generations that have personal experiences from early blues concerts in Georgia or jazz clubs in Savannah will continue to disappear without proper documentation and promotion of these resources. Future generations will benefit from this knowledge as well. As it stands now, there is no cohesive grouping or trail organization for Georgia's music heritage; resources are scattered across the state, managed by different entities that do not communicate with each other and therefore there is no connectivity for the story of Georgia's music history only fragmented pieces that the visitor is forced to piece together if they are so inclined.

By promoting Georgia's music heritage through a heritage tourism trail, it would ensure the preservation of our native music and solidify its place in the developmental history of American music. The trail would serve as a recreational tool in addition to the economic and educational benefits. As previously stated, heritage tourism is a growing niche in an already large industry within the state.

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<sup>366</sup> B. William Riall, Ph.D. Economic and Fiscal Impact Analysis of the Music Industry in Georgia. May 2011. Commissioned by Georgia Music Partners p.11

One of the largest markets in the niche of heritage tourism is international tourism to the United States. “The U.S. Department of Commerce today announced that 4.5 million international visitors traveled to the United States in January 2012, a seven percent increase over January 2011.”<sup>367</sup> January 2012 registered the 10th straight month of increases in total U.S. visits. Also in January 2012, the top inbound markets continued to be Canada and Mexico. Visits from Canada increased nine percent while arrivals from Mexico grew four percent. Seven of the top inbound overseas regional markets posted increases in visits in January 2012, while Western Europe was flat and the Caribbean region decreased four percent.<sup>368</sup> In Georgia, international travelers are incredible assets to the success of heritage tourism. “In 2008, direct international expenditures of \$1.7 billion, up 14% from 2007.” In 2010, an economic impact study of international travel on the Southern region of the United States was presented at the Travel South USA<sup>369</sup> board meeting. The study found that:

“In 2008 the region hosted 2.13 million international visitors who spent \$1.4 billion during the time period analyzed. The top ten origin countries accounted for 59% of the total estimated volume. The top ten countries in order of visitation were the United Kingdom, Japan, Germany, France, South Korea, Mexico, Australia, Brazil, China, and Spain.”<sup>370</sup>

International travelers represent a large potential market for heritage tourism, especially for the Southern United States.

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<sup>367</sup> Rita Robinette. “International visitation up 7%” <http://cultural-heritage-tourism.com/international-visitation-up-7-in-january-2012/>. Accessed July 2012

<sup>368</sup> Ibid

<sup>369</sup> Travel South USA is the official regional marketing organization for the Southern United States. <http://www.travelsouthusa.org/>. Accessed July 2012

<sup>370</sup> Georgia Heritage Tourism Handbook p. 17

## **Summary**

Beginning in the 1980s, there was a push to recognize and celebrate the deep music heritage of Georgia. The previous efforts put forth by the Georgia Hall of Fame, Governor Perdue and Lisa Love all illustrate the desire to celebrate the state's rich music heritage through programs of preservation, exhibition, education and performance. The existence of these efforts and high heritage tourism numbers provide assurance that this type of program would be beneficial to Georgia. The previous attempts towards creating a music heritage trail illustrates that this type of program is of interest to the State of Georgia, and that the resources exist within the state. However, the organization and management of such a heritage tourism operation should be modeled differently in order to make such an initiative more cost effective.

## **CHAPTER 6**

### **Case Studies**

Cultural Heritage Tourism projects or initiatives must start with thorough research of other initiatives similar in nature to gain perspective, useful ideas, and prevent potential mistakes. America's musical history is rooted in vernacular music stemming from field hollers, work songs, gospels, and folk songs. Without this "roots" music our American genres of music like the blues, country, and bluegrass would not exist today. The two case studies that this thesis examines are grounded in American roots music and help tell the stories of how two genres of American popular music developed. First, this thesis will examine the Mississippi Blues Trail; this trail is dedicated to sharing the stories behind the music, and preserving the art of Blues music. It was chosen because of its location in the Southern region, size, and significant online presence. Next the thesis will examine the Crooked Road Trail located in western Virginia. This trail was chosen because of its notoriety and large network of partners involved with the project. There is no set case study model for heritage tourism case studies so this thesis will utilize several categories documented from several existing heritage tourism case studies. This chapter of examination will be instrumental in order to determine how a heritage music trail should be incorporated and utilized in the state of Georgia.

## Mississippi Blues Trail

Although planning for the Mississippi Blues Trail began before 2003, the Mississippi Blues Trail commission was established that year in order to have a unified group responsible for the trail and have the ability to apply for grant monies needed to establish the program. The organization received its first grant to establish trail markers in 2005.<sup>371</sup> In order to discuss the Mississippi Blues Trail in terms of a cultural heritage tourism resource, this thesis provides a brief overview of the history and development of traditional blues music that began in the Mississippi Delta region.

### *History of Delta Blues*

Blues music was discovered and popularized at the turn of the century, however music scholars attribute its origins to the early 1800s, deep in the Delta region of Mississippi. Mississippi, the “hospitality state,” achieved statehood in 1817<sup>372</sup> and as settlers spread west, the white planters saw the Delta as a rich, fertile land with immense potential for producing cotton. With the wealthy white planters came slave labor by way of West Africa. The music rituals and songs that came across the Atlantic with the West African peoples are widely attributed to the development and evolution of the Blues.<sup>373</sup> The music of Southern blacks during the nineteenth century was primarily viewed as spirituals, or secular songs in the form of work songs or minstrelsy. Gospels or spirituals, were one of the only allowed types of singing or music from slaves. During the plantation era, there was a religious revival in the South, and a desire to

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<sup>371</sup> Email correspondence with Wanda Clark: former Project Coordinator of Mississippi Blues Trail. 3/14/12

<sup>372</sup> Mississippi History. <http://www.history.com/topics/mississippi>. Accessed June 2012

<sup>373</sup> In West Africa everything was celebrated with singing and dancing: births, marriages, war, famine, religious beliefs, hunts, death. Santelli p.14

convert pagan slaves to Christians. “Christian slaves sang hymns too... Over time, swinging rhythms, hand clapping, foot stomping, and improvised shouts made black Christian music significantly different from the sounds emanating from white churches. The hymns might have been the same, but the singing surely wasn’t.”<sup>374</sup> The organized “field songs” worried slave owners, however most allowed the singing because it produced more and better work. Minstrel shows depicting black caricatures were popular amongst white audiences before the Civil War. White singers and actors, in corked blackface would ridicule black Southern plantation life for their audiences. “Dancing and singing songs inspired by black folk music, minstrel entertainers portrayed the typical black slave as little more than a clown or ignoramus.”<sup>375</sup> After the Civil War, white audiences became uninterested in the minstrel shows, and black entertainers to earn livings as entertainers began performing the forgotten minstrel shows. The black minstrel entertainers re-created minstrelsy by presenting song and dance skits to black audiences as a form of musical comedy. Black minstrelsy however, peaked in the late nineteenth century.<sup>376</sup> During the Reconstruction period, post Civil War, the commercial success of the cotton industry created enormous wealth for white planter families, and perpetuated the bondage of black workers to the cotton fields.

“Although black workers had their freedom, in reality they were still bound to the plantation, because they worked for a pittance and often owed money to the plantation store for the high priced goods sold there. Jim Crow laws and the growth of racist organizations like the Ku Klux Klan, and prejudice made it difficult for blacks to enjoy the freedom and dignity whites did. It was a cruel existence and the blues documented the black man’s woes better than any other form of cultural expression.”<sup>377</sup>

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<sup>374</sup> Santelli p.14

<sup>375</sup> Santelli p. 16

<sup>376</sup> Bastin p. 4

<sup>377</sup> Santelli p. 17

Despite many influences, blues music is considered a simple music form. Lyrically, the blues is about repetition. A first line is sung and then repeated with a slight variation. These two lines are then followed by a third that answers the two. Musicologists call this the “A-A-B” pattern.<sup>378</sup> The most successful blues songwriters would incorporate descriptive narratives in simple lyrical patterns. Typical narratives of the blues: “Good love gone bad, evil women and worse men, alcohol, poverty, death, prejudice, despair, hope, the devil, and the search for better days.”<sup>379</sup> Musically, this genre produced the “blue” note, which is considered to be the most significant musical contributions to American music made by black culture. These notes are made by a flattening (lowering by a half step) the third, fifth, or seventh positions of a major scale. This presents a variety of emotional possibilities for the musician; these notes are what give the blues genre its characteristic feeling. “The results can be so rich and human, that it satisfies the soul in a way no other music can.”<sup>380</sup>

With a large black population, the Mississippi Delta was an ideal place for blues music to flourish. Some of the earliest places to hear the blues were likely at socials, parties, fish fries, and at juke joints.<sup>381</sup> Music scholars hypothesize that the earliest bluesmen were local plantation workers who owned a guitar or banjo, had some singing capability, and played for tips. As this musical form grew in popularity, the bluesmen would travel from juke to juke, living a life of whiskey, song, women, and wandering.<sup>382</sup> There is no evidence that the Blues existed in the Southeastern states during the nineteenth century, yet by the 1920s the blues tradition was both widespread and popular. Out of the secular and spiritual styles of music practiced by slaves in

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<sup>378</sup> Santelli p. 16

<sup>379</sup> Ibid

<sup>380</sup> Ibid

<sup>381</sup> Ibid. Small shacks on the outskirts of the plantation where blacks converged on Saturday nights to drink cheap whiskey and dance.

<sup>382</sup> Santelli p.16



the nineteenth century, emerged blues music, evolving as a distinctive musical style and becoming the primary secular musical expression for lower class blacks in the early twentieth century.<sup>383</sup>

The first documentation of blues music dates back to 1901 in Tutwiler Mississippi, a small town in between Greenwood and Clarksdale. W. C. Handy, a composer and musician, waited on the platform for the train heading north.<sup>384</sup> It was here where he heard a stranger play guitar in a way he had never heard before. “He doesn’t finger the strings normally; instead, he presses a pocketknife against them, sliding it up and down to create a slinky sound, something akin to what Hawaiian guitarists get when they press a steel bar to the strings.”<sup>385</sup> The manner of play is not the only unusual aspect of the man’s song. What he sings, and how he sings it, is described as equally significant. “The combination of sliding guitar, wailing voice, repeated lyrics and the man’s emotional honesty is incredibly powerful. Handy doesn’t realize it yet, but this moment is an important one in his life, and an important one in the history of music as well.”<sup>386</sup> W.C. Handy later recorded this incident in his autobiography and it is considered the earliest description of the blues written by a black man.<sup>387</sup>

At the turn of the century, blues grew organically and matured, becoming increasingly popular in the black community in both rural and urban areas. The spread of blues music influence and rising blues stars can also attribute to the Great Migration.<sup>388</sup> No music recording

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<sup>383</sup> Bastin p. 4

<sup>384</sup> Santelli p. 12-13

<sup>385</sup> Santelli p. 12

<sup>386</sup> Santelli p. 12

<sup>387</sup> Ibid

<sup>388</sup> “Great Migration: The African-American Exodus North.” *Fresh Air*. NPR. 2010 <http://www.npr.org/templates/story/story.php?storyId=129827444>. Accessed May 2012  
Period of Reconstruction-Civil Rights when African Americans moved from the Southern region to the North for more economic and social equality.

actually took place in the Delta so musicians had to venture north to larger cities where the recording industry was taking notice. By the 1920s, blues music had spread to other Southern locales like Georgia, Louisiana, Texas, and the Carolinas thanks to traveling musicians.<sup>389</sup>

Known today as the jazz age, the 1920s were also the decade of the blues, the separation and study of music genres would come much later. Blues, jazz, and vaudeville acts dominated the music scene during this era and the first “stars” of the classical blues genre were born in the 1920s. Bessie Smith, of Chattanooga Tennessee, arrived on the scene in 1923. Named the Empress of the Blues, “she delivered full-bodied stories of disrepair and vivid lyrical descriptions of a world where misery was no stranger to the downtrodden.”<sup>390</sup> Ma Rainey of Columbus Georgia, another star born in the Jazz age, was crowned by her record company Mother of the Blues. The two blues divas shared an adversarial connection and the limelight in the 1920s.

Country blues developed around this time period as well. Male artists dominated this sub genre whereas the classic blues described earlier was primarily female driven. Country blues artists were being recorded all over the country; Charlie Patton of the Delta, rivaled the other country blues stars of the era, and was the quintessential “bluesman.” He filled his songs with social commentary; describing the plague of the boll weevil, the Mississippi River flood of 1927, as well as personal experiences; getting arrested in Belzoni, Mississippi. His lifestyle was dramatically similar to the bluesman characterization: heavy drinker, womanizer, and a brawler.<sup>391</sup> Robert Johnson, perhaps one of the most famous Delta Bluesmen, has become

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<sup>389</sup> Santelli p. 21

<sup>390</sup> Santelli p. 20-21

<sup>391</sup> Santelli p. 23

known as the King of the Delta Bluesmen. Johnson lived from 1911-1938, and recorded 29 songs for the American Record Corporation between 1936 and 1937.<sup>392</sup>

“Never had the hardships of the world been transformed into such a poetic height; never had the blues plumbed such an emotional depth. Johnson took the intense loneliness, terrors and tortuous lifestyle that came with being an African-American in the South during the Great Depression, and transformed that specific and very personal experience into music of universal relevance and global reach.”<sup>393</sup>

There is little biographical information about Robert Johnson; his incredible talent coupled with his raucous behavior has spawned myths/legends of how he became so talented and died tragically young. The myth of the crossroads or “the Southern crossroads curse,” is the widespread story of how Johnson went to the crossroads of Highway 61 and 49, and sold his soul to the Devil for his musical talent.

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<sup>392</sup> Santelli p. 29

<sup>393</sup> Robert Johnson Foundation Biography.  
<http://www.robertjohnsonbluesfoundation.org/biography>. March 2012



Figure 13. Mississippi Crossroads. Photo courtesy of Joe Mazzola

This myth has perpetuated because of narrative stories describing Robert Johnson's shockingly fast mastery of the guitar as a young man.<sup>394</sup> Regardless of the myth, Robert Johnson, Charlie Patton and other Delta bluesmen of the early twentieth century, influenced the next generation of Mississippi blues genius like Muddy Waters.

The 1940s and 1950s presented a unique opportunity for African Americans that had not yet been possible. The war years in America created a void in the work force because young

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<sup>394</sup> Joel Rose. "Robert Johnson At 100, Still Dispelling Myths" NPR Music. 2011  
<http://www.npr.org/2011/05/07/136063911/robert-johnson-at-100-still-dispelling-myths>.  
Accessed May 2012

white males entering the armed forces. Factories in need of labor began to persuade sharecroppers, laborers and their families to leave the South and head north where work in war factories was plentiful and profitable.<sup>395</sup> This migration was one of the largest shifts of people in twentieth century America, and cities such as Chicago, Cleveland, Gary, Detroit, Pittsburgh, Philadelphia, and New York saw a dramatic rise in their black population.<sup>396</sup> Cities in the western region like Los Angeles, Seattle, and Oakland, saw similar population growth. This exodus of people also caused the spread of blues music to new areas of the country. “As black workers settled into a new, urban life, they relied on their music to see them through. Listening to the old country-blues sounds was a way to cure—or bring on—homesickness. A new generation of workers was moving on to escape the prejudice of the South, and those with musical talent with hopes of being discovered and recorded. In 1943, McKinley Morganfield boarded the train for Chicago and never looked back. Morganfield, also known as Muddy Waters, is arguably the most significant Mississippi bluesmen of this period.<sup>397</sup> In a few years after fleeing rural Mississippi, Waters dominated the music club scene and revolutionized the blues sound by substituting the traditional acoustic guitar with an electric one. The amplified sound combined with Muddy Waters’ powerful voice, and compelling songs, the modern blues, or Chicago blues was created.<sup>398</sup>

The post war years saw a decline in interest in the traditional blues from major recording labels and smaller labels in Memphis saw an opportunity to gain control over the blues market.<sup>399</sup>

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<sup>395</sup> Santelli p. 33

<sup>396</sup> Ibid

<sup>397</sup> Santelli 34

<sup>398</sup> Mississippi Delta Songs and Musicians <http://www.pbs.org/theblues/roadtrip/deltasongs.html>. Accessed February 2012

<sup>399</sup> Santelli p. 35

Riley “Blues Boy” King<sup>400</sup>, a cotton picker from Mississippi, had moved to Memphis in the 1940s and began working at WDIA, the nation’s first all black radio station. Post World War II, blues musicians searched for a fresh sound for the blues. “‘Jump blues’ would soon take over the black club scene, featuring ‘honking’ saxophones, and shouting singers.”<sup>401</sup> At times this music was rowdy and raw, but “jump blues” was feel good music. “The war was over, the nation’s economic footing was firm, and there was hope that gains made by African Americans in the 1940s would enable more progress to be made in the realm of racial prejudice.”<sup>402</sup>

The Memphis blues scene was dominated by Mississippi bluesmen B.B. King, Howlin’ Wolf, and eventually Elvis Presley. Presley appeared in 1954, hailing from Tupelo Mississippi, with a genuine love of black music, growing up listening to black gospel and blues.<sup>403</sup> His understanding and love of black music gave his own music honesty and sincerity.<sup>404</sup> Elvis Presley was young, handsome, and musically astute, and had a firm grasp of country music, white gospel, and pop music of the day. He was able to blend the best elements of white and black music and culture, and turned it into rock and roll.<sup>405</sup>

The infectious “blues” note and soulful lyrics influenced and inspired musicians playing rock and roll, R&B, and even psychedelic rock.<sup>406</sup> The organic evolution and spread of this genre has reached across the country and world shaping music throughout history, and even artists we listen to today. The influence of the Delta blues and its musicians on the evolution of American music is undeniable.

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<sup>400</sup> Santelli p. 36

<sup>401</sup> Santelli p. 36

<sup>402</sup> Ibid

<sup>403</sup> Santelli p. 39

<sup>404</sup> Santelli p. 37

<sup>405</sup> Santelli p. 39

<sup>406</sup> Santelli p. 49-52

Years after the decline of King Cotton, Great Migration, and the Civil Rights movement, Mississippi began working on developing a cultural heritage trail to provide recognition for the talented musicians from the region, education about blues music and history, and as a tool for economic development. With the decline of the cotton industry, Great Migration, and negative “The Delta area has produced the largest number of influential and important blues artists and, though never a major center of the music business, it is still the emotional heart of the blues for musicians, fans, travelers, and historians.”<sup>407</sup> The incredible reach and influence of the Blues cannot be overstated. The genres that followed the Blues, namely rock and roll will be forever indebted to the Mississippi Bluesmen as well as Southern Bluesmen in general. The Blues influenced the future Southern Rock heroes<sup>408</sup> like the Allman Brothers Band and Lynard Skynard as well as the British Rock sensations like the Rolling Stones and Eric Clapton<sup>409</sup>. The Blues is truly American music that has changed the face of American music forever.<sup>410</sup>

#### *Early heritage tourism efforts*

The Mississippi Blues Commission officially began in 2003. Research and preparations for the trail’s development had started several years before 2003. There had been earlier efforts to promote heritage in the Mississippi Delta region, but not specifically focused on the Blues.<sup>411</sup> In 1989, there a conference on cultural tourism was held in Greenwood Mississippi.<sup>412</sup> In 1995, the Great River Road Project Proposal for Mississippi investigated landmark sites but did not

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<sup>407</sup> “Mississippi Delta: History and Highlights.”

<http://www.pbs.org/theblues/roadtrip/deltahist.html#null>. Accessed February 2012

<sup>408</sup> Keith p. 15

<sup>409</sup> Santelli p. 52

<sup>410</sup> Santelli p. 59

<sup>411</sup> Email correspondence with Dr. Luther Brown 6/3/12

<sup>412</sup> Ibid

have a specific blues focus.<sup>413</sup> In 1996, the National Park Service conducted The Lower Mississippi Delta Heritage Study as a first step towards creating a National Heritage Area in the region.<sup>414</sup> This investigation did specifically include the Blues, but it also defined the Delta as the entire Lower Mississippi River Valley, so it included several states. In 2000, Delta State established the Delta Center for Culture and Learning and the Blues became one of its primary foci.<sup>415</sup> In 2002, Luther Brown, director of the Delta State Center for Culture and Learning, wrote a proposal to the National Trust for Historic Preservation seeking funding for a “Share You Heritage Workshop.”<sup>416</sup> The project was awarded the funds needed, and in 2003 they held the workshop in Greenwood, Mississippi. In preparation for the workshop, an inventory of heritage resources was created in the core of the Delta.<sup>417</sup> This survey included, but was not limited to the Blues sites. The project was able to hire a consultant to assist Brown with the survey, because of a generous donation from the creator of the Viking Range Corporation based in Mississippi. Luther Brown and consultant Betsey Brown used any published guides to the Delta’s historic resources to begin to locate possible resources.<sup>418</sup> This workshop focused on the need for National Heritage Area designation and the steps required to obtain such.<sup>419</sup> In 2003, the US Congress declared it was the Year of the Blues,<sup>420</sup> and the governor of Mississippi, Ronnie Musgrove followed suit declaring the Year of the Blues in Mississippi as well.

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<sup>413</sup> Ibid

<sup>414</sup> *National Park Service. 1990. “Draft Heritage Study and Environmental Assessment of the Lower Mississippi Delta (the Delta) Region.”* <http://www.cr.nps.gov/delta/volume2/history.htm>. Accessed June 2012

<sup>415</sup> Ibid

<sup>416</sup> Email correspondence with Brown 6/3/12

<sup>417</sup> Ibid

<sup>418</sup> Email correspondence with Brown 6/3/12

<sup>419</sup> Ibid

<sup>420</sup> “About Year of the Blues” <http://www.yearoftheblues.org/about.asp>. Accessed June 2012



Musgrove then decreed that Mississippi would have a Blues Commission to better promote the history of the Blues to the world. In October of 2003, the Mississippi Blues commission was officially formed by Executive Order 887 and legally re-constituted by the State Legislature with Senate Bill 2082.<sup>421</sup> The mission of the Blues Trail was threefold: the long overdue recognition of blues artists with Mississippi ties, community education, and economic development through tourism in rural underserved areas of the state.<sup>422</sup> Luther Brown was one of the chosen people to serve on the commission. The commission began discussing how to publicize the Blues, drawing on the earlier and continuing Blues Highway Association discussions. The previous discussions had been limited to the Delta region, but the commission determined that in order to maintain statewide support for any blues tourism efforts, that the commission would need to expand their efforts across the state of Mississippi.<sup>423</sup>

In 2004, Brown submitted a grant proposal to the National Endowment for the Humanities titled The Mississippi Delta blues Trail.<sup>424</sup> The grant asked for funding for:

- Creation of a network (trail) of 100 markers that accurately identify and interpret sites of significance to African American roots music and the culture that produced it. The included sites will be selected by humanites and Blues scholars, who will also provide documentation and historical evidence to support their choices.
- Production of a brochure that pictures and describes each of these sites in detail, and will be inexpensive enough for local tourism officials to print and distribute freely
- Production of a map of Blues sites, which would also be printed and distributed by local tourism officials

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<sup>421</sup> Email correspondence with Clark 3/7/2012

<sup>422</sup> Ibid

<sup>423</sup> Ibid

<sup>424</sup> Email correspondence with Brown 6/3/12

- Subsequent production of a coffee-table style book, which will be a greatly expanded version of the brochure, and will be published by a commercial publisher<sup>425</sup>

The proposal was not successful, but Governor Musgrove's successor, Haley Barbour worked with the Mississippi legislature to enable the Mississippi Blues Commission as a statutory entity. The first priority for the commission was to gain funding for the first trail markers, which occurred in May of 2005 with a grant from the National Endowment for the Arts for the first eight markers.<sup>426</sup> The commission received additional funding in 2005 from the NEH, National Endowment for the Arts (NEA) and the Department of Transportation (DOT).<sup>427</sup>

### *Organization and Management*

The Mississippi Blues Trail is managed and supported by two separate entities: the Commission and Foundation.<sup>428</sup> The Mississippi Blues Commission is a body of eighteen appointed Commissioners representing major organizations and geographic/political regions supporting Blues initiatives throughout the state. An appointee of the Governor chairs the commission.<sup>429</sup> On the commission there is a music development program manager that handles inquiries and daily operations. The Mississippi Blues Foundation is a support organization made up of a diverse group of business and community leaders. The role of this group is to spearhead

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<sup>425</sup> Mississippi Blues Trail grant National Endowment of the Humanities Grants in the Arts. 2004 p 8 [http://www.artsusa.org/get\\_involved/](http://www.artsusa.org/get_involved/) Accessed June 2012

<sup>426</sup> email correspondence with Wanda Clark 3/7/2012

<sup>427</sup> email correspondence with Luther Brown 6/1/2012

<sup>428</sup> Foundation and Commission. Mississippi Blues Trail Organization. [http://www.msbluestrail.org/foundation\\_and\\_commission](http://www.msbluestrail.org/foundation_and_commission) Accessed March 2012

<sup>429</sup> Ibid

efforts to identify and secure sources of financial and programmatic support for the work of the Mississippi Blues Commission.<sup>430</sup>

### *Criteria for Markers*

The Mississippi Blues Trail markers have specific criteria that determine a marker's inclusion on the trail. In order to help clarify these criteria, the Mississippi Blues Commission produced a explaining the categories of eligibility.

#### 1. Eligible People

Individual performers, songwriters, producers, radio station personnel, and others who were either born in Mississippi or lived in Mississippi who have made the most important contributions to (or accomplishments in the blues, as recognized by the international blues community of scholars and enthusiasts or by special notoriety within their local Mississippi communities. This can include individuals who may be known for their work in other genres but whose connections with and contributions to the blues or to the appreciation of the blues are undeniably significant (e.g., Elvis, Pops Staples, Jimmie Rodgers).<sup>431</sup>

#### 2. Eligible Places and Events

Record companies, radio stations, nightclubs, festivals, and other entities or events in Mississippi who have made the most important contributions to (or accomplishments in) the blues, as recognized by the international blues community of scholars and enthusiasts or by special notoriety within their local Mississippi communities.<sup>432</sup>

#### 3. Eligible Locations

Specific streets, neighborhoods, cities or counties that have been important centers of blues activity or have been the areas where a number of blues artists have been born or lived as recognized by the international blues community of scholars and enthusiasts or by special notoriety within their local Mississippi communities.<sup>433</sup>

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<sup>430</sup> Ibid

<sup>431</sup> Mississippi Blues Trail Marker Criteria

[www.msbluestrail.org/pdfs/mbt\\_marker\\_criteria.pdf](http://www.msbluestrail.org/pdfs/mbt_marker_criteria.pdf)

<sup>432</sup> Ibid

<sup>433</sup> Ibid

#### 4. Eligible Themes

A broad topic, such as cotton agriculture or railroad travel, that has been an integral part of the lives of Mississippi blues artists and/or has been addressed in important recordings by Mississippi blues singers as recognized by the international blues community of scholars and enthusiasts.<sup>434</sup>

#### 5. Eligible Out of State Markers

Out-of-state markers that denote the cities and states where significant numbers of Mississippi blues performers have migrated, or that denote areas that have a documented history (25 years or more) of presenting numerous Mississippi blues artists in clubs or festivals, or of recording Mississippi blues artists, if such activities have raised the levels of appreciation and public recognition for Mississippi blues.<sup>435</sup>

Anyone can nominate a place, person, or event for the trail by submitting an application found on the Mississippi Blues Trail Website. In addition to meeting the site selection criteria listed below, a contract must be executed between a Local Government Unit (LGU) and the MBC committing the LGU to maintain the marker site by regularly mowing grass and removing trash and litter. The LGU will also be responsible for regularly inspecting the marker and reporting any damage or fading to the MBC. The contract requires the LGU to commit the sum of \$2,000 as a local match.<sup>436</sup>

#### *Features of the Mississippi Blues Trail*

The trail is primarily a self-guided tour designed for blues enthusiasts as well as the casual traveler. The Mississippi Blues Trail features over 150 markers describing significant people, places, and events in the history and development of blues music.<sup>437</sup> Markers exist in

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<sup>434</sup> Ibid

<sup>435</sup> Ibid

<sup>436</sup> Mississippi Blues Trail Criteria PDF

<sup>437</sup> Email correspondence with Clark 3/7/12

every region of Mississippi: Delta, Hills, River/Capitol, Pines and Coast regions.<sup>438</sup> As seen in Figure # below, there are a large number of resources located within the state of Mississippi. The majority of these sites are markers that “mark” a site of significance on the trail. These markers provide information about the location, what happened there, and historic photographs of the site, what was there (if nothing remains), and or significant people associated with the site. In some cases, the marker is all that remains of the original site, however the markers provide a wealth of knowledge for travelers.

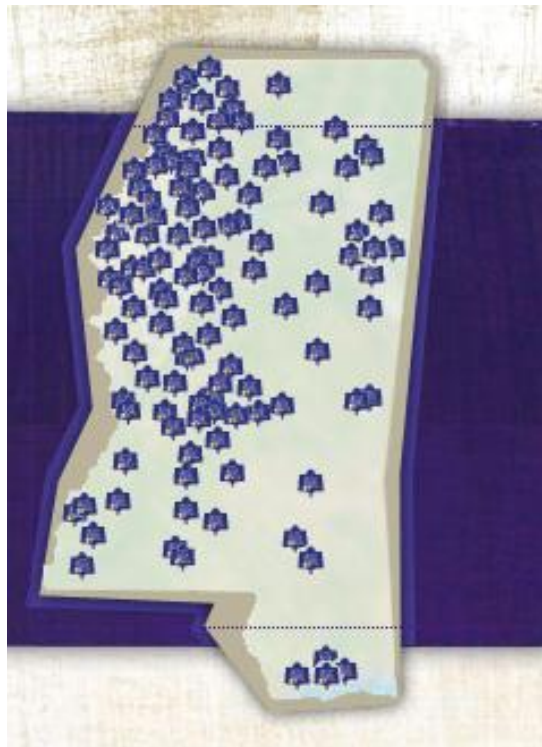


Figure 14. Mississippi Blues Trail Markers

There are several markers outside of Mississippi: These markers are about the music’s evolution and spread since its beginnings.<sup>439</sup>

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<sup>438</sup> “The Trail.” Mississippi Blues Trail. [http://www.msbluestrail.org/blues\\_marker\\_list](http://www.msbluestrail.org/blues_marker_list). Accessed June 2012

<sup>439</sup> “Out of State” Mississippi Blues Trail. <http://blues.goodbarry.com/out-of-state>. Accessed June 2012

“Follow the path of B.B. King from Indianola to Memphis’ Beale Street, and visit the site of the train station where thousands of Mississippi migrants including Muddy Waters first laid eyes on the Windy City. Visit the legendary recording center of Muscle Shoals, Alabama, and discover the rich blues legacy of Helena, Arkansas, home of the pioneering radio show *King Biscuit Time*. ”<sup>440</sup>

The out of state markers describe travels made by important blues musicians, i.e. Mississippi-Alabama marker describes musicians like Albert King, Little Milton, and Pops Staples traveling across to Alabama to perform and record at the legendary Muscle Shoals Studios. These out of state markers also reflect the relationships that native Mississippi blues musicians had with other states and cities throughout the country and what those relationships meant with regards to the development and evolution of blues music.

In addition to the markers physically ‘marking’ the trail, there are several museums in the region that are promoted by the trail.<sup>441</sup> Some of them have markers and are on the trail and others enhance the trail experience. There are several in state museums like the B.B. King Museum, the Elvis Presley Museum, and Highway 61 Museum. Out of state museums include: Graceland, the Memphis Rock n Soul Museum, and Stax Museum of American Soul Music. These museums are important features on the trail because they can provide a deeper experiential element to the trail experience. The museums also create economic benefits as most have retail operations within their facilities; sales of books, music and other nostalgic items add to the local tax base and help sustain the local economy. Several of the museums host a number of events throughout the year that boost visitation to individual museums of the trail as well. One of the newer facilities, The B.B. King Museum, has been very successful since it’s opening in 2008, and is a major attraction on the Mississippi Blues Trail.

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<sup>440</sup> “Out of State.” Mississippi Blues Trail.

<sup>441</sup> “Museums Along the Trail.” Mississippi Blues Trail. <http://blues.goodbarry.com/museums>. Accessed June 2012

“The life of B.B. King provides the backdrop for the Museum to share the rich cultural heritage of the Mississippi Delta. Through an authentic presentation of music, art, artifacts and video, along with our educational programming, the Museum honors its namesake as an internationally renowned and influential musician, celebrates Delta blues music heritage and the local culture, encourages and inspires young artists and musicians, and enriches the lives of Delta youth and all who visit the museum campus.”<sup>442</sup>

While providing interactive exhibits for visitors and school tours, the museum offers a teen leadership program called BB’s Bridge Building Ambassadors<sup>443</sup>, focusing on docent training, leadership development and connecting the museum with the immediate community. In addition to their teen leadership program, B.B. King Museum also offers the Art of Living Smart Summer Camp, that aims “to use the arts - music, dance and visual arts such as painting and collage, as well as the culinary arts - to encourage young people to adopt healthy eating habits and active lifestyles.”<sup>444</sup>

In addition to the maps and marker information, the website includes an event calendar with current information about special events at blues trail sites and events in the local area.<sup>445</sup> This information is also essential to the trail’s success; online calendars aid in trip planning and can be a reason for visiting the area. There is significant research has about blues festivals, describing their significance in the preservation of blues music as well as their economic importance to the local community.<sup>446</sup> The economic benefits caused by festivals and special events are more obvious. Portions of proceeds used to improve the local communities. In the

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<sup>442</sup> “About the BB King Museum”

<http://www.bbkingmuseum.org/about>. Accessed June 2012

<sup>443</sup> “BB’s Bridge Building Ambassadors Youth Leadership Program” BB King Museum

<http://www.bbkingmuseum.org/oral-history1>. Accessed June 2012

<sup>444</sup> “Art of Living Smart Summer Program”

<http://www.bbkingmuseum.org/art-of-living-smart-summer-program>. Accessed June 2012

<sup>445</sup> “Calendar.” Mississippi Blues Trail.

<http://blues.goodbarry.com/calendar>. Accessed June 2012

<sup>446</sup> Steven A King. “Blues Tourism in the Mississippi Delta: The Functions of Blues Festivals.” Popular Music and Society, Vol. 27, No. 4, 2004. p. 8

case of The King Biscuit festival of Helena, for example, it was originally created to help lure business into downtown Helena. The media director for the festival stated, “The festival is not about making money, but to help businesses in the downtown area and promote and preserve the culture of the Delta Blues.”<sup>447</sup>

In addition to economic benefits, one study suggests that these blues festivals are celebrations of the traditional bluesmen and a way to educate the public about the creative contribution these musicians had on American music and society. Some festivals often provide financial assistance to the elderly, often destitute bluesmen. Bubba Sullivan, founder of the Sonny Boy Blues Society, refers to the traditional bluesmen as cultural resources, and laments, “our living cultural history is dying.”<sup>448</sup> His blues society is one that is focused on providing relief to bluesmen in need and they’re also partly responsible for the King Biscuit Blues Festival. The homecoming/honoring function of blues festivals could also be viewed as a ritualized “apology,” a once oppressive community’s attempt to heal old “racial wounds.” However, the return of Mississippi’s most admired citizens serves another critical function: the preservation of blues culture.

As cultures develop and change, intangible artifacts are often lost over time. These artifacts include songs, oral history, dances, and folk art. Fortunately for the blues, performances are a means of preserving songs, musical style, dances, and the history of this time period. One of the most notable examples of performances preserving intangible culture is the performance of the Hula in Hawaii.<sup>449</sup> The tourism market in Hawaii creates a demand for these traditional dances to be performed, and therefore the community retains an important component of their

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<sup>447</sup> King p. 2-4

<sup>448</sup> King p. 10

<sup>449</sup> Gibson and Connell p. 19



heritage. Blues festivals enable this same type of preservation for blues music. There has been some research done amongst festival patrons, asking whether or not the festivals help preserve the art of the blues. Most interviewees agree that the festivals help keep “traditions alive” and that festivals are necessary to “pass down the traditions to future generations.”<sup>450</sup>

Advertisements and programs promote the idea of preservation as well by using historic photographs, slogans like “Taking It Back to Where We Started,”<sup>451</sup> and mission statements dedicated to keeping the blues tradition alive. These festivals encourage heritage tourism participation from locals and visitors to Mississippi, and provide the opportunity for these groups to gain a new appreciation for the important role African Americans played in the creation and development of the blues.<sup>452</sup>

Another unique program managed by the Mississippi Blues Commission is the Musician’s Aid Fund. The information regarding the fund can be found at the top of the homepage of the trail’s website. The mission of the fund is to “raise and expend grant funds to provide assistance to any blues musician in need.”<sup>453</sup> This is an admirable program that began in response to the large number Mississippi blues musicians that are living in extreme poverty, in need of food, shelter, and health care.

### *Online presence and Social Media*

A vital part of the Mississippi Blues Trail is its online presence. Since the trail focuses on a specific region in the United States, in order to be noticed and utilized by visitors is to be available to potential and returning visitors online. With no central location or “flagship,” the

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<sup>450</sup> King p.11

<sup>451</sup> King p. 12

<sup>452</sup> Ibid

<sup>453</sup> Mississippi Blues Commission Blues Musicians Benevolent Fund

Mississippi Blues Trail uses several online tools to increase their exposure, promote their mission, and ultimately solicit participants from around the country and world to come to Mississippi and visit the trails sites.

The Mississippi Blues Trail website is essential to the trail operation; it is where people go to find crucial information about the trail and how to plan their trip. The trail is organized in sections: Delta, River/Capital, Coast, Hills, Pines, and Out of State. When a region is “clicked,” a list of markers appears on the page. You can click each marker to read its content and there is a map (powered by Google) for each marker. Having all of the marker’s information and location available online allows for potential visitors to customize their trip based on their specific interests and available time.

There is an online calendar and a list of participating museums available on the website’s main menu. These website features provide information is essential to create interest in the trail, providing additional reasons outside the trail markers, for people to visit the region, and in possibly spend more time and therefore more money in the local area. There is also an online store feature on the website where blues enthusiasts can purchase Mississippi Blues Trail novelty items like T-shirts and hats to remember their trip down the trail and support the organization. In addition to these features, the blues trail has a Facebook page where they post news, events, and photos related to the trail. This page helps build an online user group that can be used to reach a larger audience and ultimately trail visitors and supporters. One of the newer social media features on the Mississippi Blues Trail is their iPhone App. This app is available free in the iPhone app store. It includes The Mississippi Blues Trail iPhone app includes a complete and vetted history of the Mississippi Blues, along with an interactive timeline, a location-aware map

of all Blues Trail sites, an itinerary builder, which plots routes to chosen markers, official videos, photos, and links to other Blues sources.<sup>454</sup>



Figure 15. Mississippi Blues Trail iPhone app

One of the interactive elements to the trail is a series of short films that provide excellent information about blues history. These films can be found in the “Films” tab on the website’s homepage. The films series was made possible by a grant from AT&T in 2008;<sup>455</sup> it provides a virtual blues trail experience for interested parties, a promotional tool to entice potential visitors, and is a unique way to share the stories of significant bluesmen and places on the trail.

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<sup>454</sup>Mississippi Blues Trail iPhone app  
<http://www.msbluestrail.org/app>. Accessed May 2012

<sup>455</sup>email correspondence with Wanda Clark 3/7/2012

### *Future Goals of the Commission and Trail*

One of the main priorities of the commission is to find ways to help performers who need helps, specifically with medical expenses. The commission has a Benevolence Committee that is responsible for researching funding possibilities and administering the benevolence program mentioned earlier in the programming section. The committee has recently begun sales of Blues Trail accessories in order to raise money for the benevolence program, however it is too early to determine if this venture will result in funding.<sup>456</sup>

Another major priority for the trail is to conduct a comprehensive economic impact study of the Mississippi Blues Trail.<sup>457</sup> Much of their research in this area is anecdotal evidence and suggestive evidence. Suggestive evidence includes articles written in the press, mentions on websites, mentions on Facebook and other social media outlets.<sup>458</sup> In order to truly determine the success of the trail, an economic impact study needs to be done. This study will also help the trail evaluate itself and possibly determine areas of needed improvement.

### *Future Issues*

Having experienced a “blues boom” in the 1990s with the widespread visitation of blues festivals to the organization of the Mississippi Blues Trail, the Mississippi region has experienced a significant economic impact because of the region’s blues heritage. With the rising cost in gas prices, a future issue for this is potentially losing a significant amount of blues travelers to the region on account of the higher price to travel.

“If the price of a gallon of gas rises by at least 26 cents, 57% of those who plan to travel by car this summer said they would definitely alter their plans. In response to higher fuel

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<sup>456</sup> email correspondance with Luther Brown 6/3/2012

<sup>457</sup> Ibid

<sup>458</sup> Ibid

prices, 44% of would-be road warriors said they would travel less, 44% would spend less on shopping, 37% would spend less at restaurants, 36% would drive shorter distances and 35% would spend less on entertainment, according to the survey.”<sup>459</sup>

Another potential issue is the continuation of strict visa rules on international visitors in the United States. The international travelers are large portion of visitors of the Mississippi Blues Trail.<sup>460</sup> Using website analytics and search engine optimization, the commission has been able to see people researching the trail from over 171 countries, as well as printed map requests from many countries abroad signaling the international interest in the blues trail.<sup>461</sup> Tourism is one of America’s largest industries, and in recent years international travelers have taken advantage of a weak American dollar, turning to vacations in the United States instead of other locations. However, in 2010, Domestic and international travelers spent \$758.7 billion in the U.S. in 2010, the last available figures according the U.S. Travel Association. Domestic travelers accounted for \$655.6 billion, while foreign visitors spent only \$103.1 billion. The travel industry has complained that strict visa rules that make it difficult for foreign visitors to come to the U.S. have suppressed demand.<sup>462</sup>

Perhaps the most pertinent future issue is maintaining the trail’s existing audience and continuing its growth with limited resources. There are a number of heritage tourism options as well as several heritage music tourism options in the United States and abroad; therefore this is a competitive market. To be successful in heritage tourism one must maintain authenticity,

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<sup>459</sup> Hugo Martin. “Higher gas prices could alter summer travel plans, survey shows.” *LA Times*. 3/27/2012  
<http://articles.latimes.com/2012/mar/27/business/la-fi-mo-gas-prices-travel-20120327>. Accessed June 2012

<sup>460</sup> Email correspondence with Clark 3/7/2012

<sup>461</sup> Ibid

<sup>462</sup> Gary Warner. “High gas prices hurting travel industry.” *The Orange County Register*.  
<http://www.orangecounty.com/articles/travel-36020-travelers-prices.html>. Accessed June 2012

provide a unique service or product, and foster the preservation of the resource.<sup>463</sup> These objectives are delicate to balance because they are contradictory in some respects. As the traditional bluesmen and people from that era continue to grow old and eventually pass, younger blues enthusiasts must celebrate this music and history in order for future generations to learn about it and continue its lineage. The Mississippi Blues Trail has done an exceptional job at creating a strong and modern online presence, more could be done in this avenue. Connecting with blues enthusiasts is important for the trail's survival and growth. Currently, the blues trail only utilizes Facebook and an online newsletter. While this is an excellent start, these social media platforms must be maintained and engage conversation to ensure the best results. To reach a broader audience, the trail could expand its reach by using Twitter, Flickr, and Pinterest; utilizing a blog in addition to an online newsletter could also be an effective way to share news while starting a conversation the organization's supporters.

### *Summary*

In summary, the most significant aspect of the Mississippi Blues Trail is that it provides an authentic context for the history to be experienced. Although some of the old juke joints have been lost, there are still blues clubs open providing a stage for traditional bluesmen still playing. Visitors and locals are able to experience the music as the setting where the stories took place. The Mississippi Blues Trail has been successful in creating identifying hundreds of blues heritage resources, presented in a technologically advanced way utilizing modern social media programs, and generated both domestic and international support for the preservation effort. The

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<sup>463</sup> McKercher and duCros p.6

Mississippi Blues Trail approach offers successful strategies that could prove beneficial for the State of Georgia's heritage music trail initiative.

### **The Crooked Road**

This case study of the Crooked Road Heritage Music Trail in Virginia illustrates the history and success of this heritage music trail as a cultural heritage tourism development tool. This study will also illuminate key factors of the trail's history, management, and promotion, while identifying potential needs for the proposed Georgia Heritage Music Trail.

#### *History and Background*

The Crooked Road (TCR): Virginia's Heritage Music Trail is a driving trail through Southwest Virginia that takes you through one of the most scenic and culturally unique regions of the United States.<sup>464</sup> The TCR is a 253-mile stretch of highway, mostly two-lane that meanders across southwestern Virginia. It connects the Piedmont plateau and the eastern slopes of the Blue Ridge Mountains to the coalfields of the Cumberland Mountains. The Crooked Road (TCR) region is comprised of ten counties and four towns within the southwestern section of Virginia.<sup>465</sup> Figure 16 identifies the counties, major roads, and venue locations on The Crooked Road.

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<sup>464</sup> "About the Trail." Crooked Road Organization  
<http://crookedroad.org/contentpage.asp?ID=1002>. Accessed May 2012

<sup>465</sup> "About the Crooked Road." The Crooked Road Organization



Figure 16. Image courtesy Crooked Road Organization

The Crooked Road region stretches from Franklin County in the eastern portion of Southwest Virginia to Lee County at the extreme western tip of the State, albeit The Crooked Road Route 23 only passes through the eastern tip of Lee County as it travels from the Carter Family Fold toward the Country Cabin in Norton. This region of Southwest Virginia is known for its traditional values, rural lifestyles and small, close-knit communities. The largest city in the region is Roanoke (population of 94,911 as of 2000), which is located outside of The Crooked Road counties. The second largest city is Bristol (population of 17,221). However, looking at a more regional assessment of the population reveals that the Roanoke Metropolitan Area's population is 297,363 and the Bristol Metropolitan Region is 93,282. These regions, along with other Towns such as Radford (population 15,478) provide access to regionally significant population centers. The remainder of the region is very rural with low population densities. The major communities within the Crooked Road region include Floyd, Galax,



Abingdon, Bristol, Norton and Clintwood.<sup>466</sup>

In this region, visitors will find the roots of American music and the most musically significant areas in the United States for Bluegrass and Old-Time Country Music. This music features the old fiddle and banjo sounds that have roots in northern Europe, West Africa, and colonial America. It is a traditional music handed down through generations of Virginians, one richly flavored with ancient ballads and religious music. It has influenced other American music for generations, and still does.<sup>467</sup>

With a multitude of native Virginia musicians represented in music history, there has been much discussion about how and why a majority of musical talent is found in this region. To understand how these influential genres, Country, Old-Time, and Bluegrass developed; we must look back deep into the patterns of settlement and traveling in this region. In the early years of colonial settlement, there was great diversity in the Chesapeake and mid-Atlantic colonies; people from England, Scotland, Holland, Ireland, France, Sweden and West Africa.<sup>468</sup> One of America's most important westward-leading roads crossed Virginia from the north to the southwest. This was the Great Valley Road.<sup>469</sup> This road began at Germantown, Pennsylvania, just west of Philadelphia and entered the Shenandoah Valley. In Virginia, it traversed the Lower Valley portion of the Shenandoah in a southwesterly direction along a route now roughly followed by US 11 and Interstate 81. After the American Revolution, travelers on the road continued down the valley past Roanoke to far southwestern Virginia. Many of these travelers were German and Scots-Irish and by 1800 as many as 10,000 people a year passed through the

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<sup>466</sup> Communities of the Crooked Road [http://crookedroad.org/communities\\_home.asp?ID=3](http://crookedroad.org/communities_home.asp?ID=3). Accessed May 2012

<sup>467</sup> Joe Wilson. Guide to the Crooked Road. John F. Blaire Publisher. Winston-Salem, N.C. 2006 p. 2

<sup>468</sup> Ibid

<sup>469</sup> Wilson p. 8

Abingdon.<sup>470</sup> This diverse group of travelers, Europeans, Anglo-Americans, and African Americans met in the Blue Ridge area. They were all minorities in one way or another, most all of them worked family farms that were self-sufficient, and all brought music with them. They were all singers from traditional religious singing. Musical concepts from many places met and new blends emerged.<sup>471</sup>

Virginia is home to the beginnings of America's folk music, more specifically country, old-time, and bluegrass music.<sup>472</sup> The history and evolution of music in this region can be explored through the instruments themselves. The fiddle and banjo are considered the roots of Virginia music and ultimately American music: the fiddle of European origin and the banjo from Africa. The guitar emerges later in the twentieth century as an American instrument, and has been described as the emulsifier of American musical culture.<sup>473</sup>

The first two centuries in Virginia, people of all classes danced to fiddle and banjo music, mostly provided by black musicians. It is not documented how and when Africans and Englishmen learned music and dance from each other in the early years. "The Old Plantation", a famous watercolor painting in the collection of The Colonial Williamsburg Foundation is the earliest depiction of the banjo in America, completed between 1777 and 1800.<sup>474</sup>

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<sup>470</sup> Wilson p. 8

<sup>471</sup> Wilson p. 9

<sup>472</sup> "The Roots and Branches of Virginia Music." Smithsonian Institution.  
[http://www.folkways.si.edu/explore\\_folkways/virginia.aspx](http://www.folkways.si.edu/explore_folkways/virginia.aspx). Accessed May 2012

<sup>473</sup> Wilson p. 21

<sup>474</sup> Martha Berner. "The Old Plantation." The Colonial Williamsburg Foundation.  
<http://www.history.org/history/teaching/enewsletter/volume3/february05/iotm.cfm>. Accessed June 2012

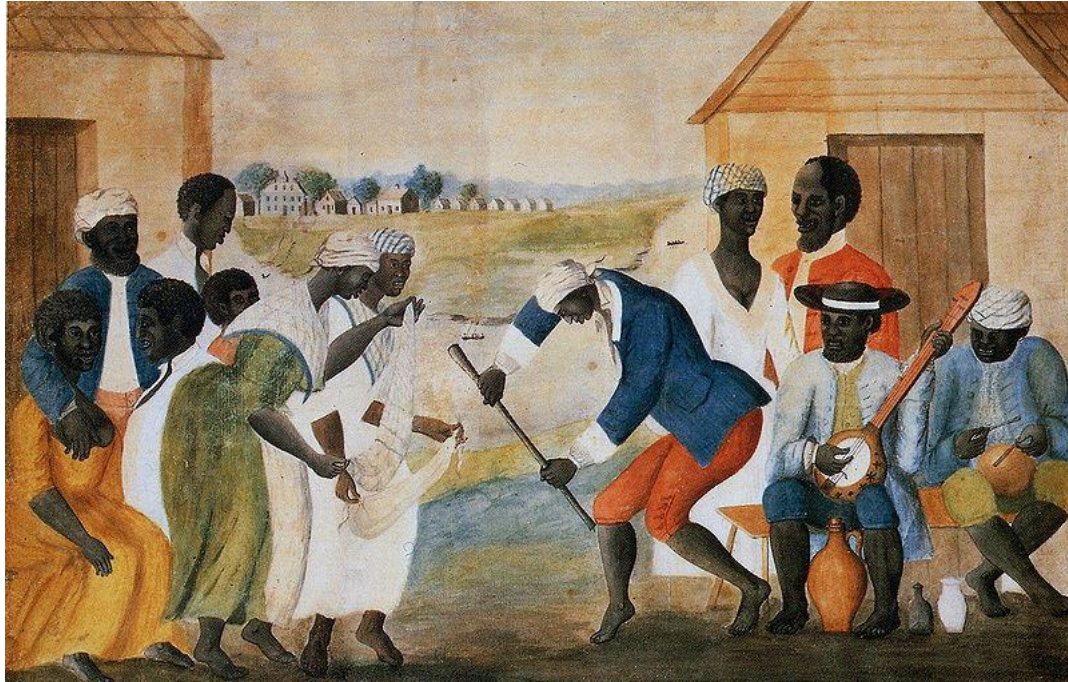


Figure 17. “The Old Plantation.” Courtesy of the Colonial Williamsburg Foundation

The instrument has four strings, one is a short drone string. A whiskey jug in place of a bench, and the dancers are placed in poses that bespeak African dance.<sup>475</sup> “The European fiddle and the African banjo met in the hands of black players in the Virginia Tidewater. It was the first American ensemble, the root of the root, the earliest beginning of country, jazz, bluegrass, blues, rock and all the rest.”<sup>476</sup>

After the Civil War, most black banjo players abandoned the instrument due to minstrelsy. Minstrelsy occurred throughout the South, with performers in “black face” performing comedy routines that depicted blacks as foolish and needed to be controlled.<sup>477</sup> Minstrelsy was a major theatrical and musical form that lasted until the early turn of the century

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<sup>475</sup> Wilson p. 12

<sup>476</sup> Wilson p. 11

<sup>477</sup> Bastin p. 4

and was performed throughout the country and reached most of the world.<sup>478</sup>

The fiddle was new and exciting when European immigrants brought it to North America during the late 1600s and 1700s.<sup>479</sup> It replaced the hornpipe, harp, and other early instruments used at dances and social gatherings. As early as the 1730s, there were fiddling contests in Virginia and the winners were awarded expensive Cremona<sup>480</sup> violins. The tobacco boom of the 17<sup>th</sup> century created incredible fortunes for Virginia planters and, with this new income, they imported many luxury goods. One significant import was the violin or fiddle. One of the earliest fiddle players was plantation owner Peter Jefferson, whose son Thomas later became president and the nation's first well-known fiddler.<sup>481</sup> The fiddle was a major source of pride in the Virginia home, no matter the economic status. Another Virginia family of the Shenandoah Valley describes their Papa's violin as "among our treasured possessions. His grandfather had brought it from Ireland to Pennsylvania...It brought trade to Papa's mill and store and got him elected to offices that advanced his business."<sup>482</sup> The tradition of fiddle playing has been passed down through the generations. Fiddling style varies between the communities because it has developed and influenced by previous elders and masters. The organic evolution of fiddle playing allows the listener to decipher the changes in the musical style as they venture down the Crooked Road.<sup>483</sup>

The guitar became a major component to American musical culture. Known as the common denominator between hillbilly and bluesman, rocker and cowboy, jazzman and ethnic, the guitar dates back to the ancient Egyptians, Greeks, and Romans, and finally ended up in

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<sup>478</sup> Wilson p. 16

<sup>479</sup> Wilson p. 17

<sup>480</sup> Wilson p. 17. Cremona Italy produced some of the finest violins with high quality sound.

<sup>481</sup> Ibid

<sup>482</sup> Wilson p. 18

<sup>483</sup> Wilson p. 18

America during the colonial period.<sup>484</sup> The guitar was first an expensive import like the violin, but after the Industrial Revolution, American craftsmen developed woodworking methods to make guitars commonplace.<sup>485</sup> As technology improved, so did guitar construction. Mechanical tuning machines, steel string guitars, and the creation of the dobro,<sup>486</sup> are examples of revolutionary changes being made to the guitars of the 20<sup>th</sup> century in America. Virginia has served as a haven for three significant instruments in American music, and the skilled craftsmen of the region have passed on their craft to enable future luthiers,<sup>487</sup> violin makers, and other instrument craftsmen.<sup>488</sup>

Since the turn of the century, country music has been a driving force in the recording industry, and there have been many attempts to identify why so many musicians have come from this region. The main consensus is that the steadfast Virginia musicians here have always preferred homemade music to the mass-marketed music industry.<sup>489</sup> Banjoist, fiddler, and singer, Dorothy Wuesenberry Rorick of Dugspur, Virginia says: “I just never could think about music as something you buy or sell. It’s always a lot better if you make it yourself. It’s like homemade biscuits instead of that old loaf bread at the store, or going somewhere instead of looking at pictures of it. So you need to go somewhere, you ought to make your own bread, and if you can’t pick the banjer, try to marry a banjer picker.”<sup>490</sup> The 1920s saw the creation of the radio, and ultimately caused the spread of this Virginia mountain music to the rest of the

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<sup>484</sup> Wilson p. 21

<sup>485</sup> Ibid

<sup>486</sup> Wilson p. 24 Resophonic guitar developed by the Dopyera brothers. This guitar has become a beloved part of the mountain string-band ensemble.

<sup>487</sup> Wilson p.24 Luthier: guitar maker.

<sup>488</sup> Ibid

<sup>489</sup> Wilson p. 4

<sup>490</sup> Wilson p. 6

country.<sup>491</sup> The popularity of the radio grew very quickly, and within a year of the first broadcast in 1921, there were old-time music performers on radio. The radio helped a number of early Virginia groups get there start, but one of the most significant became a household name because of the radio: The Carter Family: Sara, A.P., and Maybelle.<sup>492</sup> The Carter Family's records created the model for country harmony, and it was Maybelle's guitar runs that defined country guitar playing for generations. Maybelle's style of playing was deemed the Carter lick; it involved picking the melody on the lower strings while strumming the chords on the higher ones. Although Sara and A.P broke up in the mid 1930s, the group continued to perform and record. In later years, the Carter dynasty grew to include second, third, and even fourth generations of singers and songwriters, including Maybelle's daughter June, who would later marry Johnny Cash.<sup>493</sup> The influence of the Carter Family cannot be overlooked. Being one of the earliest recorded and distributed country music groups; the Carters influenced countless musicians, especially those living in their native Virginia.<sup>494</sup>

This region has witnessed and fostered the organic development of country, old-time, and bluegrass music. The Crooked Road: Virginia's Music Heritage Trail began as an idea in January 2003.<sup>495</sup> The basis of the idea is to generate tourism and economic development in the Appalachian region of Southwestern Virginia by focusing on the region's unique musical heritage.<sup>496</sup> In December of 2008, Sustainable Development Consulting International LLC prepared an Economic Impact Assessment to determine the overall success of the heritage trail.

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<sup>491</sup> Wilson p. 25

<sup>492</sup> Wilson p. 26

<sup>493</sup> Charles Wolfe. "Early Country: Treasures Untold." American Roots Music. Rolling Stone Press. 2001 p. 23

<sup>494</sup> Wolfe p. 23

<sup>495</sup> Email correspondence with Jack Hinshelwood, Executive Director of The Crooked Road. 6/8/2012

<sup>496</sup> "About the Crooked Road." The Crooked Road Organization

In this study they discuss the history trail was developed in response to disappearing manufacturing jobs, in an attempt to attract tourism from both domestic and international markets.

“Overall, the region continues to battle against the loss of manufacturing jobs, for the attraction of new business and the retention of a trained and skilled workforce. There is a current emphasis on the attraction of high-tech business to the region and a return of the workforce from other regions. While there are success stories (such as the new high-tech businesses in Lebanon (Russell County), there is still a need for additional economic development in order to offset previous losses and to raise the overall level of the economy to be on-par with other areas of the state. Part of this strategy is to also enhance the cultural capital of the region in order to develop a tourism economy focused on the heritage and unique skills of the residents. These include hand-made arts and crafts and traditional mountain music. This not only increases local employment but it infuses income into the region from outside the area (capital inflow). It also serves as a quality of life enhancement for the existing residents and as an enticement to retain and attract a more educated and skilled workforce.”<sup>497</sup>

This region is home to the World’s Capital of Old Time Mountain Music and the Birthplace of Country Music. Anchored by eight major music venues – the Blue Ridge Institute; the Floyd Country Store; the Rex Theatre and Old Fiddlers Convention; the Blue Ridge Music Center; the Birthplace of Country Music; the Carter Family Fold; the Country Cabin; and the Ralph Stanley Museum and Traditional Mountain Music Center –the Crooked Road is rich with talent.<sup>498</sup> Along this Trail, there are a multitude of opportunities to listen to and learn about the rich culture that gave us this unique style of music as well as enjoying a wonderfully scenic region of the U.S. and true southern hospitality.<sup>499</sup>

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<sup>497</sup> Robert R. Jones. “Economic Impact Assesment for the Crooked Road Heritage Music Trail.” Sustainable Development Consulting Intl., LLC 2008 pg 12  
[http://www.thecrookedroad.org/News\\_Listing\\_Detail.asp?NCAT=10&SID=&ID=37](http://www.thecrookedroad.org/News_Listing_Detail.asp?NCAT=10&SID=&ID=37). Accessed February 2012

<sup>498</sup> EIA p. 5

<sup>499</sup> Ibid



## *Major Venues*

### *The Blue Ridge Institute*

The Blue Ridge Institute (BRI) and Farm Museum is located at Ferrum College in the village of Ferrum on the eastern slope of the first wave of mountains.<sup>500</sup> It has provided educational exhibits, festivals, and concerts for over thirty years. Figure 1.2 is the most recent poster for the Blue Ridge Folklife Festival, the most popular event hosted at the BRI.<sup>501</sup> The BRI includes a farm museum dedicated to traditional German-America farm practices from the early 1800s. There is a large archive<sup>502</sup> of music and narrative arts that includes thousands of songs and tunes recorded at major events in the region like the Old Fiddler's Convention in Galax.

### *Floyd Country Store*



Figure 18. Floyd Country Store. Photo courtesy of the Floyd Country Store

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<sup>500</sup> EIA p. 16

<sup>501</sup> About the Blue Ridge Folklife Festival

<http://www.blueridgefolklifestival.org/>. Accessed February 2012

<sup>502</sup> Blue Ridge Heritage Archives

<http://www.blueridgeinstitute.org/heritage.htm>. Accessed February 2012



The Floyd Country Store is located in downtown Floyd, Virginia, and has been in operation for one hundred years.<sup>503</sup> The Floyd Country Store served the community through most of the twentieth century. Although its origins are lost in obscurity it is known that in June 1910 a business called Farmer's Supply opened its doors in the building. Under a series of owners the store continued to operate as a hardware store and a general store until the late 1990's when changes in the way people shopped made it hard for local businesses to keep going. Never the less, the store remained open for one evening a week, for the now famous Friday Night Jamboree.<sup>504</sup>

Having undergone a recent restoration, the revitalized store celebrates traditional Appalachian music and heritage and offers a selection of local music, clothing, candy, and other traditional items.<sup>505</sup> The store also features an authentic lunch counter and soda fountain. Every Friday night the country store hosts the Friday Night Jamboree, which is widely known as one of the best places to hear bluegrass music in the United States.<sup>506</sup>

#### *The Rex Theater and Old Fiddler's Convention*

The Rex Theater in Galax, Virginia is home to the weekly "Blue Ridge Backroads" live music show, broadcasted on WBRF-FM 98.1.<sup>507</sup> It is one of only three live bluegrass and old-time radio shows in the country. With a powerful 100,000 watts of power the signal reaches listeners in 4 states and over 50 counties.

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<sup>503</sup> About Us. Floyd Country Store.

<http://www.floydcountrystore.com/store>. Accessed June 2012

<sup>504</sup> Floyd Country Store History. <http://www.floydcountrystore.com/store/our-rich-history>. Accessed June 2012

<sup>505</sup> Floyd Country Store History

<sup>506</sup> Floyd Country Store Jamboree <http://www.floydcountrystore.com/stage/jamboree-schedule>. Accessed June 2012

<sup>507</sup> EIA p. 17



Figure 19. The Rex Theater. Image courtesy of The Crooked Road

The live show hosts local, regional and national bluegrass and old-time musicians on the stage every Friday at 8pm. Visitors come from all over the world to be a part of the audience and participate in the live radio broadcast.<sup>508</sup>

The town of Galax is also home of the Old Fiddler's Convention, dating back to the spring of 1935. This showcase of old-time, bluegrass and folk music is held annually the second week in August at Felts Park in Galax, which has taken for itself the title of the “World Capital of Old-Time Mountain Music.”<sup>509</sup>

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<sup>508</sup> “LIVE FROM THE REX THEATER” The Crooked Road.  
<http://www.thecrookedroad.org/Venu.asp?ID=1008>. Accessed March 2012

<sup>509</sup> “LIVE FROM THE REX THEATER” The Crooked Road.  
<http://www.thecrookedroad.org/Venu.asp?ID=1008>. Accessed March 2012

### *The Blue Ridge Music Center*

The Blue Ridge Music Center is located at mile 213 on the Blue Ridge Parkway. The Center was established by the U.S. Congress to honor and commemorate an important strand of the cultural history of the United States. The rural communities in this area of southwestern Virginia and adjoining North Carolina have been richly productive of string band musicians and have had an influence upon the music of this nation that is highly disproportionate to the actual population of this region.<sup>510</sup>



Figure 20. The Blue Ridge Music Center. Photo courtesy of the Crooked Road

The Center is located in Carroll and Grayson Counties near the town of Galax. The Blue Ridge Music Center is being developed by the National Park Service in partnership with The National Council for the Traditional Arts to preserve, interpret, and present traditional music of

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<sup>510</sup> About Us. The Blue Ridge Music Center.  
<http://www.blueridgemusiccenter.org/blueridgeparkway.aspx>. Accessed February 2012

the Blue Ridge Mountains.<sup>511</sup> At the center people can enjoy various activities including scheduled performances of old-time string bands, ballads, gospel, blues, and bluegrass music.<sup>512</sup>

### *The Birthplace of Country Music*

The town of Bristol, Virginia was recognized in 1998 by the U.S. Congress as the “Birthplace of County Music.”<sup>513</sup> This is due to the ‘Bristol Sessions’ of recordings made in 1927 that launched the careers of the Carter Family, Jimmy Rodgers and others. The Birthplace of Country Music Museum celebrates and documents this event and history.<sup>514</sup>

In recent years there has been an effort to raise funds to build a Cultural Heritage Center, in affiliation with the Smithsonian Institution, to tell the story of Bristol’s musical heritage. The Birthplace of Country Music Cultural Heritage Center will provide the Birthplace of Country Music Alliance (BCMA) with a new, permanent facility to house its operations, including the museum, educational programs, and artistic programming, in furtherance of the organization’s mission to tell the story of the living musical heritage of the Appalachian mountains and the cultural traditions that sustain it. This center will be housed in a 24,000 square foot facility in downtown Bristol, Virginia that was recently donated to the organization. This center will serve as a major tourist destination for the region, drawing at least 75,000 visitors per year resulting in a direct economic impact of \$5,411,625, and sustaining 162 jobs.<sup>515</sup>

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<sup>511</sup> About Us. The Blue Ridge Music Center.

<http://www.blueridgemusiccenter.org/blueridgeparkway.aspx>. Accessed February 2012

<sup>512</sup> Blue Ridge Music Center. The Crooked Road <http://crookedroad.org/Venu.asp?ID=1007>. Accessed February 2012

<sup>513</sup> EIA p. 13

<sup>514</sup> Birthplace of Country Music. The Crooked Road. <http://crookedroad.org/Venu.asp?ID=1006>. Accessed February 2012

<sup>515</sup> Cultural Heritage Center. <http://www.birthplaceofcountrymusic.org/cultural-heritage-center>. Accessed February 2012



Figure 21. Artist's rendering of new cultural heritage center.  
Image courtesy of Birthplace of Country Music Alliance

### *The Carter Family Fold*

Founded in 1979, the Carter Family Memorial Music Center was established to honor the Original Carter Family and to preserve the music, which earned them worldwide recognition. The Carter Family: A.P., Sara, and Maybelle, first recorded in nearby Bristol, Tennessee, in 1927.<sup>516</sup> The trio went on to record over 300 songs, laying the foundation for what we know today as country music.

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<sup>516</sup> Carter Family Fold. The Crooked Road.  
<http://crookedroad.org/Venu.asp?ID=1005>. Accessed February 2012



Figure 22. Carter Family Fold. Photo courtesy H William Smith

The Carter Family Fold is a rustic music theater that seats nearly 1,000 indoors and more during the summer, when doors open onto the surrounding hillside. Only acoustic instruments are played. The dance floor fills as young and old alike clog and buck dance to hoedown tunes. Audience members come from the surrounding area, nearby states, and from across the nation and overseas.<sup>517</sup>

### *Country Cabin*

The Country Cabin with its descendant, Country Cabin II, is the oldest mountain music/cultural venue currently operating along the Crooked Road.<sup>518</sup> The original Country Cabin was

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<sup>517</sup> Carter Family Fold. The Crooked Road.

<http://crookedroad.org/Venu.asp?ID=1005>. Accessed February 2012

<sup>518</sup> Country Cabin. The Crooked Road. <http://crookedroad.org/Venu.asp?ID=1004>. Accessed February 2012



built in 1937 under President Roosevelt’s WPA program as a community recreational facility and is a National and State Historic Landmark.<sup>519</sup>



Figure 23. The Country Cabin. Photo courtesy The Crooked Road

Local musicians gathered at the cabin every Saturday night to perform traditional bluegrass and country music. The popularity of the weekly event soon outgrew the log cabin and in 2002, a new larger facility was built in nearby Appalachian Traditions Village, to accommodate bigger audiences and to host a wider variety of programs. In addition to clogging classes, and a Saturday night show, the Cabin hosts the Dock Boggs Memorial Festival, held annually the second Saturday in September. This festival honors the lives of two local extraordinary musicians – banjoist Moran Lea “Dock” Boggs, a soulful singer and unique banjo player, and ballad singer and songwriter Kate O’Neill Peters Sturgill. The festival offers local, regional and national-known traditional musicians and dancers, as well as handmade mountain arts and crafts and home cooked mountain foods.<sup>520</sup>

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<sup>519</sup> Country Cabin. The Crooked Road. <http://crookedroad.org/Venu.asp?ID=1004>. Accessed February 2012

<sup>520</sup> Country Cabin. The Crooked Road.

### *Ralph Stanley Museum*

The Ralph Stanley Museum is located in Clintwood, Virginia and is essentially the western anchor of The Crooked Road. It contains a major collection of memorabilia from the life and career of Dr. Ralph Stanley and his band the Clinch Mountain Boys.<sup>521</sup>



Figure 24. Ralph Stanley Museum. Photo courtesy Ralph Stanley Museum

Dr. Ralph Stanley is one of the most famous banjo pickers in the world.<sup>522</sup> Ralph created a unique style of banjo playing, sometimes called "Stanley Style." It evolved from "Scruggs style," which is a three-finger technique. "Stanley style" is distinguished by incredibly fast "forward rolls," led by the index finger, sometimes in the higher registers utilizing a capo. In "Stanley Style", the rolls of the banjo are continuous, while being picked fairly close the bridge on the banjo, giving the tone of the instrument a very crisp, articulate snap to the strings as the

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<sup>521</sup> Ralph Stanley Museum. The Crooked Road. <http://crookedroad.org/Venu.asp?ID=1003>. Accessed February 2012

<sup>522</sup> Ralph Stanley Biography. <http://dralphstanley.com/biography/ralphstanley.shtml>. Accessed May 2012



player would strike them.<sup>523</sup>

### *Organization and Management*

The Crooked Road initiative began in 2003 in an effort to link the unique resources in this region into a more coordinated tourism experience for the general public. The Crooked Road is a 501C3 non-profit organization with an executive director, program manager for the traditional music education program, and a part time administrative assistant.<sup>524</sup> The effort has been multi-jurisdictional as it incorporates ten counties, three cities, eleven towns, and four planning districts. The Crooked Road is also served by a board of directors, which includes all localities that financially support the organization, i.e. major venues and regional tourism entities.<sup>525</sup> The project is supported by several funding agencies and organizations including the Virginia Department of Housing and Community Development, the Virginia Department of Transportation, the Appalachian Regional Commission, the National Council for the Traditional Arts, the Blue Ridge Travel Association, the Heart of Appalachia Tourism Authority, and the Virginia Foundation for the Humanities, as well as the municipalities and local governments along the trail.<sup>526</sup> This organization was also created as an economic development project. It is considered an economic success and a marketing campaign initiated in 2008 reported the following results<sup>527</sup>:

- Total Media Exposures = 17,727,871
- Estimated 1% of exposures will request further information

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<sup>523</sup> Ralph Stanley Biography

<sup>524</sup> email correspondence with Hinshelwood 6/8/2012

<sup>525</sup> Ibid

<sup>526</sup> About the Crooked Road. The Crooked Road Organization

<sup>527</sup> EIA p.5

- Estimated 34% will travel to the region (60,275 visitors)
- Each visitor will spend approximately \$225 during the visit
- Direct tourism spending will equal \$13.5 million
- Estimated new job creation will be equal to 405-475<sup>528</sup>

### *Partnerships and Support*

There are a number of supporters for The Crooked Road project. The key organization that has supported the Crooked Road Organization financially has been the Appalachian Regional Commission. Since the Crooked Road's inception, additional support comes from and the Virginia Department of Housing and Community Development, United States Department of Agriculture Rural Development Program, the Virginia Tobacco Indemnification and Community Revitalization Commission, the Virginia Coalfield Economic Development Authority, the Virginia Tourism Corporation, and the local communities.<sup>529</sup> In addition to monetary support, the Crooked Road has received assistance from The Virginia Folklife Program and the National Council for the Traditional Arts. The current financial supporters are the Appalachian Regional Commission, the Virginia Tourism Corporation, the Virginia Department of Housing and Community Development, the Virginia Tobacco Indemnification and Community Revitalization Commission, and the Virginia Commission for the Arts.<sup>530</sup>

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<sup>528</sup> EIA p. 5

<sup>529</sup> email correspondence with Hinshelwood 6/8/2012

<sup>530</sup> email correspondence with Hinshelwood 6/8/2012

### *The Appalachian Regional Commission*

The Appalachian Regional Commission (ARC) has provided many grants, approximately thirty, for the Crooked Road and other related projects since 2003 totaling over \$4.5 million in ARC funds that were matched with \$5.5 million in other local, state and federal funds. The purpose of the ARC projects have ranged from providing funding to hire a coordinator to launch the project, facility improvements to venues along the CR, project planning, website development, marketing and promotional efforts, etc. These investments were requested by the state of Virginia and whichever governor was in office at the time, and since the overall objective of the Crooked Road fit ARC's support of an asset-based economic development approach, they were approved.<sup>531</sup>

### *The Virginia Folklife Program*

The Virginia Folklife Program has been involved with the Crooked Road Organization since its inception. The Virginia Folklife Program (VFP) is a public program of the Virginia Foundation for the Humanities, and is dedicated to the documentation, presentation, and support of Virginia's rich cultural heritage. Virginia's folklife refers to the "arts of everyday life," that reflect a sense of traditional knowledge and connection to community.<sup>532</sup> The VFP has produced a series of recordings that feature the music of this region in hopes to introduce the vibrant talent

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<sup>531</sup> Email correspondence with Molly Theobald, Director, Program Operations, Appalachian Regional Commission. 4/10/12

<sup>532</sup> Missions statement of Virginia Folklife  
[www.virginiafolklife.org](http://www.virginiafolklife.org). Accessed May 2012

of the Crooked Road to new audiences as well as established fans. This series of recordings was made possible by a grant from the Appalachian Regional Commission.<sup>533</sup>

### *National Council for the Traditional Arts*

The National Council for the Traditional Arts (NCTA) was founded in 1933, and is the nation's oldest folk arts organization. They are dedicated to presenting traditional artists to the public in festivals, national and international tours, radio and television programs, films, recordings, and other programs.<sup>534</sup> The NCTA has been involved with the Crooked Road trail from 2003 into present day; they operate and create programming for the Blue Ridge Music Center. The center includes an outdoor amphitheater, luthier's shop, exhibition gallery, auditorium, retail shop, classroom, and offices. They feature weekly concerts with traditional Appalachian music at the Center's outdoor amphitheater during the summer and fall months.<sup>535</sup>

### *Trail Features and Programs*

There are several categories of a cultural tourist; and the smallest group consists of people "greatly motivated" by culture—people who travel to a city or region specifically because of its cultural opportunities, representing 15% of the total non-resident pleasure travel market.<sup>536</sup> With successful promotion and packaging, a heritage tourism program can expand the market substantially by attracting travelers interested in culture to a lesser degree. Promotional activities

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<sup>533</sup> Folklife Recordings Crooked Road Series <http://virginiafolklife.org/folklife-recordings/crooked-road-cd-series/>. Accessed May 2012

<sup>534</sup> About the National Council for the Traditional Arts <http://www.ncta.net/about/index.htm>. Accessed May 2012

<sup>535</sup> Blue Ridge Music Center. National Council for the Traditional Arts <http://www.ncta.net/events/blueridge.htm>. Accessed May 2012

<sup>536</sup> Gail Dexter Lord "The Power of Cultural Tourism" Wisconsin Heritage Tourism Conference. September 17, 1999.

increase consumer motivation to participate in cultural activities, while packaging increases exposure to cultural activities on behalf of a broader group of visitors.<sup>537</sup>

The Crooked Road trail does an excellent job with partnerships and packaging in order to reach a wider traveler base. The heritage trail encompasses a large area in Virginia encompassing ten counties, three cities, ten towns, and within this area are a large number of music venues. In addition to the eight major venues, there is a large list of affiliated partners of the Crooked Road. These partnerships are comprised of artisans, musicians, festivals, historic sites, state parks, outdoor recreation, restaurants, and other independent businesses.<sup>538</sup> A list of these affiliated partners can be found on the Crooked Road website. The diversity of the Crooked Road affiliated partners illustrates the variety available to visitors in this region. By partnering with artisans, musicians, restaurants, etc, a broader audience can be reached, thus bringing more visitors, translating into more dollars spent in the region.

The Crooked Road also promotes unique vacation packages, as an incentive for people to visit and experience multiple aspects of the trail. Currently there is a getaway package sweepstakes, where seven packages are available to win.

“The Crooked Road is giving away seven packages to explore its venues throughout Southwest Virginia, including accommodations and excursions planned along the way. Experience heritage music venues, festivals, concerts and jam sessions along The Crooked Road: Virginia's Heritage Music Trail where the roots of American music make for a truly unforgettable experience. Start your journey today and enter for a chance to win one of seven getaway packages to experience The Crooked Road.”<sup>539</sup>

Each of the seven packages is unique; for example the Floyd Weekend is a package that includes a wine tasting and tour of a vineyard, visit to the Jacksonville Center for a visit with birds of

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<sup>537</sup> Gail Dexter Lord pg 10

<sup>538</sup> Affiliated Partners of the Crooked Road <http://crookedroad.org/Venu.asp?ID=1019>. Accessed February 2012

<sup>539</sup> The Crooked Road Sweepstakes <http://www.thecrookedroadsweepstakes.com/>. Accessed June 2012

prey, two tickets for music and dancing at the Friday Night Jamboree at the Floyd Country Store, gift certificates, and tickets for Sunday night of Floyd Fest Concert featuring famous country and bluegrass musicians like Ricky Scaggs, Sam Bush, and Alison Krauss, and lodging for Sunday night at The Hotel Floyd.<sup>540</sup>

The Crooked Road trail features Wayside Exhibits along the driving trail to provide information as you travel between destinations. These exhibits were made possible by the Virginia Tobacco Idemnification and Community Revitalization Commission and the Virginia Department of Transportation. Each exhibit includes a panel of basic information about the Crooked Road, another panel providing specific information about the music and recreational opportunities of that area as well as a five-minute recording loop featuring historic and contemporary music from the area. There are currently twenty-six wayside exhibits on the trail.<sup>541</sup>

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<sup>540</sup> Crooked Road Sweepstakes

<sup>541</sup> Wayside Exhibits. The Crooked Road

<http://crookedroad.org/contentpage.asp?ID=1003>. Accessed June 2012



Figure 25. Wayside Exhibits. Image courtesy Crooked Road Trail

One of the newest program initiatives is called The Crooked Road’s Traditional Music Education Program Initiative.<sup>542</sup> This program is a traveling youth music festival showcasing the extraordinary talent of young musicians in the region. Festival highlights include musical performances by youth and adult musicians, workshops, luthier exhibits and foods from throughout The Crooked Road region, covering ten counties and three cities stretching from Franklin County west to Dickenson County.<sup>543</sup> Participating venues along the more than 300-mile-long route include the Rex Theatre, Carter Family Fold and Ralph Stanley Museum.<sup>544</sup>

<sup>542</sup> email correspondence with Hinshelwood 6/8/2012

<sup>543</sup> “The Crooked Road Youth Music Festival at Heartwood. *Crooked Road News*. 4/23/2012 [http://crookedroad.org/news\\_listing\\_detail.asp?ID=182&NCAT=14](http://crookedroad.org/news_listing_detail.asp?ID=182&NCAT=14).

Accessed June 2012

<sup>544</sup> “Festival showcases up-and-coming musicians.” *Times News* May 4th, 2012 <http://www.timesnews.net/article/9046173/festival-showcases-up-and-coming-musicians>. Accessed May 2012

## *Promotion*

The Crooked Road Organization is essentially a non-profit marketing organization, distributing information about the region's unique music heritage and natural setting. They create a visitor guide for the Crooked Road; this guide is distributed every twelve-eighteen months at around 100,000 copies.<sup>545</sup> In addition to this printed material, the Crooked Road largely promotes themselves online via their website, blog, and other social media channels. Like the Mississippi Blues Trail and other heritage tourism operations, the Crooked Road relies heavily on their online presence to attract visitors from local, national, and international markets. In lieu of having a physical storefront, the Crooked Road trail can focus on their online presence and social media efforts to attract potential visitors and keep their fans engaged even when they are not utilizing the heritage trail. The Crooked Road excels at displaying a wealth of information about the heritage music trail as well as other related sites of possible interest. Potential travelers for the Crooked Road are bluegrass and old-time music enthusiasts, as well as adventure travelers, or just curious weekend travelers. Wanting to attract a broad demographic, the Crooked Road website provides a large amount of information for these different types of travelers. There are tabs for each section of information. Under "The Trail" menu is a list of maps, an about section, online store, event calendar, attractions, dining, lodging, outdoor recreation, and roadside exhibits.<sup>546</sup> This gives website users an overall view of this region's offerings. There are subsequent tabs on the home page as well that direct users to more specific sections with tab titles "The Venues", "The Music", "The Store", "The Communities", contact, and links. The website also provides an extensive music library that enables users to stream

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<sup>545</sup> email correspondence with Jack Hinshelwood. 6/5/12

<sup>546</sup> "The Trail" menu. Crooked Road Website <http://crookedroad.org/thetrailhome.asp>. Accessed June 2012



portions of audio recordings online. The audio clips only last forty-five seconds but they serve provide examples of the various styles of music present on the trail. TCR also utilizes an embedded news blog feature on their home page, which keeps users up to date with important information. The website features an online brochure in addition to the information on the actual website. The brochure serves as a virtual all encompassing guide to the Crooked Road and its affiliated partners and festivals. This brochure is visually striking using multiple images to hold the readers attention. It also provides a large map of the trail and information about venues, cities, and events on the trail.

In terms of social media, The Crooked Road utilizes their Facebook page very well. The Crooked Road's Facebook page<sup>547</sup> has been active since 2010 and they already have over 7,000 "likes" which is high for a small not for profit organization and several positive recommendations from previous travelers. Their page also features over one hundred photos and videos on their page available for viewing and frequently post on their page about news from the trail to keep fans engaged.<sup>548</sup> The organization has used Facebook to maintain a strong virtual presence in lieu of a physical presence. Their efforts with the Facebook platform have been successful, however this organization could utilize several other social media sites to grow their audience further. Already having a strong portfolio of media to use, i.e. photographs, videos, audio recordings, they just need profiles on other networks in order to share their media with other potential travelers.

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<sup>547</sup> The Crooked Road Facebook Page

<https://www.facebook.com/thecrookedroad>. Accessed June 2012

<sup>548</sup> Crooked Road Photos and Videos on Facebook

<https://www.facebook.com/thecrookedroad/photos>. Accessed June 2012

### *Impact of the Crooked Road Trail*

The 2008 economic impact study of the Crooked Road Trail was indeed positive. The economic impact of the trail was difficult to measure because the majority of venues, attractions, and other sites were already in existence before the Crooked Road Trail developed in 2003. The impact study looked at the categories of accommodation, retail, food and beverage, performing arts, and local investment in Crooked Road communities, Crooked Road venue communities and non-Crooked Road communities to determine the economic impact of the trail.<sup>549</sup> The study conducted visitor surveys at selected major venues along The Crooked Road to determine visitor profiles including travel habits, expenditures and demographic data; research was conducted at the venues and with The Crooked Road organization to determine revenues, expenditures, marketing opportunities and other data; interviews and research was conducted with target communities along The Crooked Road that have major music venues (Floyd, Galax and Clintwood) and a non-Crooked Road community as a control case. The following are the conclusions reached by the study:

- Regionally, the Crooked Road counties and cities are increasing their share of the tourism market in comparison to other regions of the state. From 2003-2007 they outpaced the other regions of the state by almost two percent.
- A review of the communities surveyed as part of the longitudinal assessment revealed that in all three major categories, (number of accommodation providers, restaurants and music venues), the rate of increase was significantly greater for the TCR versus non-TCR communities.
- Direct expenditures in the TCR region from all venues along with pro-rated festival attendance provided a total estimated direct economic impact of almost \$13 million in 2008.
- Tax revenue generated to the Commonwealth and local governments for 2008 will equal approximately \$600,000 in 2008 as a result of The Crooked Road.

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<sup>549</sup> EIA 62-69

- Total economic impact as a result of The Crooked Road is estimated to be almost \$23 million for 2008 with 445 full-time equivalent jobs.

Since the 2008, economic impact study, The Crooked Road has maintained a positive impact in the region and a positive appearance in the press and with visitors. In May 2011, the Crooked Road was featured in the New York Time's travel section with a 3-page article positively showcasing the trail, an 11-page article in Smithsonian Magazine, and is listed in Lonely Planet's top 5 trips in the USA.<sup>550</sup> The Public Broadcasting Service (PBS) also created a Blue Ridge video series about the Crooked Road region, highlighting the stops along the trail.<sup>551</sup> In addition to their press appearances<sup>552</sup>, their Facebook page shows numerous positive reviews from visitors.

### *Future Goals and Issues*

They have several programming goals for the future. One of which is to continue growing the Traditional Music Education Program, and develop a syndicated TCR radio program, and develop a geocaching trail<sup>553</sup>. In terms of products the organization hopes to expand their visitor guide footprint and develop additional signature products like the Guide to The Crooked Road book and Sampler CD.<sup>554</sup> In addition to more products and expanding their

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<sup>550</sup> email correspondence with Jack Henshelwood

<sup>551</sup> Ibid

<sup>552</sup> Crooked Road Press Room

[http://crookedroad.org/news\\_listing.asp?NCAT=10](http://crookedroad.org/news_listing.asp?NCAT=10). Accessed June 2012

<sup>553</sup> "Geocaching Trail" [http://www.alleghenygeotrail.com/what\\_is\\_a\\_trail.htm](http://www.alleghenygeotrail.com/what_is_a_trail.htm). Accessed June 2012. Geocaching trail: a series of geocaches tied together by a common theme. There is not necessarily an itinerary, as we would think of a traditional trail, but rather a series of points of interest in a sort of self-guided goal-oriented plan.

<sup>554</sup> Joe Wilson. *Guide to The Crooked Road*. John F. Blair Publishing. Winston-Salem, NC 2006. It serves as the ultimate guide to the Crooked Road. <http://www.amazon.com/Guide-Crooked-Road-Virginias->

program offerings, the Crooked Road hopes to get involved with the International Bluegrass Music Association (IBMA). This organization describes itself as a community that helps build success by motivating talent, acquiring knowledge and making connections.<sup>555</sup> In order to increase their national visibility they are working this summer on attaining a National Heritage Area designation for the TCR as well. The Crooked Road's overarching goals are and will continue to be increase visitation to the region and provide support to communities that are preserving their musical heritage.<sup>556</sup>

Like most non-profit organizations, funding will always be an issue, especially in the current economy. It is also extremely important for a non-profit to maintain relevance in their market. The Crooked Road has been able to maintain a strong audience and visitors through their mission, promotion, and programming; they also have a very positive image in the press. Sustaining their positive image and following will always be an future issue as they want to remain a popular choice for heritage travelers and general travelers and grow both of these categories in order to preserve the region's music heritage.<sup>557</sup>

## Conclusions

The management of the Crooked Road Trail and the Mississippi blues trail could serve as inspiration for the Georgia Roots Trail for several reasons. First, both trails are able to exist as not-for-profit organizations, and with this status the organizations can apply for grants needed for programming and promotion. Like the Mississippi trail and Virginia trail, the majority of

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[Heritage/dp/0895873273/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1339344163&sr=1-1](http://heritage.dp/0895873273/ref=sr_1_1?s=books&ie=UTF8&qid=1339344163&sr=1-1). Accessed February 2012

<sup>555</sup> The Bluegrass Music Community. IBMA

<http://ibma.org/node/15>. Accessed June 2012

<sup>556</sup> email coresspondance with Jack Hinshelwood 6/5/12

<sup>557</sup> email correspondence with Hinshelwood 6/8/2012

resources, attractions, and venues already exist in Georgia and therefore need a cohesive brand/program linking the sites. Obviously this method is more feasible than having to build new venues and or infrastructure to draw visitors, and like the other trails, Georgia could follow their examples by creating a linked trail of venues and sites of interest. Having an online presence versus a physical storefront is beneficial too. Not having a central museum or storefront eliminates a great deal of operating costs; the Crooked Road and Mississippi Blues Trail have benefitted from this model and could be an excellent model for the Georgia Trail.

## **CHAPTER 7**

### **Conclusions and Recommendations**

This thesis has explored the developmental history of music in Georgia and physical resources within the state that could be included on the Georgia music heritage trail. This thesis has also identified and researched other successful heritage music trails, as an attempt to identify useful management strategies and promotional efforts for the proposed Georgia heritage music trail. The thesis has also examined previous attempts to launch heritage music tourism programs in Georgia, in order to learn what has been tried in the past and ultimately learn from those choices in order to establish an effective heritage trail. This final chapter identifies conclusions observed during extensive research and provides recommendations to help establish the Georgia heritage music trail.

#### **Conclusions**

- Georgia has a long and diverse music history discussed in Georgia's Music History Timeline.
- Georgia has a large number of music heritage resources as documented in Georgia's existing music history resources.
- There is potential for a music heritage tourism initiative, evidenced by previous attempts to market this niche.
- Georgia's music heritage is without a unified brand or identity.

- It is no longer necessary to have a central museum for a heritage tourism program.
- Music Heritage Trails are effective economic, education, and community enhancement tools as demonstrated in the case study analysis.
- New Media and Online Tools play an increasingly important role in heritage tourism.
- Social Media is an important tool for continuing visitor engagement with heritage tourism efforts and a way to attract new visitors.
- Music heritage tourism initiatives are generally favorable because of people's personal attachments to music genres and history.

## **Recommendations**

This thesis proposes the creation of a Georgia Heritage Music Trail that links resources, music history, communities, venues, and artists that have played a significant role in Georgia's music heritage and have had a major influence on American music as a whole. This trail will be an educational tool, recreational asset, preservation instrument, and economic development component. This overarching recommendation must be supplemented by additional recommendations of how to accomplish this goal.

- Creation of a non-profit organization to govern the Georgia Music Heritage trail program. The non-profit should be managed by an executive director who is supported by a program manager; these two positions additionally supported by a board of directors.
- Establish criteria for sites and or markers on the trail. The Board of directors, executive director, and program manager will be responsible for reviewing potential sites/markers for the trail.

- Trail structure and organization
- Establish strong website and social media presence to connect with fans and potential visitors.
- Research and implement new media options for site interpretation.

### *Create a non-profit organization*

In order to begin the process, an organization or commission should be created to serve as the organizational entity above the heritage trail. If the organization is registered as a non-profit organization, it will be eligible to apply for grants as well as have tax-exempt status. The examples of the case studies presented in the thesis show successful non-profit model options. These trails suggest that a similar type of organization would be beneficial in the creation of a Georgia heritage music trail.

The management of the non-profit organization should be similar to those explained in the case studies. The organization of the Crooked Road Trail seems to be the most effective, allowing for more than one staff member to coordinate the entire program. Having an executive director, program coordinator, and a part time administrative person would prove to be useful in order to achieve all of the trail's goals. It is important that people in these positions have experience in tourism, music history, and or marketing. The organizer of one of the early attempts in establishing a Georgia heritage music trail was Lisa Love;<sup>558</sup> who at the time was the executive director of the Georgia Music Hall of Fame museum. This was an appropriate choice as she was familiar with the subject, experience in a supervisory role in the cultural sector, and

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<sup>558</sup> email correspondence with Lisa Love



experience with grants. It would be advantageous for the executive director of the Georgia music heritage trail to have similar credentials.

The location of the organization is not as critical as in previous attempts. Without having a dedicated museum, the organization would be able to base itself out of any city in Georgia. This thesis however recommends that the ideal locations would include Atlanta, Athens, or Macon Georgia as these three cities hold the majority of music resources in the state. Not having a permanent “store front” would save financial resources in terms of overhead costs and operating costs. The case studies presented in this thesis provide excellent support for this recommendation. Neither one of the other trails has a permanent location other than an office; this choice has not negatively affected their tourism numbers.

#### *Establish Board of Directors*

Supporting the main three employees of the organization would be a board of directors. This type of supporting entity is comprised of different people all viewed as stakeholders in the organization or project.<sup>559</sup> This organization’s primary role would be to spearhead efforts to identify and secure sources of financial and programmatic support for the work of the Mississippi Blues Commission. In terms of the Georgia Heritage Music Trail, this entity would be comprised of individuals from across Georgia that hold positions in venues, museums, and institutions featured on the trail or historians of Georgia music. People from these types of backgrounds will be essential in maintaining the organization by providing professional expertise, i.e. music history, tourism, non-profit management. As illustrated in the case study

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<sup>559</sup> Jansen, Paul J., Kilpatrick, Andrea R. “The dynamic nonprofit board.” *McKinsey Quarterly*, 00475394, 2004, Issue 2

chapter, The Mississippi Blues Trail and Crooked Road Trail included board members with a vested interest in the project and or were appointed by the state's governor because of similar attributes. This thesis recommends that potential members of the Georgia Heritage Music Trail Board of Directors should include music scholars such as Paul Butchart, one of the creators of the Athens Music Walking Tour, former governor Zell Miller, author of They Heard Georgia Singing, and archivists from the music archives/repositories in Georgia; these individuals would be instrumental in evaluating potential sites. Public officials in communities with a large number of designated sites would be beneficial; cities like Atlanta, Athens, and Macon could provide a unique prospective to the board as well as public state officials such as a member of the Georgia Tourism Authority. Museum professionals from featured museums would be able to provide expertise in non-profit management and grant applications the organization. Local Georgia business owners (from music and hospitality industries) such as Wilmot Greene of the Georgia Theatre and Jessica Walden of Rock Candy Macon Music Tours would make excellent additions to the Board of Directors because their businesses directly benefit from this effort, therefore their opinions should be valued.

### *Identifying Sites for Trail Designation*

Determining potential sites and markers requires research and collaboration of music and Georgia history scholars. The previous chapter, "Existing Resources in Georgia", provided examples of significant resources still existing in the state of Georgia. They are significant because of the substantial amount of historical information available and they're importance to Georgia's music heritage is apparent. The resources listed in Chapter 3 represent a small number of prominent examples in order to illustrate the variety of sites existing in Georgia. The board of

directors and non-profit management team should develop criteria for inclusion on the heritage music trail. The Mississippi Blues Trail list of criteria provided a comprehensive approach to inclusion on the trail.<sup>560</sup> Categories of significant people, places, events, locations, and themes would be relevant to Georgia as well. As explained in Chapter 3, there are several potential resource categories in Georgia, such as venues, archives, gravesites, museums, structures, and statues. The demonstrated variety in Georgia is similar to that in Mississippi, therefore similar criteria should be developed for Georgia's potential sites and markers.

After determining the criteria for inclusion on the trail, an initial review for potential sites should be conducted by the organization staff and board of directors. This thesis and its references would provide the majority of information needed for the initial review. Once the criteria and initial survey of potential sites has been completed, the public should be allowed to submit potential sites to the organization. Like the Mississippi Trail, the Georgia Heritage Music Trail should provide an online form listing the criteria needed for designation, nomination form, and contact information for where to send completed nominations. The board of directors, executive directors, and program manager will ultimately decide if nominations fit the criteria.

In addition to incorporating directly related sites to the heritage music trail, this thesis recommends utilizing affiliated sites or members of the Georgia Heritage Music Trail. Allowing establishments like restaurants, retail shops, and parks to be included on the trail's website as affiliated partners or members will enable the trail to reach a broader audience. This type of audience, the "occasional cultural traveler," is a large resource as previously mentioned in Chapter 5, and utilizing this demographic would be important to the trail's success and growth. Tourists range in interests and grouping cultural opportunities with recreational pursuits, like

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<sup>560</sup> Mississippi Blues Trail Criteria PDF

national parks or outdoor adventure companies could potentially increase the numbers in both sectors and provide a unique experience for the traveler. Affiliating with related businesses or programs would prove beneficial to both parties. The goal of heritage tourism is to reach not just the 15% “greatly motivated” cultural tourists but to reach the whole range—the 85% of non-resident pleasure travelers who have the potential to participate in cultural/heritage activities along with other activities.<sup>561</sup> Since tourism is one of Georgia’s largest industries, it is logical for the Georgia Heritage Music Trail to “partner” with related establishments, and essentially cross promote each other. For example, the music trail could incorporate a list of affiliated partners on its interactive map, website drop down menus, and or the mobile app. In return, a local business could sponsor the printing of brochures, allow brochures to be displayed an affiliated store, and or provide a yearly donation. Cross promotion is proven to be an effective way to promote your business or project without a large financial investment.<sup>562</sup>

### *Trail Structure and Organization*

The Georgia Heritage Music Trail would be best served as a self-guided tour, with the exception of visiting a museum site like the Augusta Museum, home of the James Brown exhibit. Like both of the case studies examined, the Mississippi Blues Trail and Crooked Road trail are self-guided tours; this allows each visitor to customize their visit according to their interests. With the diversity of Georgia’s music heritage, this thesis recommends a self-guided tour as well. By implementing a self-guided tour, there must be a central location for visitors to obtain information about the trail, its sites/markers, maps, and other related information pertinent to the

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<sup>561</sup> Lord pg 10

<sup>562</sup> Shirley Lichti. “Cross Promotions - a cost-effective way to spread the word.” *The Record*. February 11, 1998. <http://www.marketingmagic.ca/articles/crosspro.htm>. Accessed June 2012

trip. It is recommended that all of this information be provided via a Georgia Music Heritage Trail website. The trail itself should be broken down into different site categories organized by individual drop down menus: Venues, Archives, Museums, Gravesites, and Sites. It would also be helpful for the trail to have a way to group sites by region. The main cities discussed in previous chapters span across the state of Georgia and it would be advantageous for the trail to have sites categorized by region as well. This could be accomplished in the map section of the website. The regional categorization of sites/markers is utilized by Mississippi's trail, as its resources are widespread throughout the state as well.

#### *Marker identification and interpretation*

Georgia's resources vary tremendously in function and the resources listed in previous chapters are potential sites to be listed on the Georgia heritage music trail. The physical resources should be marked with an identifying symbol. The Mississippi Blues Trail is comprised mainly of markers that provide text and photographs, interpreting the subject of that marker. Markers like this require a significant initial cost to create and install. As discussed in Chapter 5, the primary markers used by the Mississippi and Virginia trails are permanent and physical markers along the roadside. For the potential Georgia Heritage Music Trail, this thesis does not recommend these types of markers to serve as the primary identification and interpretation tools on the trail. Physical roadside markers require permission from landowners to install and a substantial financial investment. With the current economic climate harsh, the focus investment and grant monies should be on new media technology that can virtually mark the trail's sites and help interpret them for visitors and ultimately requires less physical infrastructure.

The first type of marker implementation for the trail will be doing so online with the organization's website. The website should provide a variety of mapping options; similar to the Crooked Road's map (Figure 16), the Georgia trail's map should be interactive, allowing the visitor to select different categories of markers in order to customize their route for an optimal experience. Providing maps of each category, such as a map of all featured venues, would be an adequate substitution if an interactive map cannot be produced. Each site or marker will be listed in a drop down menu within its corresponding category, i.e. "Museums" and "Venues." This also allows the visitor to familiarize themselves with sites of interest to them. Each marker will have text displayed on the website describing why it is included on the trail and any other related information such as a link to an artist's biography, or a museum's home website.

This thesis recommends that the Georgia Heritage Music Trail should focus on commissioning a mobile application for the trail with the ability to be used by smartphones. This application would be free to users and enable users to view significant information about a site, artists, or event, videos, and photos relevant to that particular mark on the trail. As discussed in Chapter 5, the Mississippi Blues Trail App utilizes their app well providing a timeline of the Blues, photos, videos, and text of the physical markers on the trail. This application was financed by a technology grant sponsored by AT&T. With smartphones being the industry<sup>563</sup> standard and available on most mobile networks, future grant opportunities may be available to create a Georgia Music Trail app from companies other than AT&T. This type of technology is an invaluable resource for heritage tourism programs because it is user friendly, free to users, and provides information without the need of permanent infrastructure. Mississippi Blues Trail

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<sup>563</sup> Amy Gahran. "Survey says most U.S. cell phone users have smartphones; so what?" *CNN Tech*. March 2, 2012. [http://articles.cnn.com/2012-03-02/tech/tech\\_mobile\\_smartphones-majority-pew-gahran\\_1\\_smartphone-cell-phone-android-phone?s=PM:TECH](http://articles.cnn.com/2012-03-02/tech/tech_mobile_smartphones-majority-pew-gahran_1_smartphone-cell-phone-android-phone?s=PM:TECH). Accessed June 2012

does however have physical markers at each point on the blues trail, but with a mobile application like this they are not essential.

Rather than invest significant amounts of money to create large, permanent markers, it would be beneficial to utilize one of the newer tools for site interpretation. For example, a mobile app of included sites in Georgia would be extremely beneficial for trail travelers, especially for sites that do not have a staff or infrastructure to display interpretive material. An excellent example of this type of site is the Athens train trestle on the back cover of R.E.M.'s album *Murmur*.



Figure 26. Back cover of R.E.M.'s album *Murmur*

This photo is an iconic image for R.E.M. fans as well as fans of the Athens music scene. "It captured Athens' unique culture as a strange mix of decaying South, hip art, small town and cosmopolitan sensibility", says Rodger L. Brown, author of *Party Out of Bounds*, a history of the Athens music scene. "Abandoned relics, decrepitude," he says. "It captured that kind of whole

aesthetic."<sup>564</sup> A site like the trestle is “off the beaten path” with no website telling potential visitors where it is and no staff to help interpret the site. The railroad trestle makes an excellent case for the need for an interactive mobile app as opposed to a traditional marker. The mobile would have the capability to show images, text, and or videos for stops on the trail, similar to how the Mississippi Blues Trail uses their app.

Another recommendation for the Georgia music trail is creating a podcast<sup>565</sup> series for the trail. The podcast would be the interpretive element for the heritage music trail, being able to utilize the podcast in your car while driving and or while walking to various sites once in one of the music trail cities. Podcasts are incredibly useful to users because they are free and easy to use. This is an attractive option for a self-guided tour because once the audio is produced and uploaded to the itunes store; the podcast requires no further action from the trail operators. The Athens Welcome Center has a podcast tour of Downtown Athens available for visitors and is accompanied by a printable map of the sites covered on the audio tour.

Similar to podcast tours is the strategy implemented by the Central Park Conservancy. Throughout Central Park there are “little green signs” that include a phone number. This audio tour is similar to audio tours in museums, except there is no audio wand; instead personal cell phones are used. The tour in Central Park is unique because it’s a mix of trivia, memories and history (both personal and general). Yoko Ono introduces Strawberry Fields, named for a Beatles song named in honor of her husband John Lennon. Jimmy Fallon discusses the North Meadow, one of the fields where the casts of “Sex and the City” and “Law and Order” have played ball.

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<sup>564</sup>Cameron McWhirter. For R.E.M. Fans, Tunes May Linger But Trestle Faces Day of Reckoning. Wall Street Journal. February 6, 2012  
<http://online.wsj.com/article/SB10001424052970204624204577180660673324908.html>.  
Accessed June 2012

<sup>565</sup> A multimedia digital file made available on the Internet for downloading to a portable media player, computer, etc.



Whoopi Goldberg talks about Wollman Rink, where she learned to ice skate.<sup>566</sup> The Georgia music trail could implement something similar to this celebrity audio guide. There is a large number of prominent Georgia musicians still alive that could be tapped to provide interpretive information or anecdotal stories as well as famous musicians around the world that have undoubtedly been influenced by music from Georgia that could potentially be used for this type of audio tour. Having well-known celebrities and or local talent provide a tour of Georgia's music history would have a greater impact because those are the people that lived it or were heavily influenced by Georgia's music.

The thesis recommends that the Georgia Trail offer traditional informational brochures and or guides for the trail in addition to the new media efforts. These brochures should be available for download at the organization's website, participating sites (venues and museums), and other affiliated sites. This recommendation may appear obvious, however it is necessary to be aware of all types of visitors comfort levels with technology and or availability of that technology. Brochures would provide supplemental identification and interpretation for the trail, available both online and at participating and supportive establishments.

Identifying and interpreting are of the utmost importance to a heritage tourism program, and therefore essential to the success of the potential Georgia Heritage Music Trail. This thesis recommends that the primary focus for marking sites and interpreting them should be done online and with new media instead of traditional physical markers and brochures. Once the trail has been established and experienced, for at least one year of visitation, it should then be determined by the board of directors and staff, if physical markers should be installed. The

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<sup>566</sup>Jennifer Lee. "Celebrities offer tour of Central Park by cellphone." *New York Times*. June 2009 <http://cityroom.blogs.nytimes.com/2009/06/24/celebrities-offer-tour-of-central-park-by-cellphone/>. Accessed February 2012

network of sites, attractions, and events need an organized online website to deliver this information to potential visitors and music enthusiasts. Information regarding the markers would need to be made explicitly clear on the site as well.

### *Website and Online Presence*

A website and social media presence are of vital importance to the proposed Georgia Music Heritage Trail. As seen in the previous case studies, neither has a “home-base” museum where information about the trail, programs, events, and a store are kept. Utilizing a website and social media can accomplish what a welcome center or primary museum would provide for visitors, a welcome, background information, and specific information about the trail’s sites. The Crooked Road and Mississippi Blues Trail utilize their websites well and use some aspects of social media.

In 2009, the non-profit organization, Voices of the Past, produced a questionnaire to show how heritage professionals use the web. There were several types of professionals, architects, conservators, educators, engineers and heritage communicators. The category that the potential Georgia Music Heritage Trail best fits is the heritage communicator profile; the organization will primarily be providing information to potential users. The heritage communicator profession is characterized by proficient web users. “They see social media as a way to increase awareness of important issues/topics and a means to promote their organizations. They are most interested in learning how to create a community around their content and

learning to optimize heritage content for the web.”<sup>567</sup> The survey also revealed that this category believes social media to be effective in accomplishing the following goals:<sup>568</sup>

- Increasing Awareness of Important Issues/Topics
- Promote Organization
- Networking
- Advance Research
- Easy Publishing to the Web
- Inexpensive or free tools
- Career Opportunities
- Project Journaling

Many of these goals are relevant for heritage tourism programs, especially heritage trail programs. Lord Cultural Resources is another source of information on this subject. This firm produces useful research for museums and cultural organizations and institutions. One of their presentations highlights the need for social media for cultural organizations.<sup>569</sup>

- Expand network of interested participants; deepen existing relationships.
- Deliver web-based content.
- Strengthen global connections.
- Target niche networks.
- Connect directly with visitors.

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<sup>567</sup> Bethany Frank. “Results of our survey on how heritage professionals use the web” September 10, 2010 <http://www.voicesofthepast.org/2010/09/10/2009-survey-on-how-heritage-professionals-use-the-web/>. Accessed June 2012

<sup>568</sup> Ibid

<sup>569</sup> Lindsay Martin. “Social Media Explained.” Creating Your Social Media Strategy Workshop. Museums and the Web Conference in San Diego, CA, April 11-14, 2012. [http://www.lord.ca/Pages/Lord\\_LordAcademy\\_Presentations.php](http://www.lord.ca/Pages/Lord_LordAcademy_Presentations.php). Accessed June 2012

- Increase awareness of programs, events, research and collections.
- Generate “buzz.”
- Enrich your brand with personality.

Without a headquarters open to the public, a website is the only means to access the information about the trail and its programs. The website needs to primarily be eye-catching and user friendly. There are many technological advancements being made on the internet and often, a site utilizes too many options like animation, sound, colors and fonts that distract the user from its content. Ideally, the website would incorporate the list of sites on the trail with a map to show their location for the user. It would also include an event calendar to promote music events throughout the year hosted in Georgia. An online store would be an incredible asset to the website and the organization overall. The sale of music related merchandise would help build monetize the trail, providing resources for the organization to be used in programming, maintenance, or operating costs. For example, the Mississippi Blues Trail proceeds, from their online store, currently are contributed to the Musicians Benevolence Fund, and they hope to expand the store in the future.<sup>570</sup> These earnings could change uses throughout the life of the organization using it where the greatest need exists. There should also be a way for patrons to give money to the organization online. There should be sections about the trail, contact information, newsletter signup, and downloadable information including a map of the trail and historical information about the trail.

In an increasingly mobile world, the need to utilize social media and mobile technology is incredibly important. In terms of this project, online promotion, communication, and mobile

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<sup>570</sup> email correspondence with Luther Brown 6/8/2012

technology, are even more significant, because information about the trail will exist primarily online. Most non-profit organizations utilize a website and Facebook. Facebook is the largest of the social media platforms with over 900 million users and it is free.<sup>571</sup> This is an excellent starting point for organizations with limited knowledge about social media and limited time. Once the staff is comfortable with the initial social media platforms, then the organization should broaden their reach with Twitter, LinkedIn, Google+, and or Instagram. A blog feature on the website would also be advisable. Having an incorporated blog will allow the organization to keep their information up to date on their website. The Crooked Road utilizes an incorporated blog feed on their website, specifically for news and press mentions.<sup>572</sup> For example, posting news about the trail, new additions to the trail, descriptions of events and festivals, and anecdotal stories. This feature will also allow for users and potential users to obtain the most current information. The popularity and utility of smart phones is a signal that mobile technology like apps<sup>573</sup> will be expected from many businesses and organizations in the coming years. As previously mentioned, The Mississippi Blues Trail has an excellent app for their music trail that includes a complete history of the Mississippi Blues along with an interactive timeline, location map of blues trail sites, an itinerary builder, and official videos, photos, and links to other Blues sources.<sup>574</sup> Multimedia features like informational videos would be an asset to the website as well. This would enable potential users to experience the music and or story of a band or venue before they decide to make the trip down the trail.

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<sup>571</sup> Key facts about Facebook <http://newsroom.fb.com/content/default.aspx?NewsAreaId=22>. Accessed June 2012

<sup>572</sup> “News From the Road:” The Crooked Road Blog [http://crookedroad.org/news\\_listing.asp?NCAT=14](http://crookedroad.org/news_listing.asp?NCAT=14). Accessed June 2012

<sup>573</sup> Web-based applications are programs that are designed to be used entirely within the browser. Using apps, you can do things like create documents, edit photos, and listen to music, without having to install complicated software.

<sup>574</sup> Mississippi Blues Trail App

## Future Research

There are several areas of future research needed in order to create and maintain a Georgia Music Heritage Trail. Both case studies provided examples of interpretive infrastructure; however with the advancements in technology moving quickly, more research should be done in the field of mobile technology in order to determine the most effective form of interpretation for the Georgia's heritage music trail. In addition to mobile apps, QR codes could serve as a unique marker. A QR code is short for Quick Response (they can be read quickly by a cell phone). They are used to take a piece of information from a transitory media and put it in to your cell phone. You may soon see QR Codes in a magazine advert, on a billboard, a web page or even on someone's t-shirt. Once it is in your cell phone, it may give you details about that business (allowing users to search for nearby locations), or details about the person wearing the t-shirt, show you a URL, which you can click to see a trailer for a movie, or it may give you a coupon, which you can use in a local outlet.<sup>575</sup> With respect to the heritage music trail a QR code at the R.E.M. train trestle could link to a video including the album art from Murmur along with other old photos of the band with a narrator describing events surrounding the release of this R.E.M. album. QR codes can be added to any printed flyer or poster that link to:

- Product details
- Contact details
- Offer details
- Event details
- Competition details
- A coupon
- Twitter, Facebook, MySpace IDs
- A link to your YouTube video

Music continues to be created in Georgia; and since the mid-late 1990s, even more notable

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<sup>575</sup> "What is a qr code?" <http://searchengineland.com/what-is-a-qr-code-and-why-do-you-need-one-27588>. Accessed June 2012

acts have come from the Peach State. Bands like the Drive By Truckers, Of Montreal, The Whigs, and the Futurebirds are all nationally recognized bands, and are from Georgia or live in Georgia. Future research will need to be conducted about the bands, venues, businesses, and or sites in recent history that have played an integral role in the continuation of Georgia's music heritage.

### **Final remarks**

By promoting Georgia's music heritage through a heritage tourism trail, it would ensure the preservation of our native music and solidify its place in the developmental history of American music. The trail would serve as a recreational tool in addition to the economic and educational benefits. As previously stated, heritage tourism is a growing niche in an already large industry within the state. Using the Crooked Road trail as a guide, the Georgia Music Heritage Trail should create partnerships with recreational attractions in order to facilitate cross promotion. Tourists range in interests and grouping cultural opportunities with recreational pursuits, like national parks or outdoor adventure companies could potentially increase the numbers in both sectors and provide a unique experience for the traveler. On Georgia's trail website there could be a section dedicated to affiliated partners like the Crooked Road, listing other organizations like adventure companies, parks, restaurants that support the trail monetarily or through cross promotion. The goal of heritage tourism is to reach not just the 15% "greatly motivated" cultural tourists but to reach the whole range—the 85% of non-resident pleasure travelers who have the potential to participate in cultural/heritage activities along with other activities.<sup>576</sup>

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<sup>576</sup> Lord pg 10

Georgia's music heritage extends from Johnny Mercer to Sugarland; from a symphony with twenty-seven Grammys to an urban music scene that rivals that of any metropolitan region; from solid performers of existing genres to startling (at the time) innovations, such as Little Richard and the Allman Brothers in Macon, the B-52's in Athens and rap/hip hop in Atlanta. Without creating an organized heritage tourism experience for pertinent sites in Georgia's music history, Georgia is missing out on an incredible niche market of travelers. Georgia musicians have literally shaped the fabric of American music and as culturally and historically significant as those stories are, they must be preserved and should be shared with audiences of all ages. There are fans all over the world that will travel to visit the Otis Redding statue in Macon or go the trestle associated with R.E.M. in Athens or try to catch the Freedom Singers on a second Saturday at the Albany Civil Rights Museum. Cultural heritage travelers want authenticity; they want to have memorable experiences that connect them to people and places, tradition and heritage. With a Georgia Heritage Music trail, a stronger sense of Georgia's contribution to American music would be accomplished and in doing so would ultimately generate economic, educational and cultural benefits for years to come.



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Email correspondence with Lisa Love, Former Director of the Georgia Music Hall of Fame Museum. February 2012

Email correspondence with Molly Theobald, Director, Program Operations, Appalachian Regional Commission. 4/10/12