



Litton Blast

Isaac Litton High School - Nashville, TN

Volume MMXIX Issue 3 July 2019

The MISSION of the Isaac Litton Alumni Association is to preserve the rich heritage of our former school, to provide support to the present Isaac Litton Middle School, and be a positive influence in the lives of ALL the children in our community. We do this with effective communication that continually reaches out to bring the Alumni and the community together to promote our programs and services.

We, the Communications Committee, hope you will enjoy this issue of the BLAST. We have a new format that will enable you to easily find articles in this issue by referring to the “In This Issue” block at the bottom of this page. We also hope you will take a few minutes to look at our new website at

www.isaaclitton.com

and let us know what you think. Your suggestions are always welcome. Thank you.

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The ILAA Board of Directors was delighted with the turn-out for the 2019 All Alumni Banquet, which was held on June 8th at Bluegrass Country Club. We had over 170 reservations. It was great to see old friends and to make new acquaintances.

Steve Shaw shared interesting stories about his career in Hollywood. He was accompanied by family members sister Sherri Shaw Hodde (Class of '64), niece Allison Hodde, aunt Jane Steinhauer (Class of '49) with her son Steven, cousin Kay Coffey Haury, class of '59 as well as Katelyn Cox, (Steve's protégé on his upcoming project), and a few friends from high school, Julie Tune Haley (Class of '63), Joseph Vance Russell and Connie Jones Smith (Class of 1959).

Traci Patton (Dean of Students) presented an inspiring message from Isaac Litton Middle School regarding the continued progress of one of Davidson County's best schools.

Kay Rayner Cunningham, class of '64, was presented with the Alumnus of the Year Award. This dedicated board member has done more for ILAA than I have room to share in this message. Suffice it to say that we could not do without her.

Larry Collier's drum cadence performance rolled back the clock to cool fall nights at Hume Marshall Field when the Big Blue hit the field. I noticed many eyes filled with tears.

Finally, I want to thank those who donated funds to allow us to continue our mission of service to ILMS and the Inglewood community.

LITTON HIGH FOREVER

2019 All-Alumni Luncheon is Now History

On June 8, 2019, the alumni gathered at Bluegrass Yacht & Country Club for another annual All-Alumni Luncheon. This event broke records on all fronts. The attendance exceeded any past years, the entertainment was beyond words, the keynote speaker was pure delight, and – in general – this was one for the books.

Below are just a few photos from the event. All photos taken at the event are posted on the website (www.isaacclitton.com) where you can view, download, and print as many as you want (free of charge).



Our menu included salad, entrée, vegetable selections, rolls and dessert.



ILLA President Mickey Collier emceed the event.



Keynote speaker, Steve Shaw (Class of 1959) regaled us with stories of his accomplishments in Hollywood and elsewhere. Such an interesting history.



Several awards were presented. Genevieve Lish (Class of 1950) was recognized for her contribution to our musical enjoyment over the years. Our most senior attending alumnus was Elaine (Lawrence) Colbert (Class of 1944). Both ladies exemplify graciousness and spirit.



Two lucky winners were awarded our major raffle prizes.

A week at a luxury condo in Gulf Shores was won by alum supporter Anita Peterman, (not present so Pat Collier will convey it to her), and \$2,000 in cash went to won by Carol (Halliburton) Carter (Class of 1966).



Larry Collier (Class of 1969) rocked the house with the Marching 100 drum solo. And, as you can tell, the full-to-capacity ballroom overflowed with fellowship, love, and memories.

Join us next year, won't you?

A TRIBUTE TO ERNIE WINFREY

From THE BLAST – January 2017

TWENTY YEARS IN MUSIC CITY

By Ernie Winfrey (Class of 1960)

Editor's Note: The following story was contributed by Isaac Litton Alumni Ernie Winfrey. It represents only a small part of his story. This has been edited for space, but remains in Ernie's own words as closely as possible in limited space.

The Ernie Winfrey Timeline

- Born March 27, 1942
- Attended Litton from 1956 – 1960
- Played drums with dance combo "The Monarchs"
- 1966 – Invited to learn how to run a sound studio by old band-mate in Birmingham
- Heard the Woodland Sound in East Nashville was looking for assistant engineer; met with manager Glenn Snoddy; played demos of bands I had recorded in Birmingham; (I told him my goal was to be the best d***ed engineer I could be; was hired on the spot)
- Backed up head engineer Lee Hazen for a few months; gradually started to engineer demo sessions
- Attracted attention of Buddy Killen (part owner of Tree Publishing Company)
- I was used on overdubs and remixes until Killen was comfortable enough to make me his full time engineer
- Met Bobby Goldsboro and his producer, Bob Montgomery; began engineering their sessions
- This led to meeting others by word of mouth and reputation

One of the first artists that I engineered for Buddy was the late actor Jack Palance, the famous film villain. And, he was the nicest, good natured guy you would ever want to meet. It was his first time in a recording studio and he was very nervous. When I was adjusting his microphone for him to sing into, he whispered "Make me sound as good as you can, Ernie". As it turned out, Jack had nothing to worry about, as he had a very nice baritone voice.

I wish I could say the same about Burt Reynolds. Bless his heart, he couldn't carry a tune in a paper bag. But he was such a nice easy-going guy that he was worth tolerating. He liked to make fun of himself. A good example of his thoughtfulness – he and Buddy had left to go to dinner and he came back and invited me to go with them. The neatest thing was that every night when we had finished recording, he would call Dinah Shore in Hollywood and play her the rough tracks.



Dinah Shore and Burt Reynolds

Some of the other folks I worked with were: Tex Ritter (on the last album he recorded before he died), Charlie Daniels on his very first album for Capital Records, six or seven albums for Bobby Goldsboro, and (Crazy) Doug Kershaw.



Tex Ritter



Charlie Daniels



Bobby Goldsboro



Doug Kershaw

In July of 1974, my life took an unexpected turn that has had and will continue to have a profound influence on me as an engineer and a person. I will never forget the day that Paul and Linda McCartney walked in the door of Sound Shop, waved hello and sat down on the couch in front of the console. When it ended, they got up and introduced themselves to me. They were so easy going that I immediately felt comfortable around them. Paul loves recording studios! Well, they blocked out all the evening sessions so they could work as long as they wanted to.

Paul's assistant Alan Crowder came to me one day, pulled me aside and very seriously asked "Can you cut rock and roll in Nashville" I couldn't believe that he had even said that. I patted him on the shoulder and assured him that we were able to record stuff other than country music here. And, to this day, Paul still includes "Junior's Farm" in every greatest hits album he has released since then.



Paul and Linda McCartney



Ernie and Paul



I still get requests for interviews about those sessions. From the late 70s to the mid-80s was the prime time for my number one singles and gold albums. Between Lee Greenwood, TG Sheppard, Razy Bailey, Tanya Tucker and Millie Jackson, almost everything that was released went gold or was a number one single. And then . . .

My career spiraled out of control due to my alcoholism. I was in total denial because I was still able to mix hit records but I had not realized how my life had become erratic and unpredictable. I started slowly losing clients that never said anything but just never called back. I was resentful at first but finally realized that they were not the problem – I was. With the help of my parents I was able to attend Cumberland Heights Treatment Center and did just what they told me to do in order to stay sober. I can proudly say that I'm now 29 years sober last May. Ironically enough, I ran into a lot of my old drinking buddies in treatment – musicians and engineers that I had no idea they were drunks like me. Many of them are no longer with us.

I'm proud to still be able to get around and talk about my career because I was able to do something that not many people are able to do . . . go to work every day with a smile on my face.

Now, the angels have the best ever sound engineer and all the great musicians gone before will now sound even better in their heavenly home. RIP, Ernie.

BAND TRIPS - PART I

By Larry Collier (Class of 1969)

The Isaac Litton Marching 100+ was simply the best high school band in this state, and possibly the best in the country during its reign throughout the 1960's. As a result, invitations to marching events came pouring in from all over the country, and even from other countries. Many of us Litton folks sort of took for granted the excellence which was so common on Gallatin Road. Looking back now, we can see just how great the music and precision was.



Band trips became the norm during the last 15 years or so of the school. From my memory, the Cotton Carnival in Memphis was the annual trip taken by the band in the 50's and early '60s. Then, things really ramped up. Soon after the school year ended in '63, the band traveled to Miami Beach for the International Lions Club Convention. In the fall of '63, the band received an invitation to participate in the Tournament of Roses Parade in Pasadena, CA on New Year's Day. In the fall of '64, the band travelled to New York for the Macy's Thanksgiving Day parade.

Following the two most famous parades in the country, the band began to perform at halftime of NFL games at the time when the halftime shows were televised. After a performance at a pre-season game at Vanderbilt, the band was invited to Baltimore to perform at halftime of a game between the Baltimore Colts and Green Bay Packers. The next year, the band performed at halftime of a game in Washington DC between the Giants and the Redskins. Finally, in the fall of '67, the band performed at Yankee Stadium at halftime of the Giants and Browns game.

Partly because CBS television continued to recommend our band to other events, the invitations continued to pour in. However, there was just no way to accept every invitation. There was even one invitation to an event in Venezuela.

In the last two years of Litton's existence, the band also traveled to Houston and Atlanta. In all, the band performed on national TV at least six times and regional TV at least twice.

In the coming issues of the Blast, it is our desire to recall many of the trips the band took. We would like to receive input from band alumni regarding special memories of the trips taken. Please send short recollections of your experiences regarding band trips to Larry Collier at his email address: lscollier1973@att.net. Help us to relive the excellence that was Sammy Swor, Sr. and the Marching 100+.

SHARE WITH US

There are two separate venues on our new website where you can share information or photos.

In the section “INFO SHARE” on the HOME page, you can share information about a special event in your life (special occasions, vacations, or requests for prayers.)

On the GALLERIES page, you can post photos of any event involving alumni (past, present, and future.)

We encourage you to share in both of these areas, and help us update and maintain our contact database. It is through this database that we know how to continue staying in contact with you.

Thank you, and we hope you enjoy -

YOUR NEW WEBSITE at www.isaacclitton.com



LANDMARKS WE LOVED

In the 1950s, the Crescent Amusement Company constructed three very similar bowling alleys in mid-century suburbs of Donelson, Inglewood, and Madison. Founded in Nashville around 1910 by Tony Sudekum (1879-1946), the Crescent Amusement Company operated movie theaters and other entertainment venues throughout Middle Tennessee, Kentucky, and Alabama.



517 Gallatin Pike, Madison



3501 Baxter Street, Inglewood



Inglewood Bowl, Razed



117 Donelson Pike, Donelson



The Donelson bowling alley remains in operation and owned by Crescent, but the other two have been closed. All three feature distinctive Mid-Century Modern-style architectural elements on their facades and the Donelson and Madison buildings retain their original distinctive neon signs.

Locally, the company operated the famous Hippodrome Roller Rink and Tennessee Theater on Church Street.



Currently, the plan is to revitalize the Madison venue to include multiple bars, a performance stage and plenty of active bowling lanes, along with extra space for dancing, shooting pool or just hanging out.

That's according to *The East Nashvillian*, which has more details on the planned restoration of the historic Madison Bowling building at 517 Gallatin Pike N. As the *Nashville Business Journal* first reported earlier this week, Chark Kinsolving and Jamie Rubin, the minds behind some of Nashville's best-known music venues and bars, are in talks to lease the historic building from real estate investor Frank May.

The defunct Madison bowling alley, built in the 1950s and closed in 2012, was included on Historic Nashville Inc.'s list of the city's most endangered properties in 2016.

That seems to be what Kinsolving and Rubin have in mind, as reported by *The East Nashvillian*. They plan to spruce up the alley's interior — right now "it looks like a spooky bowling alley that you'd film a horror movie in," per Kinsolving — but will keep the historic sign outside and maintain a simple vibe. The menu will likely call to mind the early days of East Nashville institution *The Family Wash*, which Rubin founded but left late last year.

A lease has still not been signed, but the restored Madison alley could open around August, the report says.

TAKE TIME TO LAUGH

WHO INVENTED THIS LANGUAGE?

We'll begin with a box, and the plural is boxes,
But the plural of ox becomes oxen, not, oxes.
One fowl is a goose, but two are called geese,
Yet the plural of moose should never be meese..
You may find a lone mouse or a nest full of mice,
Yet the plural of house is houses, not hice.

If the plural of man is always called men,
Then shouldn't the plural of pan be called pen?
If I speak of my foot and show you my feet,
And I give you a boot, would a pair be called beet?
If one is a tooth and a whole set are teeth,
Why shouldn't the plural of booth be called beeth?

Then one may be that, and three would be those,
Yet hat in the plural would never be hose,
And the plural of cat is cats, not cose.
We speak of a brother and also of brethren,
But though we say mother, we never say methren.
Then the masculine pronouns are he, his and him,
But imagine the feminine: she, shis and shim!

Let's face it - English is a crazy language.
There is no egg in eggplant nor ham in hamburger;
neither apple nor pine in pineapple.
English muffins weren't invented in England ..
We take English for granted, but if we explore its paradoxes,
we find that quicksand can work slowly, boxing rings are square,
and a guinea pig is neither from Guinea nor is it a pig.

If teachers taught, why didn't preachers praught?
If a vegetarian eats vegetables, what does a humanitarian eat?
Sometimes I think all the folks who grew up speaking English
should be committed to an asylum for the verbally insane.

In what other language do people recite at a play and play at a recital?
We ship by truck but send cargo by ship.
We have noses that run and feet that smell.
We park in a driveway and drive in a parkway.
And how can a slim chance and a fat chance be the same,
while a wise man and a wise guy are opposites?
And, in closing, if Father is Pop, how come Mother's not Mop?

A LITTON ALUMNUS AND THE NOTRE DAME CATHEDRAL

(Contributed by Kaaren Frazier Andrews, Class of 1959)

On April 15, 2019, news flashed across the media about the fire that had broken out at the 800-year-old Notre Dame Cathedral in Paris, France. Its roof and spire were severely damaged and before the blaze was contained, many works of art and other treasures were heavily blemished or destroyed. Fortunately, the beautiful pipe organ in the Cathedral escaped major damage. This news was of special interest to a Litton 1961 alumnus, John Richards, who had close ties to the Cathedral's beautiful pipe organ.



While a junior at Litton, John had studied organ performance at Peabody College and continued to play for churches in Nashville and elsewhere. Upon graduation, he went to Vanderbilt University, earning a degree in electrical engineering. His work with a major company subsequently took him around this country and abroad, and, in 1981, he was fortunate to be working for a company with a factory outside Paris and to have a job that required fairly frequent trips. This is when his interest in the organs of that city, including the two at Notre Dame Cathedral, quickly became a passion. "I attended as many concerts there as I could," he said, "enjoying the rich, full sounds made by this wonderful instrument."

"In 1992 I acquired the remains of a number of organs formerly in churches and theaters in Nashville, including pipes from the 1895 Tennessee Centennial Auditorium organ, and assembled a pipe organ in my home here in New Hampshire. It was featured in a short segment produced by our local TV station network WMUR called "Home for a Musical Hobby." (This piece can be found on Google.)



In 2000, he participated in a Master Class at the Cathedral conducted by several Paris organists, including Olivier Latry, one of the three Titular Organists there. Over the next few years, he was able to be at the organ console often with the Titular Organists. "On Sundays there were three full masses, beginning at 9:15 am. I would climb the stone spiral staircase up to the mid-tower level, then listen to organ music right at the console. The tones were rich and intense and it was wonderful. You quickly learned, however, not to drink a lot of coffee with breakfast!"

In 2016, opportunity knocked in an amazing way. “I was retired and attending a Master Class of French Organ Music at Rice University in Houston, Texas. The Master Organist was Phillippe LeFebvre from Notre Dame. The expert of French organ building at the Rice Master Class was Bertrand Catteaux, who I learned was re-installing the Notre Dame organ after a long refurbishment. I proposed that I go to Paris at my expense and work on the installation of the refurbished organ at his direction. When it was learned that I couldn’t formally do any work, due to various laws and insurance requirements, he suggested that I just go over and hang out for a couple of weeks, which I did gladly. The first day was spent standing around watching. On day two, it was ‘Could you please hand me that screwdriver?’ and from then on, I became the supply guy, carrying pipes and other equipment to designated places, or cleaning parts, or walking around Paris looking for parts for equipment repair. Even the evenings were exciting, as the World Cup was taking place at the time and France was in the finals.”



One can tell that John’s memories of Notre Dame Cathedral and his time spent there are deep and fond. “I hope sharing them helps my Litton friends experience a bit the Cathedral as it was, and to be excited about the possibilities for its future,” he said. “Early word is that the organ may have received some smoke and possible water damage, but none of it was in the fire. I’ve already volunteered to go do whatever work I can to prepare the organ for its next life. I can hardly wait!”



Time will reveal the outcome. The Litton alumni wish John and the restoration of the beautiful Notre Dame Cathedral the best!



WHEN MADISON HIGH SCHOOL COULDN'T COUNT TO FIVE
BY LARRY COLLIER (Class of 1969)



It was the fall of 1967 and time for the annual football classic with Madison High School to be held that year at the Rams home field. Litton students participated in Beat Madison Week in the days leading up to the big game. Madison was our biggest and most hated rival.

When the big night came, the band departed the 3 buses in which we had traveled the short distance up Gallatin Road. As we gathered to enter the stadium, Mr. Swor had some disturbing news for us. Someone at Madison had not lined off the football field correctly. The five yard line was marked at the four yard line.

That may seem to be a minor problem for the uninformed. However, former band students will remember that when marching, there must be 8 steps per every five yards. Thus, we must strike the yard line perfectly

on the eighth step. Since the ill-marked yard line was at the end of the field where the band would make its halftime entrance, it turned out to be a huge misfortune.

By the time we were to begin the performance, many of us had forgotten about the misstep which awaited us. Therefore, when we hit the four-yard line, the performance began to suffer. Our lines were crooked and the interval between each member was “hit and miss.”

Correct intervals were vital to the successful performance of the maneuvers to be performed. We struggled onward and did the best we could but simply put, it was a dismal performance. Afterward, my mother came to me and asked, “What has happened to the Litton band?” In my angry state of mind, I told her of the misplaced yard line and how it was crucial in our poor showing.

As usual, Mr. Swor was stoic, but one can assume he was stewing on the inside. In the first place, the Madison band copied many of our drum cadences. I was so angry at that. I was ready to suit up with the football team in order to get even. Then, we had to deal with the four-yard line.

Later, the band released its final record album. However, the halftime show was not included. Being upset by this, I asked Mr. Swor why. His reply brought me back to the Madison game. After hearing the Rams’ band plagiarize our drum cadences, Mr. Swor said that he was tired of other schools copying us. Therefore, he left the halftime show off the album.

So, we remember (or perhaps we’re trying to forget) the most uninspired and embarrassing performance ever by the Marching 100+. Many wondered if those despicable Rams did it on purpose. It was either that, or Madison hadn’t yet been taught to count to five.

Litton High Forever

1 – 2 – 3 – 4 - 5

CURRENT ILAA BOARD MEMBERS (2019-2020)

	MICKEY COLLIER, PRESIDENT (Class of 1965)		PHIL WATTS (Class of 1968)
	DURWARD FUQUA, TREASURER (Class of 1965)		KAY RAYNER CUNNINGHAM (Class of 1964)
	ALICE STEWART SHEHANE, SECRETARY (Class of 1965)		HOWARD "SKIP" DEAN (Class of 1968)
	DAVE BRAWNER, PAST PRESIDENT (Class of 1968)		KITTY KINCAID WOODSON (Class of 1965)
	DON CLARK, PRESIDENT ELECT (Class of 1970)		JOHN HALLIBURTON, (Class of 1968)
	KAAREN FRAZIER ANDREWS (Class of 1959)		LOU FLIPPEN SULLIVAN (Class of 1964)
	LINDA IVY BAIN (Class of 1964)		SAMMY SWOR (Class of 1964)
	WIL CLOUSE (Class of 1955)		STEVE OLDHAM (Class of 1970)
	HARVEY FISCHER, HONORARY BOARD MEMBER (Class of 1970)		PAT COLLIER HONORARY BOARD MEMBER
	BILL BECK, HONORARY BOARD MEMBER		

If you would like to be part of the Alumni Association and serve on the Board, contact any Board Member. To serve on a committee only, you do not have to be an alumnus. Thank you for your support.

GONE, BUT NOT FORGOTTEN



April 1, 2019 - June 30, 2019

CLASS	NAME	DATE OF DEATH
43	JOSEPHINE ROBB SMARTT	MAY 22, 2019
49	RUTH TINKER FIELDER	APRIL 9, 2019
50	FRANCES SCOTT CARTER	MAY 5, 2019
53	FLORENCE EDNA REASONER BLANKENSHIP	JUNE 16, 2019
54	JERRY ISHMAL AYDELOTT	JUNE 7, 2019
54	BOBBY C SELLERS	MARCH 31, 2019
57	STEVEN R MARSHALL	APRIL 21, 2019
60	LARRY GAYDEN HICKS	APRIL 21, 2019
60	ERNEST LEE WINFREY, JR	MAY 14, 2019
64	JEANETTE RUTH WILLIS DUNCAN	APRIL 2, 2019
65	WILLIAM RANDALL INGRAM	JUNE 23, 2019
66	ANNE LOUNETTE COOPER BOATMAN	JUNE 17, 2019
71	WILLIAM BRYAN ROEHRIG III	JUNE 11, 2019
72	RONALD VANN (RONNIE) BAKER	APRIL 28, 2019

NOTE: Due to the publication deadlines for each quarterly issue of the BLAST, the names of those departed alumni received after the 25th of the quarter will be included in the next issue.

Please send us any notices as soon as possible, Thank you.