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OCTOBER 2015



Q & A WITH **THE BLACK KEYS**

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NASHVILLE
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AUTUMN READING
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HOW ALABAMA SHAKES GAMBLED BIG ON SOUND & COLOR

// band follows its surprise-hit debut with a far-out new LP

ALABAMA SHAKES KNEW RIGHT AWAY THAT THEIR SECOND ALBUM WAS GOING TO TAKE THEM DOWN A STRANGE NEW PATH. The first track the band laid down for Sound & Color was “Gemini,” a six-minute slow-crawl mood piece that sounds more like Sly Stone’s There’s a Riot Goin’ On than the lean rock & soul of Shakes’ hit 2012 debut, Boys & Girls. “That was a fun song for me to play to my friends,” cracks bassist Zac Cockrell from beneath a bushy beard as he sits with his bandmates at a New York restaurant. “They’re like, ‘Uhhh... OK.’ I don’t think they liked it. I finally quit sharing with people.” Adds frontwoman Brittany Howard, with a sly smile, “Ambitious.”

That’s a fair word to describe all of Sound & Color, which runs from volcanic thrashers (“The Greatest”) to silky soul (“Dunes”) to spacey psychedelic-soul jams (“Future People”). “It’s a bit far-out,” Howard admits. “When it came time to gather all the songs, we thought, ‘What kind of record is this?’ And we said, ‘Very strange.’ But I love it.” The journey to Sound & Color was a bumpy one. With Howard listening to everything from Roberta Flack to the E.T. soundtrack, the group decided to widen its sound. “We just wanted to be free and explore and not worry what this record would be in the public’s eye,” says guitarist Heath Fogg.

The Shakes booked studio time in Nashville with producer Blake Mills, but since they’d spent so much time on the road for Boys & Girls, they hadn’t had time to write many new songs. The sessions wound up dragging out to a year. “We didn’t know what the hell we were doing,” says drummer Steve Johnson.

For Mills, the sessions posed challenges. “The experimentation is more in line with who they are as people than the lazy connections a lot of people make to Janis Joplin or Southern rock,” says Mills. “But we had to have the cohesion conversation: ‘All this stuff is great, but is it a record?’” Unable to finish the lyrics to “Gemini,” Howard cut up a bunch of phrases, mixed them up and pulled them out at random.

For the Shakes, success is now sinking in. Their day jobs — Cockrell worked for a veterinarian, Fogg painted houses, Johnson toiled in a nuclear plant in Decatur, Howard was a mail carrier — are far in the rearview mirror. When the Shakes hit the road this year, they’ll bring along three backup singers and two keyboardists to help replicate Sound & Color.

Whether their fan base will follow them into riskier musical territory remains to be seen, but the first of two sold-out shows at New York’s Beacon.

Theatre in March partly answered that question. Howard showed off a new look — a curly poodle-top haircut, shaved on the sides, plus a subtle face tattoo — and spewed out guitar leads and sang in an eerie falsetto, generally proving herself one of the most exciting and commanding new stars in rock (“She holds court up there like Otis Redding or Sister Rosetta Tharpe,” says Mills).

Most of the set was devoted to Sound & Color, but the audience ate up each song, and didn’t even mind that the band didn’t bother playing “Hold On,” the signature track from Boys & Girls. Afterward, Howard reflected on the openness of their fans. “Having the people be so welcoming is really awesome,” she says. “The way I grew up was kind of conservative: ‘Stay in line and don’t rock the boat.’ And of course, I work hard and I’m good. But I don’t mind rockin’ the boat a little.” This article originally appeared in Rolling Stone.

BY BETTY BLANCH



HOW TO NOT DRIVE YOUR FAMILY CRAZY AT THE FARMERS’ MARKET

// farmer don’t



View our list of the **SOUTH’S BEST** farmers’ markets on fromscratch.com!

IT’S FARMERS’ MARKET SEASON — that much-anticipated time of year when farmers emerge behind displays of flowers and heirloom vegetables, and customers flock to the market clutching their most colorful African baskets. I can tell you that even the most well-intentioned customers commit some irritating farmers’ market faux pas. So for those of you who aspire to be more conscientious shoppers, I’m going to give you a gift: here are five tips to avoid driving your farmer crazy this season.

REFRAIN FROM SQUEEZING OR INAPPROPRIATE TOUCHING
Do you really need to inspect every single bunch of kale to determine which one is a teensy bit bigger than the others? Is it really necessary to squeeze each obviously perfect heirloom tomato to test its ripeness? And let’s talk about this display of tender baby zucchini, the keyword here being tender. If you grab them too ferociously, your jagged little fingernails will literally filet them, and they will turn into sad little logs that no one wants to buy.

DON’T HAGGLE
Haggling is a quick way to crush your farmer’s soul. Your farmer works hard to produce the romanesco broccoli and heritage pork that you need for that Rachel Ray recipe. Depending on

the week she’s had, your insensitive haggling will either make her a) spitting angry, or b) want to curl up in the fetal position underneath her market table.

NO SPECIAL REQUESTS
The following is an example of an inappropriate request to make of your farmer: “Oh hey, I reeeeeeally want these strawberries, but I need to go pick up the worm castings I ordered and chit chat with the coffee lady and then go hula hoop in the grass over there for awhile, so can you make sure no one else buys them until I get back?” — *Um, NO.*

CONTROL YOUR DOG
Don’t get me wrong—dogs are cool. But it is not cool when your dog pees on the produce backstock, chews on the market tent, or makes a mad dash underneath the CSA table to chase a squirrel.

DON’T STEAL
I know the market is chaotic, but we see you sticking that eggplant in your purse. There’s a special place in farmers market purgatory for the jerk who steals from farmers market vendors.

BY DEBBIE WEINGARTEN





CRAFT BEER & FOOD

GO WELL TOGETHER! HERE ARE OUR FAVORITE MATCHES:

- SAISON** - salad
- WHEAT** - sushi
- PALE ALE** - mushroom ravioli
- IPA** - curry
- IRISH RED** - burger
- BROWN ALE** - grilled cheese
- BARLEY WINE** - pumpkin pie
- CHOCOLATE STOUT** - chocolate cake

FIND THESE PAIRING RECIPES AND MORE AT FROMSCRATCH.COM.

- 36% of CONSUMERS drink craft beer
 - 43 % of MILLENNIALS, ages 25-34, prefer the taste of craft beer versus 32% of BABY BOOMERS

HOW OUR STATES STACK UP

RANK #	STATE	TOTAL CRAFT BREWERIES	ECONOMIC IMPACT	BREWERIES PER CAPITA*
39	AL	19	\$438M	.6
39	AK	19	\$324M	.9
9	FL	111	\$2,056M	.8
24	GA	40	\$1,135M	.6
41	KY	18	\$495M	.6
42	LA	15	\$646M	.5
50	MS	7	\$223M	.3
12	NC	101	\$1,200M	1.4
31	SC	31	\$443M	.9
27	TN	39	\$753M	.8

*per 100,000 21+ adults

THE GAME GOES ON

forget standings and scores. in these parts, college football is about more than winning or losing

I heard way too much talk last year about why Southern football is the best, usually from bloggers or sports radio jocks. There were corny pieces on ESPN and the new SEC Network about football being in our people's blood, akin to religion, and causing rivalries not unlike those of the Civil War.

I don't need to be lectured about Southern college football. I played on Auburn's undefeated team in 1993, and my dad was the MVP of Auburn's undefeated national championship team of 1957. I've been around college football my whole life. I get it. So I was a bit surprised to hear the same people who had been hyping SEC football duck and cover after a few big bowl losses. It was as if their minds were blown. After all the marketing, the national push, and the PR avalanche, would Southern football ever be the same? Would the SEC ever recover? They'd run the stats, and things wouldn't work out as they'd hoped.

What those outsiders don't know is that Southern football isn't about dominance and winning, it's about conversation. Football is our common currency. Whether you're black

or white, rich or poor, a transplant from Ohio or a native of Mobile, you can walk into any bar, sit down at any burger joint, and start talking football. Want to kill time while getting an oil change? Lament those recent bowl losses to someone you've just met.

A Southerner's love of football transcends the usual cultural conventions at play in the rest of the country. The biggest Southern football fan I know is a writer pal in New Orleans who happens to be gay. I'd put his knowledge up against any tobacco-chewing truck driver's in west Alabama. I know other states have their favorite programs, too. But in the Deep South, our fandom is not spread out among different sports. Nor does it matter if you actually attended the school you're cheering for. The team you follow on Saturdays—hell, every day of the week—matters as much as what church you attend (or don't attend) and whether you hunt deer, turkeys, ducks, or antiques. It's your tribe, and that helps you relate to other tribe members, whether or not you have a single other thing in common.

I can strike up an instant friendship with someone on a bus by

saying, "War Eagle." I would not get the same reaction if I wanted to talk amazing gourmet cheeses, indie film, or the year's best pinot noir. Football crosses all ethnic, socioeconomic, and religious borders in the South. It doesn't matter if you're not rooting for the same team—sometimes, that gives you even more to talk about.

A lot has been made about the rivalry of Alabama and Auburn. And things do get awfully heated, even poisonous. But I've never met an Alabama fan not willing to sit down and talk football with someone from Auburn. Even after writing seventeen novels, I invariably encounter people at my Alabama book events with a ragged old copy of the Sports Illustrated cover I was on more than twenty years ago—and that's what they want me to sign.

They may not give a damn about the themes in my latest stories. But they're willing to talk about the 1993 team and the tense moments we all shared. It's a familiar and old conversation. And a way I know I'm home.

This article originally appeared in Garden & Gun.

See our list of the **GREATEST RIVALRIES** in SEC history online at fromscratch.com

BY ACE ATKINS

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AUTUMN READING

FIVE OF THE BEST FALL READS FROM THE SOUTH

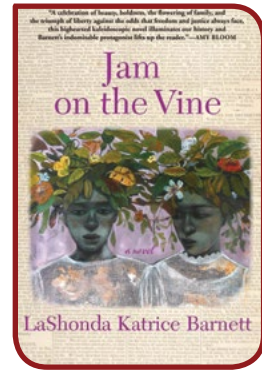
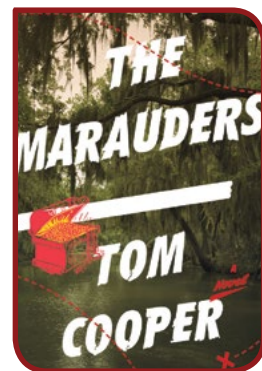
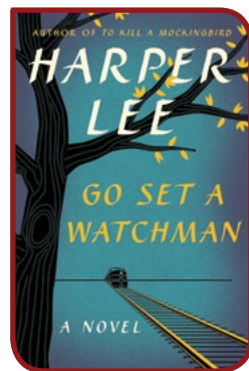


photo from imgarcade.com

1 THE ELEMENTALS

BY MICHAEL MCDOWELL

After an unexpected event at the funeral of matriarch Marian Savage, the McCray and Savage families are looking forward to a relaxing summer at Beldame. There, three Victorian houses watch over the Gulf Coast beach. Two of the houses are habitable, but the third is slowly being buried under an enormous sand dune. The third house isn't empty though. Something that has terrified Luker McCray and Dauphin Savage since they were kids still lurks there and may be responsible for several terrible deaths in the past. Is the house ready to kill again?

2 JAM ON THE VINE

BY LASHONDA KATRICE BARNETT

Called "a wonder of a first novel" by Amy Greene, *Jam on the Vine* is a dynamic tale of triumph against the odds and the compelling story of one woman's struggle for equality. Ivoe Williams, the precocious daughter of a Muslim cook and a metalsmith from central-east Texas, first ignites her lifelong obsession with journalism when she steals a newspaper from her mother's white employer. Ivoe eventually flees the Jim Crow South with her family and settles in Kansas City, where she and her former teacher and lover, Ona, found the first female-run African American newspaper, *Jam on the Vine*.

3 GO SET A WATCHMAN

BY HARPER LEE

Originally written in the mid-1950s, Harper Lee's newly discovered novel continues the story of the characters from *To Kill a Mockingbird*. Jean Louise Finch, better known as Scout, returns home to Maycomb to visit her father. While there, she struggles with personal and political issues, involving Atticus, and the Alabama town that helped shape her. *Go Set a Watchman* explores how the characters in *To Kill a Mockingbird* are adjusting to the turbulent events that are changing the 1950s and is one of the most talked about books of the summer.

4 SOIL

BY JAMIE KORNEGAY

Jay Mize finally convinces his wife Sandy to move their family to a beautiful plot of rural land, where their 6-year-old son can spend his days running free instead of cooped up inside. Meanwhile, Jay begins to break ground on a farm, planning to fulfill his dream of practicing progressive agriculture. Unfortunately, events go from bad to worse. First there was the flood and the pestilence. Then, his wife and son left him. Now, there's a corpse on his property. Can Jay keep his wits about him, or will he finally give in to his paranoia for good?

5 THE MARAUDERS

BY TOM COOPER

After the BP oil spill destroys the Gulf Coast, those who depended on shrimping to make a living find themselves without work. For the outcasts and lowlifes in the working class bayou town of Jeannette, these circumstances push them to undertake whatever risky schemes they can to get rich quick. Gus Lindquist, a pill-popping, one-armed treasure hunter, is at the center of it all. His goal is to find the lost treasure of pirate Jean Lafitte, a quest that will bring him into contact with many strange, memorable characters, some who won't live to see the end.



FIVE BEST WEEKEND GETAWAYS

WHETHER YOUR IDEA OF PARADISE IS EXPLORING AN ICONIC CITY, TAKING IN MOUNTAIN SCENERY, OR SUNBATHING ON THE BEACH, WE'VE FOUND THE IDEAL SPOT IN THE SOUTH FOR YOU.

THE GREAT SMOKY MOUNTAINS

Old-growth forests give these mountains a sense of wonder worthy of Tolkien's stories. Footpaths wind through the lush green folds where waterfalls and creeks rush by bus-size rhododendrons. These are our nation's oldest mountains, and they continue to provide fresh experiences with each visit.

INSIDER'S TIP: Take a car hike. Our favorite drives include the loop road around Cades Cove, the Roaring Fork Motor Nature Trail out of Gatlinburg, and Balsam Mountain Road off the Blue Ridge Parkway.

CHARLESTON

The Historic District's cobbled streets feel as hospitable as the drawled accents of the shopkeepers. Craftswomen sell intricate woven sweetgrass baskets at the City Market, and carriages roll past storied restaurants. And, oh, the shopping along King Street!

INSIDER'S TIP: Palmetto Carriage Works offers free downtown parking for customers. Arrive early and explore the Market.

KEEWAYDIN ISLAND

Hidden in plain view, this tropical retreat straddles the Gulf Coast between Naples and Marco Islands. No bridges connect it to the

72% of MILLENNIALS are planning to travel by car for their vacation while 66% prefer multiple weekend getaways as opposed to one long vacation.

mainland, so you'll need to make like a local and go by boat. **INSIDER'S TIP:** The first weekend in May locals from Naples and Marco throw a beach party at Keewaydin, linking their boats around the south end of the island.

NEW ORLEANS

This amazing city is a bundle of contradictions, from the brass of Bourbon Street to the grace of Royal. Once you've been there, you'll never forget it.

INSIDER'S TIP: For Jazz Fest, if you stay in or near the Quarter, take a taxi but be ready to pay cash. For the return trip, skip the long taxi lines and catch the bus. (Visit norta.com for details.)

COASTAL ROAD TRIP

Scenic Highway 17 delivers three picture-postcard destinations across coastal Georgia—iconic Savannah and St. Simons Island, as well as a lovely, lesser-known find, historic Darien.

INSIDER'S TIP: You'll find one of Savannah's most affordable dinners in the basement of one of its finest restaurants. Make a meal of the appetizers at Planters Tavern

SOUTHERNERS are most likely to drive the farthest for a day trip (244-mile round trip) compared to NORTHEASTERNS (202-mile round trip).

“I WAS ABSOLUTELY ALONE IN THE MUSIC I LIKED AND WHAT I WAS DOING.”

—dan auerbach



CATCHING UP WITH THE KEYS

// four years after their move to nashville, THE BLACK KEYS check back in

BY ADAM GOLD

THE BLACK KEYS AREN'T JUST UNLIKELY ROCK STARS. They're unlikely friends. On an overcast Wednesday, we caught up with singer-guitarist Dan Auerbach and drummer Patrick Carney, who elected to be interviewed separately. "I think Dan and I are very similar, but we're also very different," Carney tells us. "Sometimes it's good for us to do interviews separately, because you get to see the different perspectives. For instance, [you and I are] talking about Nashville music. Dan's much more involved [with things like producing songs for ABC's Nashville]."

"When I moved here, I was never invited to, like, sit around with an acoustic guitar and write songs with people or whatever, and honestly, I would never do that," he continues. "It's just not my scene. I'd rather just get in a space and jam. And also, like, as a drummer in Nashville, you're viewed differently. I mean, honestly, you can't play me really one song in the history of country that I would be, like, talking about how great the drum track is." That statement, like many Carney makes off the cuff, might come off as inflammatory on paper. But he's just being matter-of-fact: In Nashville, drummers take a backseat, and

Carney's the pouncer that sets up right at the lip of the stage — a co-frontman behind the kit.

Auerbach is in adult-responsibility mode. It's 10 a.m., and he's at his Eighth Avenue studio, Easy Eye Sound. His workplace is decked out with alphabetized blues LPs, a collection of vintage motorcycle helmets and old furniture — accessories he buys on routine local antiquing excursions, eating breakfast on the go. Sporting the same kind of black leather jacket fans would expect to see him wearing onstage or in a photo shoot, the singer kicks back on the couch as he bluntly banters with the us about a level of success he's in the midst of experiencing but struggles to

explain, quickly sitting up and leaning forward when the conversation gets to topics that excite him, like his love for working in the studio. The singer-guitarist looks relaxed, but the clock is ticking: We need to wrap the interview up in time for him to make a parent-teacher conference at his kid's school.

Carney, on the other hand, is in day-off mode hours later at his impressive home, located deep within the winding maze of old-money mansions in Forest Hills. This reporter arrives to find Carney in his garage, tuning up

his drums, relaxing on a rare day off from the road. Above the garage is his home studio, where he records bands like Chicago indie-chic dancehall outfit Wild Belle and local mod-influenced psych punks Turbo Fruits. Unlike Auerbach, Carney seems content to sit and talk all day, and he's brimming with excitement to show off his latest vintage purchase — a mini Moog synthesizer that was once modified for DEVO frontman Mark Mothersbaugh. Nearby, propped against a large window looking out into the rustic acres surrounding the 34-year-old's property, is a signed picture of the only other band of art-rock mongoloids to break big out of Akron.

Aside from analog synthesizers and the like, Carney's studio is nothing like Auerbach's. It's got a homey modern feel, like a tidy teenager's bonus room. There are video game controllers next to the heavily utilized ashtray on the coffee table. At some points Carney sinks into his couch and stares at the high ceiling, musing about music and his days growing up as an indie-rock fan as if thinking aloud, while at others he sits up rigidly and holds firm eye contact as he tries to reconcile The Black Keys' stratospheric success with many of his favorite bands' lack thereof.

The thing Auerbach and Carney have in common is that they're both mega music nerds. In that sense, they're

perfect for each other. And they're a perfect fit for Nashville — a town that loves to geek out on sounds, and lives or dies by the savvy of its hustle.

DAN AUERBACH

One of the things I find interesting about The Black Keys story vs. other big rock bands of the day is that you guys don't have any huge powerhouse hits. It seems like it's really the general sound of the band that's ubiquitous more than it is individual songs. Putting yourselves out there relentlessly; playing tons of gigs; licensing lots of songs — the sound and aesthetic of the band became more and more familiar, before you started having airplay and big singles. Does it seem that way to you?

Yeah, I mean, I think the licensing was hugely important to the success of our singles. I think there's something to be said about the public consciousness, and the unconscious mind of the public, really. Like, I've never owned a Tom Petty record. I know all Tom Petty's songs. How is that possible?

It's just in the water, right? It's there. And there's something to be said about that. That is something that I think major labels used to mastermind but they can't anymore. They used to be in control of the radio and in control of every outlet where you would hear music, it's not so much like that anymore.

Was that part of strategy when licensing Black Keys songs?

No [laughs]. No, man! They were like, "We'll give you \$200,000 so we can play your song that you recorded on your four-track in your basement, and we're going to play it on TV for two months [laughs]." Like, "Yes! We'll do that!"

Well it used to be, like, you can't do that and still be cool. But now people don't really seem to care. All the people who said that were upper-

middle-class white kids in bands. Like, college bands. And that was a fad. That was a thing that I had no part of. I'm from a working-class, middle-class family; I didn't go to art school. I'm not part of that world. I never lived in a scene — living in Nashville is the most of a scene I've ever lived in, and I don't hang out with anybody, really. So that whole [indie-cred] thing, I never understood that, you know, because I just always loved music, and if people are going to pay you for it, then fuck, that's great! It's gonna help you make more music. Yeah, that's just a win-win I think.

As far as you saying Nashville is the most like a scene that you've lived in, explain that a little bit. You're saying you don't hang out with people, but you do hang out with musicians, because you work with musicians, right?

Yeah, a little bit. But not a whole lot. I mean, I'm just saying, I come from Akron, where I was absolutely alone. I was absolutely alone in the music I liked and what I was doing. I mean, really, like when I was just obsessing over blues records, and playing electric guitar, and trying to figure out how to make music. I kind of got Pat roped in — he didn't know anything about any of the music I was listening to, but because he understood, like, Captain Beefheart's Safe as Milk. He could sort of grasp where I was coming from. Other than that, I had no one to share my love of music with, except for, like, my mom and dad.

Did Pat get you into other stuff that he liked?

Yeah! I mean, Pat played me, like, Modest Mouse for the first time. Pat played me The Sea and Cake. You know, art-school shit [laughs].

I was gonna say, he's coming from that classic art-rock, indie-rock pedigree. Although, on the same hand, I never listened to Led Zeppelin; I never liked

Led Zeppelin, and Pat loved them, so he would play their records for me, and I'd never heard them. Which was crazy, because we would be touring as a rock band and I'd never heard Led Zeppelin. It seems sacrilege.

And ironic. As far as the blues-rock powerhouses go, they're sort of the archetype. Yeah. I never liked them. I was a real snob. I was a real snob, you know? I mean, yeah, why did I wanna hear these dudes from, like, England when I'd seen Al Green at his gospel tabernacle or, like, hung out with T-Model Ford in Greenville. It just seemed weird to me.

Were you that way with the Stones, too? Yeah, absolutely, although I really liked a lot of the Stones stuff. But again, I wasn't really a fan. I was more a fan of The Beatles. I was more a fan of The Kinks.

As someone in a big band, arena-level band, do you think about what it's going to be like being a musician 20 years from now, knowing you're going to have a legacy, knowing you're going to have certain songs that people expect to hear you play a certain way?

You know what, man? Even though we're an arena band, I just still feel out of place with that level of musicians. We just played [The Concert for Valor] gig in D.C., and I felt like a garage band [playing] with a bunch of arena bands. Really. We don't do shtick, man! We don't pander to our audience. I'm not going to sing, like, "Amazing Grace," you know what I mean? But Zac Brown right before me will. And Carrie Underwood right after us will. And, like, Dave Grohl will go out there with an acoustic guitar and do it with them. And then we go out there and we're just, like, playing the same songs that we've been playing for 10 years, and there's no shtick. I don't understand how we got to this level. Because I've never seen a big act be really big without seriously doing some, like, shtick. Do you know what I mean? Like really pandering to an audience. So it's weird, I don't know.

The last time you talked to us, it was right when you'd first moved to Nashville. And now, four years later, has being in Nashville been what you expected it to be?

Yeah, for the most part it's been what I expected. It's just a great small town. Really. Anytime I need to do a session, there are amazing musicians I can call. And it has the best airport in the world; easiest airport in the world. I can be from my front door to my gate in 12 minutes.

At the time you guys moved here, the band was breaking through kind of right at that moment, with Brothers. By that point, were you anticipating it getting to that level? What do you think?

No, man, we don't expect anything. Never, man. To break through on our sixth record? No. We didn't think that was going to happen. We went to Muscle Shoals, recorded in a defunct studio. We recorded, like, 18 songs, which is way too many for a record, put 'em all on the record — none of what we do really makes sense on paper, but it just seemed to work out.

How has being in Nashville, especially with you doing so much production stuff and working with the musicians you've worked with here — has it influenced The Black Keys sound at all, or your songwriting?

I mean, it's definitely influenced me and inspired me. But I mean, I've always been such a fan of country music, and bluegrass music in particular, that it just feels almost a little bit closer to home, like when I'm here and I get to [record] this music. Because, you now, my favorite musical moments when I was a kid were the family reunions, when everybody would get together and play bluegrass. That's the only reason I wanted to play guitar, was so I could learn how to play those songs with

my family, and sing those harmonies and those Stanley Brothers songs and stuff like that. Moving to Nashville feels like I'm closer to that feeling every day.

PATRICK CARNEY

When you last talked to the us, it was right when you moved here, and Nashville's been changing culturally in a lot of ways since then. The Black Keys are constantly referenced as part of that in all these culture pieces you read. Have you observed the city changing? And did you expect to be kind of lumped in with the renaissance?

I didn't expect that at all, really. But yeah, the city's changed. I've lived here for four years, and yeah, there are more restaurants, more people moving here — it seems like on a daily basis I hear of somebody else I know moving here. When I first moved here I lived in the 12South area, which I remember going to back in the day, when we first started coming here, and it was nothing like it is now. The only thing there was, like, the Taproom and this awful restaurant called The Mirror. For some reason we ate there once — it was disgusting. I left that neighborhood right when they started to build that big huge apartment complex. The traffic was already getting bad and stuff, but I love that neighborhood and I go there, I have a lot of friends that live there, but it seems like that's going on all throughout the city, which is awesome. I just think the city needs to watch out, because I notice the traffic is just getting, like, L.A. style, where it [takes] three hours [to get somewhere] because the streets aren't wide enough. Nashville isn't a place that needs to be super big, I don't think.

I enjoy what's going on here a lot, because Dan and I grew up in a town that was the opposite. [Akron] was just shrinking, shrinking, shrinking,

still shrinking. Living in a town [that was] going through really hard times attracting businesses to come or keeping young people around. I just remember through my 20s being adamant about never leaving Akron, because all of my friends were leaving, and then it just hit me when I was 29, I was like, "I've gotta get the fuck out too. I've gotta go see some other shit." I miss Akron. But in a lot of ways Nashville reminds me of Akron.

As far as the music scene around here getting recognized, there are a lot of great bands. It's a weird time for music, for new bands it's a really hard time, I think. In a way it reminds me of, like, 1997, '96, all the way up until, like, The Strokes and The White Stripes and bands like that started breaking in 2001. Because I just remember, like, 16 through 20 during that period, and the bands that I loved, I would go see them in Cleveland and they would have 50 people, 80 people [at their shows]. I remember going to see Modest Mouse and there'd be, you know, 120 people at the DIY spot, and I just think [now] it's similar — rock comes in waves. And I feel like the way everything happens now is just so different, with the mystique being gone, most of the time. You know, there are a lot of great bands from here, young bands, like that band Bully — I'm a big fan of that band, [but] I still haven't seen them live.

Right now, there aren't very many bands standing where you guys are on the battlefield. You're one of a handful of contemporary rock bands that can play arenas. Why do you think that is, that there are so few?

I think there's always been just a few bands that can do it, and I don't know why it is and how it's determined what bands get to that point. And very few bands, including us, will probably ever be able to stay at that level, it's just a fleeting thing for the most part.

Do you care about that?

I think it's cool that it happened to us. I don't think that we deserve it more than any other band. I'm enjoying it while it lasts, you know? Dan and I have never been embarrassed or afraid of taking things as far as they can go. I think that's kind of the fun of being in a band. When you start off making records in a basement in Akron and [you're] lucky when 20 people come to see you, when you're playing, like, The Forum or whatever, you kind of feel like you've accomplished a lot. I think there are a lot of bands that can get to that level. It's just, the hard part is records are selling less and less, and when it becomes less profitable for a label to invest in a band, then it just becomes a harder problem — that's I guess what's going on.

I see this happen a lot, and this is a pattern that really drives me nuts: "Check out this new band, they're so fucking great!" Blah, blah, blah, EP gets a great review, first album gets a great review. Second record comes out [and does nothing]. And you know, making the second record for any band is a difficult process, especially if your first record got some notoriety, because you want to evolve, you're an artist, but you don't want to lose your audience — you ultimately have to just do what you want to do. I think that's something people have a hard time wrapping their heads around nowadays — you judge an artist's career not by their first record, but by their career, and you have to let that happen.

I don't read record reviews, but I look at the numbers, and I just want to throw my phone half the time. Why is this dipshit grading this record? You don't need to write 10,000 words about an album, you know what I mean? You need to write

about 150 words. Describe what the fuck the record is, but don't pass judgment. This passing judgment of things; this, like, "So-and-so passes judgment, slams so-and-so!" That's the same thing that happens a lot of the time in music journalism. It's just like, do your job — fucking describe it, get people excited about it. Because you know what, maybe you don't like it, then fucking find someone that does like it. It just gets to this point where there are battle lines constantly being drawn around different things, and it's like, that's not the scene I grew up in. The scene I grew up in was like, "Check out this special fucking thing I think you're gonna like, and that included everything from, like, Slanted and Enchanted to a Manic Street Preachers record. Half the time I didn't like it, but I didn't fucking make fun of it. I didn't pass judgment. I was all ears, and I still try to be. That's the thing. Kings of Leon are, like, good friends of mine. I see them get dragged through the sand for being successful, [and] it's like, "Fuck all you guys for doing that." What they just did is really hard to do, and it's really hard to stay sane during that, and they have. And most importantly, they're a rock band that's proving that a rock band is something worth investing in for a record label.

You were talking in the beginning about changes and growth in Nashville, comparing it to your experience in Akron; you have a lot of people here who will sort of bemoan the way the city is growing and worrying that gentrification is going to sap the city of its cool and its character. Do you think in a way people might be taking Nashville's prosperity for granted?

There are pessimists, and there are optimists. With pessimism usually comes contrarianism. I've always been an optimist. . . . You wanna go to Chattanooga and compare

Chattanooga to Nashville? Fuck off. Chattanooga would give its left nut to have what's going on in Nashville. And Akron would too. And anybody who thinks that things were cooler when the bars were dive-ier and rent was cheaper can move to Chattanooga. There are a lot of places that they can go to. I'm not from Nashville.

That's very Nashville, though — to live in Nashville and not be from Nashville.

Yeah! So I just know, I talk to Harmony Korine — Harmony's from Nashville, loves this city. He's stoked. He's like, "I remember when I used to be able to buy crack right here. And now look, it's like fuckin' million-dollar houses, it's crazy." But you know, I think he'd much rather you not be able to buy crack in his neighborhood. 🎧



photos: eric england

DISCOGRAPHY

THE BIG COME UP
may 14, 2002

THICKFREAKNESS
april 8, 2003

RUBBER FACTORY
september 7, 2004

MAGIC POTION
september 12, 2006

ATTACK & RELEASE
april 1, 2008

BROTHERS
may 18, 2010

EL CAMINO
december 6, 2011

TURN BLUE
may 12, 2014

KILLING

THE BUZZ

BY ROY BLOUT

// why we need a world full of bees

“WAS YOU EVER BIT BY A DEAD BEE?” Walter Brennan keeps asking people in *To Have and Have Not*. In his book about writers in Hollywood, Tom Dardis assumes that William Faulkner—“because it sounds like Faulkner”—came up with that line. Faulkner did contribute to the shooting script, but the bee line has now been traced to an earlier draft by Jules Furthman. What Faulkner did write, in *Flags in the Dust*, was “. . . the garden lay in sunlight bright with bloom, myriad with scent and with a drowsy humming of bees—a steady golden sound, as of sunlight become audible.”

Bees themselves may not know they're buzzing—like human teenagers before cell phones, they communicate by means of dancing and pheromones. In an astonishingly intimate documentary, *Tales from the Hive*, you can watch a forager bee doing the waggle dance, by which she gives the worker bees directions to a new source of nectar. Bees buzz because bees be busy. Their intense wing vibration makes sound waves to human ears.

And I don't know about your garden, but in mine I do not hear bees waxing Faulknerian. Every year for the past ten or so, the U.S. bee population has declined by a quarter to a third. And if you don't think you can get bit by a dead bee, consider this: According to the actor and environmentalist Ed Begley, Jr., for BeeAction.org, “one of every three bites of food you and I eat is pollinated by honeybees.” One bite thank you Lord, one bite thank you Mama (excuse me, Ed, that bite's mine), one bite thank you bees.

Without bees we'd not only be out of honey, we'd lose most of our apples, blueberries, blackberries, watermelons, cucumbers, squash, almonds, cantaloupes, and so on, because—it's a sweet system. While gathering nectar and pollen for their hives, honeybees serve as little cupids for the fruits and vegetables. In graphic terms, the bees offhandedly (I don't want to say inadvertently—I think they kind of know) carry pollen from the male parts to the female parts of fruit and vegetable blossoms. And why can't the apples and cantaloupes do this for themselves? Because it would be weedy and unsocial; it's not how these fruits and vegetables roll. Do it for each other? That would make

appaloopes. Well, couldn't we get undocumented workers to do it? The Internet? Nope. Other insects and the wind can do some of it, but mostly it's got to be bees.

Do you regard bees in a negative light? You may be thinking of “killer bees,” which have made their way over from Africa and up from Brazil into terrible disaster movies and a real-life invasive presence across the South and Southwest. Indeed you do not want to stir up these bees, because they will come out in full swarm and chase you for half a mile stinging you hundreds of times while you run, and if you dive underwater, they will wait for you to come up. Their venom isn't any stronger than other bees', they just have a hair-trigger all-in defense system. But far more Americans are killed by pet dogs every year than by killer bees. Some hope has been advanced that these bees might be bred with regular honey-bees to produce a hybrid more resistant to what is causing Colony Collapse Disorder.

If only we knew what the cause is. Beekeepers go out to their hives and find that their bees have disappeared. Wandered off to die scattered, where their bodies are hard to find. When little autopsies are possible, they do not lead to definite conclusions. Maybe it's the mites that get on bees, maybe it's the chemicals employed to kill the mites. Maybe it's the stress on bees from being loaded into trucks and dragged all over the country to service blueberries in Maine and almonds in California. Maybe forager bee comes in and does the hell-I-don't-know-where-anything-is-anymore dance.

Of all the theories put forward, here's the one most appealing to my sense of non-fitness. Bees' immune systems depend on their foraging from diverse blossoms. Bees that have fallen into agribusiness are more and more being fed high-fructose corn syrup and, get this, “pollen substitute.” Feeding corn syrup to honeybees is like feeding LeBron James a beach ball. And pollen substitute? No wonder our bees are leaving us—we're making them feel like they aren't really bees.

NOW THAT THE DAYS ARE GETTING WARMER, THE BEES ARE GETTING BUSY

Rooftop gardens are all the rage among urban chefs, but Walter Bundy, executive chef of Lemaire, in Richmond, Virginia's Jefferson Hotel, has taken the concept to a (ahem) buzzworthy new level. Last year he began working with beekeeper David Stover to install bee colonies on the hotel's roof. This spring, Bundy is harvesting his first honey crop, intending to use it in everything from honey butter to gin cocktails to a honey-wheat beer made in partnership with a local brewery. “Commercial honey is often blended and there is no clear, distinct flavor,” Bundy says. “Most local honey will be from one floral source such as tupelo, clover, sourwood, orange blossom, or blueberry. Much like wine, the nectar's flavor is determined by soil, geography, climate, and weather.” With temperatures consistently above fifty-five, bees have plenty to pollinate, so fresh honey should be plentiful at Southern farmers' markets from April through fall. Look for raw, unpasteurized honey that's “monofloral”—having one predominant flavor. And ask sellers if they know the moisture content (lower is better; 14 to 18 percent is ideal, says Bundy). At home, use honey in place of sugar to sweeten sauces and vinaigrettes. Bundy also recommends it as a glaze to finish meats such as duck, quail, pork, or rabbit. Just brush it on the meat after it has cooked and rested.

BEES' IMMUNE SYSTEMS DEPEND ON THEIR FORAGING FROM DIVERSE BLOSSOMS.

SEVEN THINGS YOU CAN DO TO HELP BEES



PLANT BEE-FRIENDLY FLOWERS AND FLOWERING HERBS IN YOUR GARDEN & YARD

Bees are losing habitat all around the world due to intensive monoculture-based farming practices, pristine green (but flower-barren) sprawling suburban lawns and from the destruction of native landscapes. Just planting flowers in your garden, yard, or in a planter will help provide bees with forage. Avoid chemically treating your flowers as chemicals can leach into pollen and negatively affect the bees systems. Plant plenty of the same type of bloom together, bees like volume of forage (a sq. yard is a good estimate).

WEEDS CAN BE A GOOD THING

Contrary to popular belief, a lawn full of clover and dandelions is not just a good thing—it's a great thing! A haven for honeybees (and other native pollinators too). Don't be so nervous about letting your lawn live a little. Wildflowers, many of which we might classify as weeds, are some of the most important food sources for native North American bees. If some of these are "weeds" you chose to get rid of (say you want to pull out that blackberry bush that's taking over), let it bloom first for the bees and then before it goes to seed, pull it out or trim it back!

DON'T USE CHEMICALS & PESTICIDES TO TREAT YOUR LAWN OR GARDEN

Yes, they make your lawn look pristine and pretty, but they're actually doing the opposite to the life in your biosphere. The chemicals and pest treatments you put on your lawn and garden can cause damage to the honeybees systems. These treatments are especially damaging if applied while the flowers are in bloom as they will get into the pollen and nectar and be taken back to the bee hive where they also get into the honey—which in turn means they can get into us. Pesticides, specifically neo-nicotinoid varieties have been one of the major culprits in Colony Collapse Disorder.

BUY RAW HONEY

The honey you buy directly sends a message to beekeepers about how they should keep their bees. For this reason, and for your own personal health, strive to buy local, raw honey that is from hives that are not treated by chemicals. It can be hard to find out what is truly "local" and truly "raw"—and even harder yet to find out what is untreated. Here's a few guidelines: If you find it in the grocery store and it's imported from China, don't buy it. There have been a number of cases recently of chemically contaminated honey coming from China. If it's coming from the grocery store, but it doesn't say the words "pure" or "raw" and you can't read in the description that it's untreated by chemicals, don't buy it. If it's untreated, the label will say, as this is an important selling point. We recommend a simple solution for most people. Go to your farmer's market and shake hands with the beekeepers you meet. There are

beekeepers at nearly every farmer's market selling their honey and other products. Have a conversation with them, find out what they are doing to their hives, and how they are keeping their bees. If they are thoughtful, respectful beekeepers who keep their bees in a sustainable, natural way, then make a new friend and support them!

BEES ARE THIRSTY

Put a small basin of fresh water outside your home. You may not have known this one—but it's easy and it's true! If you have a lot of bees starting to come to your new garden of native plants, wildflowers and flowering herbs, put a little water basin out (a bird bath with some stones in it for them to crawl on does a nice trick).

BUY LOCAL. ORGANIZE FOOD FROM A FARMER THAT YOU KNOW

What's true for honey generally holds true for the rest of our food. Buying local means eating seasonally as well, and buying local from a farmer that you know means you know if that food is coming from a monoculture or not. This is much easier in the summer when you can get your fresh produce from a local farmer's market. Another option is to get your food from a local CSA (Community Supported Agriculture) Farm. Keep in mind, USDA Organic Certification can be expensive and you may find many great farmers and beekeepers with excellent food and honey that isn't USDA certified simply because they don't produce a high quantity or opt for the expense of certification. Don't let this get in the way of supporting them and if you're worried about their products—have a conversation with them. (Ed. Note — A huge challenge for beekeepers is to keep their bees in an area where there is no chemical spray within 3 miles, as this is really what is required to guarantee truly organic honey. All the more reason for us all to avoid the use of harsh chemicals.)

HONEYBEES AREN'T OUT TO GET YOU

Honeybees are vegetarians. They want to forage pollen and nectar from flowers up to three miles from their hive and bring that food back to provide food for themselves and the beehive. Contrary to what the media might have us believe, they are not out to sting us. Here are a few tips to avoid getting stung. 1. Stay still and calm if a bee is around you or lands on you. Many bees will land on you and sniff you out. They can smell the pheromones that come with fear and anger it can be a trigger for them to sting you. 2. Don't stand in front of a hive opening, or a pathway to a concentration of flowers. Bees are busy running back and forth from the hive, and if you don't get in their way, they won't be in yours. 3. Learn to differentiate between honeybees and wasps. Honeybees die after they sting humans (but not after they sting other bees!), wasps do not. Wasps are carnivores, so they like your lunchmeats and soda. Honeybees are vegetarians.

HERE ARE A FEW EXAMPLES OF GOOD PLANT VARIETIES

SPRING – lilacs, penstemon, lavender, sage, verbena, & wisteria

SUMMER – mint, cosmos, squash, tomatoes, pumpkins, sunflowers, oregano, rosemary, poppies, black-eyed susan, passion flower vine, & honeysuckle

FALL – fuschia, mint, bush sunflower, sage, verbena, & toadflax

FOR A GREAT LIST OF PLANTS HONEYBEES LOVE VISIT FROMSCRATCH.COM



EVERY MAJOR
FOOD AND TRAVEL
PUBLICATION LISTS
NASHVILLE AS THE
“IT” FOOD CITY WITH
SUPERSTAR CHEFS.



NASHVILLE'S FOOD EVOLUTION



TO SAY THAT NASHVILLE'S EPICUREAN SCENE HAS CHANGED IN THE PAST TWO DECADES IS A MASSIVE UNDERSTATEMENT. Radical transformation is more like it. Homegrown chefs and talented transplants have worked in tandem to construct a culinary landscape that is both exhilarating and constantly evolving, sometimes so rapidly it's hard to keep up. As we charted this evolution from the past to the present, we identified four prevailing trends that sum up where Nashville's food culture is currently at and perhaps hint at where it's going next.

CHICKEN IS THE NEW PORK: THE ORIGIN OF SPECIES BY MINDY MERRELL AND R.B. QUINN

The era of “I'll just have the chicken” is over. Forget the boneless, skinless, tasteless chicken breasts found on fast food salads, in fancy sauté pans and on every humdrum menu in between. We're glad to report Nashville's return to the whole bird—legs, thighs, skin, bones, livers and gizzards. It just might be the new pork.

In one form or another, chicken has always been a Nashville thing. In 1963, Nashville businessman Jack Massey bought Kentucky Fried Chicken from the Colonel and moved its headquarters here. A few years later, Nashville attorney John Jay Hooker Jr. launched Minnie Pearl's Fried Chicken, and the copycats followed. As Bill Carey writes in *Fortunes, Fiddles and Fried Chicken: A Nashville Business History*, Eddy Arnold's Tennessee Fried Chicken president Dick Hall once said, “I sure would hate to be a chicken in Middle Tennessee.”

Chicken seems to be taking center stage in Nashville once again. Why the poultry tidal wave? For starters, it can take a newcomer's eyes to appreciate the things we take for granted. Chefs new to Nashville are running with this city's exceptional fried chicken and hot chicken traditions. Secondly, we're a little porked out. Barbecue remains strong, but fatty pork belly and everything bacon verge on cliché. Beef prices have also skyrocketed, pushing chefs toward more cost-effective proteins. New pedigreed chickens offer excellent quality and have become worthy of the name-dropping. Diners yearning for flavor are less reluctant to avoid higher fat legs and thighs. These days, the plain ol' chicken breast just won't fly. No doubt you've sorted out your favorite fried chicken, hot chicken and wing spots, so here's a rundown of other restaurants with interesting chicken dishes you might like.

City House filled the gap left by Kenny Rogers Roasters when Tandy Wilson's crispy half bird came out of the wood-fired pizza oven. The JW chicken from Adele's followed suit, bringing Jonathan Waxman's renowned roast chicken with green sauce from NYC to Music City. Succulent half chickens can be found at Prima, Firefly Grille and The 404 Kitchen. The chateaubriand for two is now a whole roasted bird at both Josephine and Holland House. For proof that our fat phobia is waning, look to the crispy chicken skins and chicken gizzards at Husk. Will crispy chicken feet make the wooden plate one day, chef Sean?

New chicken liver pâtés are no chopped liver. Pinewood Social and Rolf and Daughters serve them tarted up with homemade jams, and Lockeland Table's velvety pâté arrives in a mason jar. Party Fowl, which is completely devoted to the bird, offers chicken liver mousse and a smoked chicken dip.

For more comforting options, Capitol Grille's blue plate special features chicken twice a week—fried chicken on Mondays, creamed chicken on Thursdays. And if you're looking for chicken potpie, you can find the classic dish at Germantown Café, 1808 Grille and the Omni's Kitchen Notes. Try chicken and dumplings at Silo, chicken fricassee at City Winery, and Brunswick stew at the Oak Bar and Acme Feed & Seed.

Riffs on hot chicken are everywhere. Nordstrom's Sixth & Pine and The Farm House offer hot chicken sandwiches, Two Boots makes a hot chicken pizza and

Chauhan Ale & Masala House prepares hot chicken pakoras. How about roasted hot chicken at Bob's Steak & Chop House and Japanese hot chicken at Virago? If you must, lighten it up with a hot chicken salad at Saffire or The Southern Steak & Oyster.

CELEBRITY CHEFS: SURVIVAL OF THE FITTEST BY MINDY MERRELL AND R.B. QUINN

Can you recall the first Nashville chef you knew by name? Did you ever know who prepared your meal at Mario's, Julian's, Arthur's, F. Scott's, Maude's Courtyard, Faison's or Sunset Grill? Probably not. You didn't go for the chef. You went for the food, the service, the friends you ran into, and maybe the Ouzo while Mario sang you a verse of “Santa Lucia.” We all had our regular spots no matter who was cooking.

We couldn't see it at the time, but the days of the unknown chef quietly began to fade when Margot McCormack put her name on the door in 2001. Now, almost 15 years later, every major food and travel publication lists Nashville as the “it” food city with superstar chefs. Tourism is booming, Lower Broad is packed, and new restaurants lure young talent looking to develop their own kitchens. And if things go well, score a book deal, a James Beard House invitation and a spot on a competitive cooking show. We've got it all.

Following Nashville's chef/restaurant game is like keeping track of the Titans' roster. Have you been to... have you had the... who's that new chef... where's she/he from... where is that again... do they valet? If you have a head for stats, you probably love this game. Otherwise, it's hard to stay current.

There's incredible creative energy, manpower and money behind this wave, and we're lucky to experience the talent. It's fun to get to know a few of the players because the food and drink business is a high stakes game, and there's no telling where the free agents will end up next.

Along with Margot, familiar trailblazing names include Tandy Wilson of City House, veteran Deb Paquette of Etch, and Tyler Brown, farmer and executive chef of Capitol Grille. Newer to the spotlight are Andrew Little of Josephine, Matt Bolus of The 404 Kitchen, Dale Levitski of Sinema, and Nick Seabergh of The Sutler. In the growing process, a little Las Vegas has crept in as nationally known chefs expand their brands in Nashville, like New York's Jonathan Waxman (Adele's), Charleston's Sean Brock (Husk), Food Network's Maneet Chauhan (Chauhan Ale & Masala House) and Bravo's Top Chef Richard Blais (FLIP Burger). And, like Vegas, you can experience the concept, but you likely won't spot the chef wandering Whole Foods with the kids on Saturday.

And if one successful restaurant is not enough, consider brothers Benjamin and Max Goldberg, our hometown hospitality poster boys recognized by the James Beard Foundation, who have brought us these gems: The Catbird Seat, Patterson House and Pinewood Social, among others. The magic touch of Miranda Whitcomb Pontes persists along 12South and now into East Nashville with Dino's. And MStreet restaurants dominate the Gulch's prime real estate in all directions. Step back from frantic scurrying about for reservations, and keep in mind that this is the hospitality business. Celebrity hype aside, the restaurant industry depends

on thousands and thousands of hard-working folks to manage the chaos. We all want good food, good service and to have our expectations met. When this happens, we go back for more. And they need us to come back again and again.

BRUNCH CULTURE: THE WEEKEND'S MISSING LINK
BY KENDALL MITCHELL GEMMILL

Once upon a time, in the not-so-distant past, the only place to find a decent brunch in Nashville was in hotel ballrooms or at the Loveless Cafe. Where brunch once rolled off the tongue as frequently as “elevenses”—another British term for a mid-morning snack—this portmanteau meal has become a weekly staple for the average Nashvillian in recent years. As new culinary endeavors open their doors monthly, there is an increasing sense of urgency for chefs and restaurateurs to unveil a brunch menu within days or weeks. In a cause-and-delicious-effect response to the surge in restaurant openings, the brunch options in Nashville are at an all-time high.

Restaurants of all concepts are getting in the game, offering imaginative spins on traditional brunch fare and satisfying every craving and curiosity in the process. Liven up your morning meal with unexpected entrées like breakfast lasagna at Coco’s Italian Market, dim sum brunch at Lucky Belly or horchata French toast with sweetened bananas at Saint Añejo. With the additional competition, many restaurants are looking for a way to offer something unique to their establishment. Biscuit Love has John’s Ham Bar, while Kitchen Notes’ Biscuit Bar and the build-your-own biscuit menu at City Winery bring the traditional Southern accoutrement to center stage. The pastry basket at The Farm House is filled with a delectable assortment of éclairs, macarons, croissants and turnovers, and Tavern’s cardamom-scented maple fondue comes with red velvet waffles, fresh fruit, grilled sausage and French toast for dipping.

And because Sunday is simply not enough, Saturday brunch hours have been added to keep up with the demand. Edley’s Bar-B-Que launched a Saturday morning menu featuring their popular breakfast burrito and cornbread French toast. Other Saturday morning favorites worth trying include the steak Benedict at Germantown Café, smoked gouda grits and buttermilk ricotta pancakes at

Mason’s, and candied orange and Nutella French toast at Josephine. And who can forget the oh-so-Southern sweet potato French toast at Fido? If only there were enough notches in our belts to accommodate the endless options!

And what’s brunch without a delicious cocktail to wash it all down? Marché’s Bloody Mary with cucumber-infused sake is a refreshing spin on the brunch staple while BrickTop’s offers theirs spiked with beef bullion. Mad Donna’s allows you to build your own Bloody Mary, and their mimosas come in a variety of flavors, including black raspberry, pomegranate and peach. For something truly special, try Sinema’s Bubble Service, a tableside make-your-own mimosa bar. What more could you possibly want?

DRINK LOCAL: PRIMORDIAL BREW
BY KENDALL MITCHELL GEMMILL

Whiskey distilling is a Tennessee tradition, and Nashville has come a long way from the days when Jack and George ran the show. When Prichard’s Distillery opened in 1997, distilling was legal in only three counties. In 2009, Charles and Andy Nelson resurrected Nelson’s Green Brier Distillery, originally founded by their great-great-grandfather, following new legislation that made distilling legal in 41 more counties. There are now 11 operating distilleries in Middle Tennessee with several more on the horizon, including H Clark Distillery, the first distillery to open in Williamson County in more than a century. And since whiskey is essentially distilled beer, brewing is just as natural to our Tennessee roots.

Brewing in Nashville dates back to the late 1800s to the William Gerst Brewing Company. Although they brewed their last batch in the 1950s, Yazoo resurrected the beer in 2011 with their replica of the original Gerst Amber. That spirit of collaboration lives on today in Nashville’s community of microbreweries and distilleries, and we, as lucky consumers, get to reap all of the tasty benefits. This craft community is young but wise in the way they learn and grow together, often helping one another with equipment and brewing techniques, or partnering on special editions and supporting local nonprofits in the process. Twice in the past year, Jackalope and Black Abbey have partnered for a cause. Their Left Behind Pale Ale benefited the Tennessee Craft Brewers Guild, and proceeds

PUT AN EGG ON IT

“WOULD YOU LIKE AN EGG ON THAT?” might be heard more often these days than “do you have a reservation?” All around town, golden yolked farm eggs are crowning dishes at every meal. Here are a few of our favorite egg-topped entrées:

FARM BURGER

[THE PHARMACY]
burger + country ham + applewood-smoked bacon + over easy egg + maple mustard

ANGRY DRAGON

[M.L.ROSE]
burger + avocado + egg + sriracha hot sauce

RAW STEAK

TARTARE
[FLIP BURGER]
steak tartare + fried egg + cornichons + frisee + pickled shallots + smoked mayo

BELLY HAM PIZZA

[CITY HOUSE]
belly ham + mozzarella + grana padano + oregano + chillies + egg

MY WAY

[THE SOUTHERN STEAK & OYSTER]
brown butter linguini + pine nuts + goat cheese + bacon lardons + two fried eggs

THE HATCHERY

[ACME FEED & SEED]
curried chickpeas + coconut rice + cashews + cilantro + fried egg + fry bread

CHICKEN FRIED

CHICKEN & THE EGG
[SINEMA]
fried chicken + caesar dressing + sunny eggs + bacon + oven tomato + parmesan

TUCK’S BISCUIT

[EDLEY’S BAR-B-QUE]
buttermilk biscuit + brisket + egg + pimento cheese + red sauce + white sauce

THE BRUNCH OPTIONS IN NASHVILLE ARE AT AN ALL-TIME HIGH

BEST COCKTAILS MADE WITH LOCAL SPIRITS

four local bartenders and beverage directors share their top picks:

HOT BUTTERED BEAR

THE 404 KITCHEN
corsair barrel-aged gin + vanilla-infused magnus pears + st. elizabeth’s allspice dram + house-made sorghum butter

THE SOUTHERN BELLE

PRIMA
belle meade bourbon + rosemary syrup + fresh lemon juice + orange marmalade + orange maple foam

50 SHADES OF EARL GREY

SINEMA
high garden earl + grey tea-infused vodka + house strawberry preserves + egg white + angostura bitters

THE ABSINTHE FATHER

ROLF AND DAUGHTERS
belle meade bourbon + ginger + cane syrup + lemon + absinthe rinse



— 50 shades of earl grey

