



# REDNECK MOTHERS

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# Redneck Mothers

**Sharon S. McKern**



## **Redneck Mothers:**

Redneck Mothers, Good Ol' Girls, and Other Southern Belles Sharon S. McKern, 1979 Views of the modern Southern woman which never underestimate the influence of two hundred years of traditions about what it means to be a woman a Southerner and most specially a Southern woman

**Daughters Of Canaan** Margaret Ripley Wolfe, 2014-10-17 From *Gone with the Wind* to *Designing Women* images of southern females that emerge from fiction and film tend to obscure the diversity of American women from below the Mason Dixon line In a work that deftly lays bare a myriad of myths and stereotypes while presenting true stories of ambition grit and endurance Margaret Ripley Wolfe offers the first professional historical synthesis of southern women's experiences across the centuries In telling their story she considers many ordinary lives those of Native American African American and white women from the Tidewater region and Appalachia to the Mississippi Delta to the Gulf Coastal Plain women whose varied economic and social circumstances resist simple explanations Wolfe examines critical eras outstanding personalities and groups wives mothers pioneers soldiers suffragists politicians and civil rights activists and the impact of the passage of time and the pressure of historical forces on the region's females The historical southern woman argues Wolfe has operated under a number of handicaps bearing the full weight of southern history mythology and legend Added to these have been the limitations of being female in a patriarchal society and the constraining images of the southern belle and her mentor the southern lady In addition the specter of race has haunted all southern women Gender is a common denominator but according to Wolfe it does not transcend race class point of view or a host of other factors Intrigued by the imagery as well as the irony of biblical stories and southern history Wolfe titles her work *Daughters of Canaan* Canaan symbolizes promise and for activist women in particular the South has been about promise as much as fulfillment General readers and students of southern and women's history will be drawn to Wolfe's engrossing chronicle

*Cosmic Cowboys and New Hicks* Travis D. Stimeling, 2011-05-20 Country music of the late 1960s and early 1970s was a powerful symbol of staunch conservative resistance to the emerging counterculture But starting around 1972 the city of Austin Texas became host to a growing community of musicians entrepreneurs journalists and fans who saw country music as a part of their collective heritage and sought to merge it with countercultural ideals to forge a distinctly Texan counterculture Progressive country music a hybrid of country music and rock blossomed in this growing Austin community as it played out the contradictions at work among its residents The music was at once firmly grounded in the traditional Texan culture in which they had been raised and profoundly affected by their newly radicalized convention flouting ways In *Cosmic Cowboys and New Hicks* The Countercultural Sounds of Austin's Progressive Country Music Scene Travis Stimeling connects the local Austin culture and the progressive music that became its trademark He presents a colorful range of evidence from behavior and dress to newspaper articles to personal interviews of musicians Along the way Stimeling uncovers parodies of the cosmic cowboy image that reinforce the longing for a more peaceful way of life but that

also recognize an awareness of the muddled conflicted nature of this counterculture identity Cosmic Cowboys and New Hicks provides new insight into the inner workings of Austin's progressive country music scene by bringing the music and musicians brilliantly to life

Southern Cultures Harry L. Watson, Larry J. Griffin, 2008-04-28 What does redneck mean What's going to happen to the southern accent What makes black southerners laugh What is real country music These are the kinds of questions that pop up in this collection of notable essays from Southern Cultures the journal of the Center for the Study of the American South at the University of North Carolina at Chapel Hill Intentionally plural Southern Cultures was founded in 1993 to present all sides of the American South from sorority sisters to Pocahontas from kudzu to the blues This volume collects 27 essays from the journal's first fifteen years bringing together some of the most memorable and engaging essays as well as some of those most requested for use in courses A stellar cast of contributors discusses themes of identity pride traditions changes conflicts and stereotypes Topics range from black migrants in Chicago to Mexican immigrants in North Carolina from Tennessee wrestlers to Martin Luther King from the Civil War to contemporary debates about the Confederate flag Funny and serious historical and contemporary the collection offers something new for every South watcher with fresh perspectives on enduring debates about the people and cultures of America's most complex region Contributors Derek H Alderman East Carolina University Donna G Segner Alderman Greenville North Carolina S Jonathan Bass Samford University Dwight B Billings University of Kentucky Catherine W Bishir Preservation North Carolina Kathleen M Blee University of Pittsburgh Elizabeth Boyd Vanderbilt University James C Cobb University of Georgia Peter A Coclanis University of North Carolina at Chapel Hill Joseph Crespino Emory University Drew Gilpin Faust Harvard University Franklin University of Georgia David Goldfield University of North Carolina at Charlotte Larry J Griffin University of North Carolina at Chapel Hill Adam Gussow University of Mississippi Trudier Harris University of North Carolina at Chapel Hill Patrick Huber University of Missouri Rolla Louis M Kyriakouides University of Southern Mississippi Melton McLaurin University of North Carolina at Wilmington Michael Montgomery University of South Carolina Steve Oney Los Angeles California Theda Perdue University of North Carolina at Chapel Hill Dan Pierce University of North Carolina at Asheville John Shelton Reed University of North Carolina at Chapel Hill Mart Stewart Western Washington University Thomas A Tweed University of North Carolina at Chapel Hill Timothy B Tyson Duke University Anthony Walton Bowdoin College Harry L Watson University of North Carolina at Chapel Hill Charles Reagan Wilson University of Mississippi C Vann Woodward 1908 1999

**Class Divisions in Serial Television** Sieglinde Lemke, Wibke Schniedermann, 2016-12-21 This book brings the emergent interest in social class and inequality to the field of television studies It reveals how the new visibility of class matters in serial television functions aesthetically and examines the cultural class politics articulated in these programmes This ground breaking volume argues that reality and quality TV's intricate politics of class entices viewers not only to grapple with previously invisible socio economic realities but also to reconsider their class alignment The stereotypical ways of

framing class are now supplemented by those dedicated to exposing the economic and socio psychological burdens of the lower middle class The case studies in this book demonstrate how sophisticated narrative techniques coincide with equally complex ways of exposing class divisions in contemporary American life and how the examined shows disrupt the hegemonic order of class The volume therefore also invites a rethinking of conventional models of social stratification

**My Country Roots** Alice Randall, Carter Little, Courtney Little, 2006-12-03 How do you define rockabilly Who were the original outlaws of Country music Where can you go to hear great music in Austin Texas My Country Roots answers all these questions and hundreds more It is a resource that will help you fill your mp3 player with the essential Country songs while impressing your friends with your knowledge of the ultimate outsider art Containing 100 recommended playlists for downloading this book is the best and most unique way to explore the Country music genre in a modern easy convenient way Each playlist walks you through the history culture and relevance of Country music revealing the authenticity and raw truth that represents Country Whether you are a long time lover of Country music or just discovering the genre this book will help you not only organize your music but explore evaluate and critique the music while learning about the basics of Country what we sound like what we believe in where we've come from and where we're going This guide also provides a behind the scenes look at some of the cities that have spawned the greatest music of the genre and films that have contributed to the mystique which defines Country For all you music lovers mp3 users or folks who are interested in discovering or rediscovering your country roots this is a book you can't live without

*Merle Haggard's Okie from Muskogee* Rachel Lee Rubin, 2018-03-22 Every now and then a song inspires a cultural conversation that ends up looking like a brawl Merle Haggard's *Okie from Muskogee* released in 1969 is a prime example of that important role of popular music *Okie* immediately helped to frame an ongoing discussion about region and class pride and politics culture and counterculture But the conversation around the song useful as it was drowned out the song itself not to mention the other songs on the live album named for *Okie* and performed in Muskogee that Haggard has carefully chosen to frame what has turned out to be his most famous song What are the internal clues for gleaning the intended meaning of *Okie* What is the pay off of the anti fandom that *Okie* sparked and continues to spark in some quarters How has the song come to be a shorthand for expressing all manner of anti working class attitudes What was Haggard's artistic path to that stage in Oklahoma and how did he come to shape the industry so profoundly at the moment when urban country singers were playing a major role on the American social and political landscape

**The Compleat Motherfucker** Jim Dawson, 2011-04-29 How this vulgar slang became a cultural archetype and the subject of Supreme Court rulings

**Rednecks & Bluenecks** Chris Willman, 2005 Willman looks at the way country music's increasing popularity and conservative drift parallel the transformation of the Democratic South into the heart of the Republican mainstream

**Progressive Country** Jason Mellard, 2013-10-01 Winner Coral Horton Tullis Memorial Prize Texas State Historical Association 2014 During the early 1970s the nation's turbulence was keenly reflected in Austin's kaleidoscopic cultural

movements particularly in the city's progressive country music scene Capturing a pivotal chapter in American social history Progressive Country maps the conflicted iconography of the Texan during the 70s and its impact on the cultural politics of subsequent decades This richly textured tour spans the notion of the cosmic cowboy the intellectual history of University of Texas folklore and historiography programs and the complicated political history of late twentieth century Texas Jason Mellard analyzes the complex relationship between Anglo Texan masculinity and regional and national identities drawing on cultural studies American studies and political science to trace the implications and representations of the multi faceted personas that shaped the face of powerful social justice movements From the death of Lyndon Johnson to Willie Nelson's picnics from the United Farm Workers marches on Austin to the spectacle of Texas Chic on the streets of New York City Texas mattered in these years not simply as a place but as a repository of longstanding American myths and symbols at a historic moment in which that mythology was being deeply contested Delivering a fresh take on the meaning and power of the Texan and its repercussions for American history this detail rich exploration reframes the implications of a populist moment that continues to inspire progressive change

**The Messenger** Brian T. Atkinson, 2019-10-18 Texas singer songwriter Hayes Carll declared Ray would be at the top of the list if I were gonna read about somebody's life In The Messenger The Songwriting Legacy of Ray Wylie Hubbard author journalist and music producer Brian T Atkinson demonstrates why Carll and so many others hold Ray Wylie Hubbard in such high regard Atkinson takes readers into and beyond the seedy bar in Red River New Mexico where the incident occurred that inspired Hubbard's most famous song Redneck Mother Hubbard tells the stories and Atkinson enlists other musicians to expound on the nature of his abiding influence as songwriter musician and unflinching teller of uncomfortable truths Featuring interviews with well known artists such as Eric Church Steve Earle Kinky Friedman Chris Robinson and Jerry Jeff Walker and also mining the insights of up and comers such as Elizabeth Cook Jaren Johnston Ben Kweller Aaron Lee Tasjan and Paul Thorn The Messenger makes clear why so many musicians across a wide spectrum admire Ray Wylie Hubbard Readers will also learn why Redneck Mother the song that put Hubbard on the map for most listeners is also a curse of sorts in its diminution of both his spiritual depth as a lyricist and his multidimensional musical reach As Hubbard himself says The song probably should have never been written let alone recorded let alone recorded again the most important part of songwriting is right after you write a song ask yourself Can I sing this for twenty five years Atkinson's work makes a convincing case that Ray Wylie Hubbard's truest and most lasting contributions will long outlive him And with a couple of good breaks they may even outlive Redneck Mother

**"Cashville" - Dilution of Original Country Music Identity Through Increasing Commercialization** Stephanie Sch„fer, 2012-04 Where I come from it's cornbread and chicken This line from Alan Jackson's country hit defines the genre as the music of the American South All its ambiguity set aside the South stands proudly for its hospitality politeness sense of place and community Family and religion are traditionally more important down there than in the rest of the country As

Southern culture becomes more and more americanized and the music of the small town Southern man another Jackson song is adapted for a mainstream audience the original rustic identity that defines the true American genre loses its charm Modern country music has become slick and professionalized and sounds more and more like common pop music to make it more profitable This study focuses on the authentic country music identity and how it is threatened by increasing commercialization It defines said identity and the working class culture from which it springs It traces the history of country music and its different genres from the 19th and early 20th century cowboy music over Western Swing and Honky Tonk of the 1930s and 1940s the progressive movements of the 1960s and 1970s up to today s mainstream Country Pop and shows how its target audience has changed over time and how the opposition tries to preserve traditional sounds Authentic Texas Country is set in contrast to the commercial Nashville recording industry and both are compared in their respective developments over the years In the face of terrorism which poses a threat to the American National identity country music with its representative American values has become increasingly popular and enforces a strong collective identity on a national level However in doing so it also dilutes the original identity that was once restricted to life in a small town community rather than the country as a whole What sets country music as a genre apart is its narrative structure Every song has a story to tell Be it about The Cold Hard Facts of Life a prayer finally answered or the first kiss on a Saturday night

### **Manifestations of Collective Identity in Country Music - Cultural, Regional, National** Stephanie

Schäfer, 2011-12-01 Inhaltsangabe Introduction All American music reflects the landscape from which it springs and as that landscape changes chewed up by the developments and industry and environmental disasters as the air we breathe in and out of our lungs is filled with new particles as the water we drink gets its fluoride levels regulated and mineral content tweaked it makes perfect sense that American music becomes slicker more machinated less like reality We are all subject to our environs fashioned and chiseled and sanded into shapes We have highways for arteries and clouds for brains and sticks for bones The sounds we make are Americana As one of the first musical expressions of the United States country music represents the values and ideals on which the nation was founded Country music can be seen as the epitome of the American Dream It has its origins in the 19th century when cowboys were working in the fields and riding through the lonely prairie an image that has been romanticized by numerous Hollywood movies This thesis focuses on country music as a genre as well as the identity which it represents and by which audience and performers are linked Country music can be regarded as the music of Southern working class Americans Since before the Civil War the South has always been looked down upon as being primitive simple minded and extremely religious Having its roots in the South country music has had to face substantial criticism in terms of unsophistication and over sentimentalization Due to a shift in national economic power the United States have become increasingly Southernized both culturally and musically Southern culture and identity have become desirable This phenomenon allowed country music to shed its dubious reputation and gain popularity across the country This paper

will shine a light on the American South as a cultural region that has more to offer than what meets the eye Southern working class culture and its core values are going to be described and put in context with country music as a form of cultural expression Central themes in American country music are family love heartbreak work friends religion and patriotism Characteristic for the country music genre are its narrative structures which by telling a story enhance its ability to form a collective identity as well as a connection between the narrator the performer and the audience However country musicians are not solely messengers of the The Downhome Sound Mandi Bates Bailey,2023-03-08 American roots music also known as Americana music can be challenging to categorize spanning the genres of jazz bluegrass country blues rock and roll and an assortment of variations in between In *The Downhome Sound* Mandi Bates Bailey explores the messages artists community and appeal of this seemingly disparate musical collective To understand the art form s intended meanings and typical audiences she analyzes lyrics and interviews Americana artists journalists and festival organizers to uncover a desire for inclusion and diversity Bailey also conducts an experiment to assess listener reception relative to more commercial forms of music The result is an in depth study of the political and cultural influence of Americana and its implications for social justice *The White Trash Mom Handbook* Michelle Lamar,Molly Wendland,2025-08-22 A mommy manifesto for the mom who proudly strives to be less than perfect Michelle Lamar is a wry observer of the politics of elementary schools the perfect moms who run them and the kids who are trying to grow up without being embarrassed to death by their parents This book imparts invaluable advice on how to survive the brutal world of parenting bake sales and the PTA *The White Trash Mom Handbook* is a welcome and humorous approach to handling the pressures of modern day motherhood Readers can get a good laugh while learning the knowledge and skills needed to become a White Trash Mom Fake Bakin transform store bought treats into bake sale bestsellers Making Friends how to spot a fellow White Trash Mom from 50 paces Helping Out give back to the school without sacrificing your time or sanity *The White Trash Mom Handbook* will teach moms to let go of being the best and embrace their inner rebel so they can enjoy their kids more avoid PTA purgatory and get a real life

**Battle Notes** Lee Andresen,2003 This is the hard cover edition of the new release The Best of No Depression Grant Alden,Peter Blackstock,2005-09-01 To celebrate the tenth anniversary of alternative country music magazine No Depression this anthology contains 25 of the magazine s best and most representative feature articles on venerated artists and songwriters of genuine American roots music **Journal of Regional Cultures** ,1981 **I'll Be Here in the Morning** Brian T. Atkinson,2011-11-28 The writer of such influential songs as Pancho and Lefty To Live s to Fly If I Needed You and For the Sake of the Song Townes Van Zandt exerted an influence on at least two generations of Texas musicians that belies his relatively brief deeply troubled life Indeed Van Zandt has influenced millions worldwide in the years since his death and his impact is growing rapidly Respected singer songwriter John Gorka speaks for many when he says Pancho and Lefty changed it unchained my idea of what a song could be In this tightly woven intelligently written book Brian T Atkinson



interviews both well known musicians and up and coming artists to reveal in the performers own words how their creative careers have been shaped by the life and work of Townes Van Zandt Kris Kristofferson Guy Clark Billy Joe Shaver Rodney Crowell Lucinda Williams and Lyle Lovett are just a few of the established musicians who share their impressions of the breathtakingly beautiful tunes and lyrics he created along with their humorous poignant painful and indelible memories of witnessing Van Zandt s rise and fall Atkinson balances the reminiscences of seasoned veterans with the observations of relative newcomers to the international music scene such as Jim James My Morning Jacket Josh Ritter and Scott Avett the Avett Brothers presenting a nuanced view of Van Zandt s singular body of work his reckless lifestyle and his long lasting influence Forewords by Cowboy Jack Clement and longtime Van Zandt manager and friend Harold F Eggers Jr open the book and each chapter begins with an introduction in which Atkinson provides context and background linking each interviewee to Van Zandt s legacy Historians students and fans of all music from country and folk to rock and grunge will find new insights and recall familiar pleasures as they read *I ll Be Here in the Morning The Songwriting Legacy of Townes Van Zandt* *Away Down South* James C. Cobb, 2005-10-01 From the seventeenth century Cavaliers and Uncle Tom s Cabin to Civil Rights museums and today s conflicts over the Confederate flag here is a brilliant portrait of southern identity served in an engaging blend of history literature and popular culture In this insightful book written with dry wit and sharp insight James C Cobb explains how the South first came to be seen and then came to see itself as a region apart from the rest of America As Cobb demonstrates the legend of the aristocratic Cavalier origins of southern planter society was nurtured by both northern and southern writers only to be challenged by abolitionist critics black and white After the Civil War defeated and embittered southern whites incorporated the Cavalier myth into the cult of the Lost Cause which supplied the emotional energy for their determined crusade to rejoin the Union on their own terms After World War I white writers like Ellen Glasgow William Faulkner and other key figures of Southern Renaissance as well as their African American counterparts in the Harlem Renaissance Cobb is the first to show the strong links between the two movements challenged the New South creed by asking how the grandiose vision of the South s past could be reconciled with the dismal reality of its present The Southern self image underwent another sea change in the wake of the Civil Rights movement when the end of white supremacy shook the old definition of the Southern way of life but at the same time African Americans began to examine their southern roots more openly and embrace their regional as well as racial identity As the millennium turned the South confronted a new identity crisis brought on by global homogenization if Southern culture is everywhere has the New South become the No South Here then is a major work by one of America s finest Southern historians a magisterial synthesis that combines rich scholarship with provocative new insights into what the South means to southerners and to America as well

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