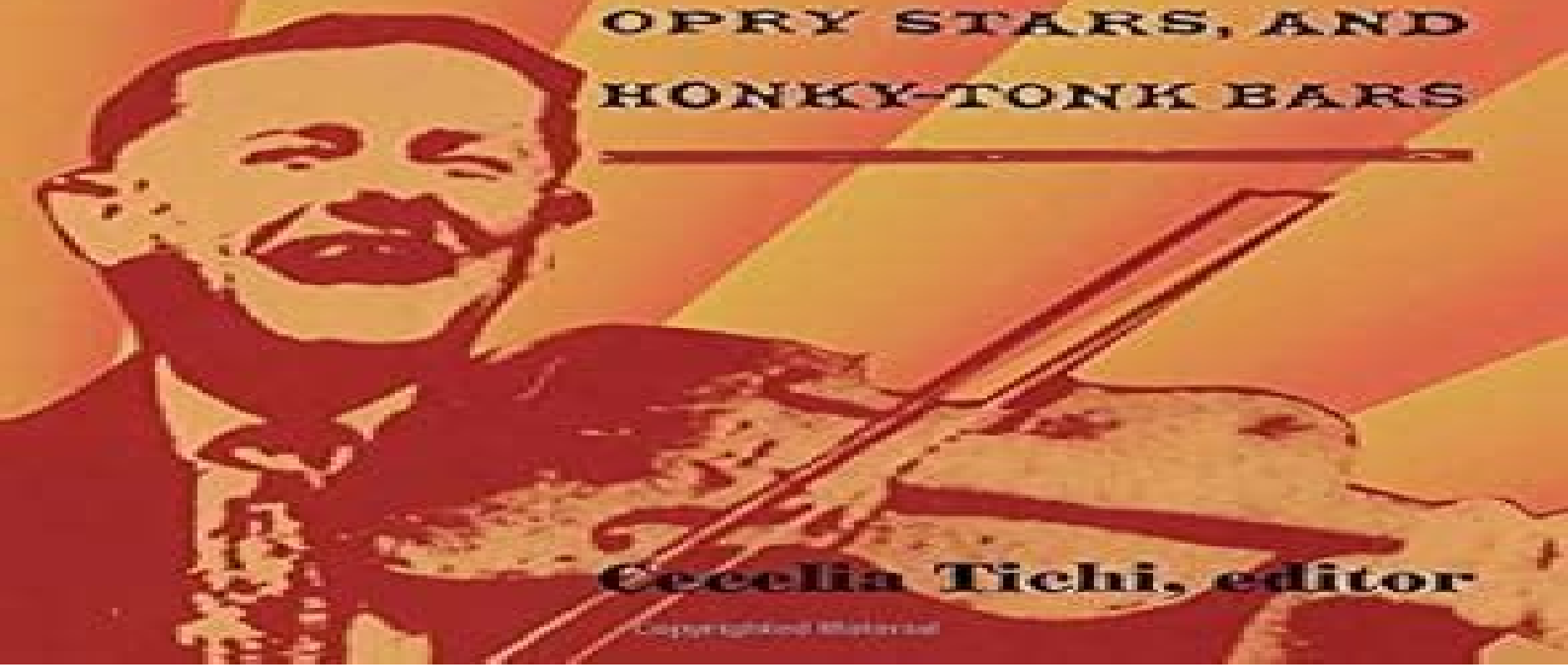


# READING COUNTRY MUSIC

STEEL GUITARS,  
OPRY STARS, AND  
HONKY-TONK BARS



**Cecelia Tichi, editor**

# Reading Country Music Steel Guitars Opry Stars And Honky Tonk Bars

**Thomas Robinson**



## **Reading Country Music Steel Guitars Opry Stars And Honky Tonk Bars:**

**Readin' Country Music** Cecelia Tichi, 1995 For this editor the starting point for Readin' Country Music was an 8 00 A M panel session on country music at the 1992 meeting of the Society for the Study of Narrative Literature held at Vanderbilt University in Nashville One of the last wrap up sessions on the program the country music panel was so scheduled in tribute to the Nashville conventional site a kind of Grand Ole Opry finale

**Reading Country Music** Cecelia Tichi, 1998 With its steel guitars Opry stars and honky tonk bars country music is an American original Bringing together a wide range of scholars and critics from literature communications history sociology art and music this anthology looks at everything from the inner workings of the country music industry to the iconography of certain stars to the development of distinctive styles within the country music genre 72 photos Hillbilly Maidens, Okies, and Cowgirls Stephanie Vander Wel, 2020-03-23 A PopMatters Best Non Fiction Book of 2020 From the 1930s to the 1960s the booming popularity of country music threw a spotlight on a new generation of innovative women artists These individuals blazed trails as singers musicians and performers even as the industry hemmed in their potential popularity with labels like woman hillbilly singing cowgirl and honky tonk angel Stephanie Vander Wel looks at the careers of artists like Patsy Montana Rose Maddox and Kitty Wells against the backdrop of country music s golden age Analyzing recordings and appearances on radio film and television she connects performances to real and imagined places and examines how the music sparked new ways for women listeners to imagine the open range the honky tonk and the home The music also captured the tensions felt by women facing geographic disruption and economic uncertainty While classic songs and heartfelt performances might ease anxieties the subject matter underlined women s ambivalent relationships to industrialism middle class security and established notions of femininity

Popular Music Theory and Analysis Thomas Robinson, 2017-04-21 Popular Music Theory and Analysis A Research and Information Guide uncovers the wealth of scholarly works dealing with the theory and analysis of popular music This annotated bibliography is an exhaustive catalog of music theoretical and musicological works that is searchable by subject genre and song title It will support emerging scholarship and inquiry for future research on popular music **Nashville Cats** Travis D. Stimeling, 2020-04-01 The Nashville Cats bounced from studio to studio along the city s Music Row delivering instrumental backing tracks for countless recordings throughout the mid 20th century Music industry titans like Chet Atkins Anita Kerr and Charlie McCoy were among this group of extraordinarily versatile session musicians who defined the era of the Nashville Sound and helped establish the city of Nashville as the renowned hub of the record industry it is today Nashville Cats Record Production in Music City is the first account of these talented musicians and the behind the scenes role they played to shape the sounds of country music Many of the genre s most celebrated artists Patsy Cline Jim Reeves Floyd Cramer and others immortalized in the Country Music Hall of Fame and musicians from outside the genre s ranks like Bob Dylan and Leonard Cohen heard the call of the Nashville Sound and followed it to the city s studios recording song after

song that resonated with the brilliance of the Cats Author Travis D Stimeling investigates how the Nashville system came to be how musicians worked within it and how the desires of an ever growing and diversifying audience affected the practices of record production Drawing on a rich array of recently uncovered primary sources and original oral histories interviews with key players and close exploration of hit songs Nashville Cats brings us back into the studios of this famous era right alongside the remarkable musicians who made it happen

### **The Bloomsbury Handbook of Popular Music Video**

**Analysis** Lori A. Burns, Stan Hawkins, 2019-10-17 Music videos promote popular artists in cultural forms that circulate widely across social media networks With the advent of YouTube in 2005 and the proliferation of handheld technologies and social networking sites the music video has become available to millions worldwide and continues to serve as a fertile platform for the debate of issues and themes in popular culture This volume of essays serves as a foundational handbook for the study and interpretation of the popular music video with the specific aim of examining the industry contexts cultural concepts and aesthetic materials that videos rely upon in order to be both intelligible and meaningful Easily accessible to viewers in everyday life music videos offer profound cultural interventions and negotiations while traversing a range of media forms From a variety of unique perspectives the contributors to this volume undertake discussions that open up new avenues for exploring the creative changes and developments in music video production With chapters that address music video authorship distribution cultural representations mediations aesthetics and discourses this study signals a major initiative to provide a deeper understanding of the intersecting and interdisciplinary approaches that are invoked in the analysis of this popular and influential musical form

*Top 40 Democracy* Eric Weisbard, 2014-11-27 If you drive into any American city with the car stereo blasting you'll undoubtedly find radio stations representing R B hip hop country Top 40 adult contemporary rock and Latin each playing hit after hit within that musical format American music has created an array of rival mainstreams complete with charts in multiple categories Love it or hate it the world that radio made has steered popular music and provided the soundtrack of American life for more than half a century In *Top 40 Democracy* Eric Weisbard studies the evolution of this multicentered pop landscape along the way telling the stories of the Isley Brothers Dolly Parton A M Records and Elton John among others He sheds new light on the upheavals in the music industry over the past fifteen years and their implications for the audiences the industry has shaped Weisbard focuses in particular on formats constructed mainstreams designed to appeal to distinct populations showing how taste became intertwined with class race gender and region While many historians and music critics have criticized the segmentation of pop radio Weisbard finds that the creation of multiple formats allowed different subgroups to attain a kind of separate majority status for example even in its most mainstream form the R B of the Isley Brothers helped to create a sphere where black identity was nourished Music formats became the one reliable place where different groups of Americans could listen to modern life unfold from their distinct perspectives The centers of pop it turns out were as complicated diverse and surprising as the cultural margins Weisbard's

stimulating book is a tour de force shaking up our ideas about the mainstream music industry in order to tease out the cultural importance of all performers and songs

*Music in Television* James Deaville, 2011-03 Music in Television is a collection of essays examining television's production of meaning through music in terms of historical contexts institutional frameworks broadcast practices technologies and aesthetics It presents the reader with overviews of major genres and issues as well as specific case studies of important television programs and events With contributions from a wide range of scholars the essays range from historical analytical surveys of TV sound and genre designations to studies of the music in individual programs including South Park and Dr Who

**Louisiana Hayride** Tracey E. W. Laird, 2005 On a Saturday night in 1948 Hank Williams stepped onto the stage of the Louisiana Hayride and sang Lovesick Blues Up to that point Williams's yodeling style had been pigeon holed as hillbilly music cutting him off from the mainstream of popular music Taking a chance on this untried artist the Hayride a radio barn dance or country music variety show like the Grand Ole Opry not only launched Williams's career but went on to launch the careers of well known performers such as Jim Reeves Webb Pierce Kitty Wells Johnny Cash and Slim Whitman Broadcast from Shreveport Louisiana the local station KWKH's 50 000 watt signal reached listeners in over 28 states and lured them to packed performances of the Hayride's road show By tracing the dynamic history of the Hayride and its sponsoring station ethnomusicologist Tracey Laird reveals the critical role that this part of northwestern Louisiana played in the development of both country music and rock and roll Delving into the past of this Red River city she probes the vibrant historical cultural and social backdrop for its dynamic musical scene Sitting between the Old South and the West this one time frontier town provided an ideal setting for the cross fertilization of musical styles The scene was shaped by the region's easy mobility the presence of a legal red light district from 1903-17 and musical interchanges between blacks and whites who lived in close proximity and in nearly equal numbers The region nurtured such varied talents as Huddie Ledbetter the king of the twelve string guitar and Jimmie Davis the two term singing governor of Louisiana who penned You Are My Sunshine Against the backdrop of the colorful history of Shreveport the unique contribution of this radio barn dance is revealed Radio shaped musical tastes and the Hayride's frontier spirit producers took risks with artists whose reputations may have been shaky or whose styles did not neatly fit musical categories both Hank Williams and Elvis Presley were rejected by the Opry before they came to Shreveport The Hayride also served as a training ground for a generation of studio sidemen and producers who steered popular music for decades after the Hayride's final broadcast While only a few years separated the Hayride appearances of Hank Williams and Elvis Presley who made his national radio debut on the show in 1954 those years encompassed seismic shifts in the tastes perceptions and self consciousness of American youth Though the Hayride is often overshadowed by the Grand Ole Opry in country music scholarship Laird balances the record and reveals how this remarkable show both documented and contributed to a powerful transformation in American popular music

**Proud to Be an Okie** Peter La Chapelle, 2007-04-03 Proud to Be an Okie

brings to life the influential country music scene that flourished in and around Los Angeles from the Dust Bowl migration of the 1930s to the early 1970s The first work to fully illuminate the political and cultural aspects of this intriguing story the book takes us from Woody Guthrie s radical hillbilly show on Depression era radio to Merle Haggard s Okie from Muskogee in the late 1960s It explores how these migrant musicians and their audiences came to gain a sense of identity through music and mass media to embrace the New Deal and to celebrate African American and Mexican American musical influences before turning toward a more conservative outlook What emerges is a clear picture of how important Southern California was to country music and how country music helped shape the politics and culture of Southern California and of the nation

Retheorizing Race and Whiteness in the 21st Century Charles A. Gallagher, France Winddance Twine, 2014-01-02

Retheorizing Race and Whiteness in the 21st Century examines the role whiteness and white identities play in framing and reworking racial categories hierarchies and boundaries within the context of nation class gender and immigration It takes as its theoretical starting point the understanding that whiteness is not and nor has it ever been a static uniform category of social identification The scholarship in this book uses new empirical studies to show whiteness as a multiplicity of identities that are historically grounded class specific politically manipulated and gendered social relations that inhabit local custom and national sentiment Contributors to this book examine a wide range of issues yet all chapters are linked by one common denominator they examine how power and oppression are articulated redefined and asserted through various political discourses and cultural practices that privilege whiteness even when the prerogatives of the dominant group are contested Retheorizing Race and Whiteness in the 21st Century is an important new contribution to the study of whiteness for academics researchers and advanced students of Ethnic Studies Sociology Political Science and Ethnography This book was originally published as a special issue of Ethnic and Racial Studies      **Hidden in the Mix** Diane Pecknold, 2013-07-10

Country music s debt to African American music has long been recognized Black musicians have helped to shape the styles of many of the most important performers in the country canon The partnership between Lesley Riddle and A P Carter produced much of the Carter Family s repertoire the street musician Tee Tot Payne taught a young Hank Williams Sr the guitar playing of Arnold Schultz influenced western Kentuckians including Bill Monroe and Ike Everly Yet attention to how these and other African Americans enriched the music played by whites has obscured the achievements of black country music performers and the enjoyment of black listeners The contributors to Hidden in the Mix examine how country music became white how that fictive racialization has been maintained and how African American artists and fans have used country music to elaborate their own identities They investigate topics as diverse as the role of race in shaping old time record catalogues the transracial West of the hick hopper Cowboy Troy and the place of U S country music in postcolonial debates about race and resistance Revealing how music mediates both the ideology and the lived experience of race Hidden in the Mix challenges the status of country music as the white man s blues Contributors Michael Awkward Erika Brady

Barbara Ching Adam Gussow Patrick Huber Charles Hughes Jeffrey A Keith Kip Lornell Diane Pecknold David Sanjek Tony Thomas Jerry Wever     **Literary Cash** Bob Batchelor, 2009-06-22 The legendary lyrics of Johnny Cash are the inspiration for this collection of extraordinarily creative works that provides a new spin on this musical legend For nearly five decades Cash captivated audiences with his unique voice and candid portrayal of the gritty life of a working man and his songs continue to strike a chord with listeners today But it is the stories behind the music that remain with audiences and provide the inspiration for the work in this thoughtful compilation of fiction and non fiction from contributors such as Lauren Baratz Logsted Don Cusic Gretchen Moran Laskas Amanda Nowlin and Russell Rowland     **The New Encyclopedia of Southern Culture** Larry J. Griffin, Peggy G. Hargis, Charles Reagan Wilson, 2012-07-01 This volume of The New Encyclopedia of Southern Culture offers a timely authoritative and interdisciplinary exploration of issues related to social class in the South from the colonial era to the present With introductory essays by J Wayne Flynt and by editors Larry J Griffin and Peggy G Hargis the volume is a comprehensive stand alone reference to this complex subject which underpins the history of the region and shapes its future In 58 thematic essays and 103 topical entries the contributors explore the effects of class on all aspects of life in the South its role in Indian removal the Civil War the New Deal and the civil rights movement for example and how it has been manifested in religion sports country and gospel music and matters of gender Artisans and the working class indentured workers and steelworkers the Freedmen s Bureau and the Knights of Labor are all examined This volume provides a full investigation of social class in the region and situates class concerns at the center of our understanding of Southern culture     [The Routledge Research Companion to Popular Music and Gender](#) Stan Hawkins, 2017-03-16 Why is gender inseparable from pop songs What can gender representations in musical performances mean Why are there strong links between gender sexuality and popular music The sound of the voice the mix the arrangement the lyrics and images all link our impressions of gender to music Numerous scholars writing about gender in popular music to date are concerned with the music industry s impact on fans and how tastes and preferences become associated with gender This is the first collection of its kind to develop and present new theories and methods in the analysis of popular music and gender The contributors are drawn from a range of disciplines including musicology sociology anthropology gender studies philosophy and media studies providing new reference points for studies in this interdisciplinary field Stan Hawkins s introduction sets out to situate a variety of debates that prompts ways of thinking and working where the focus falls primarily on gender roles Amongst the innovative approaches taken up in this collection are queer performativity gender theory gay and lesbian agency the female pop celebrity masculinities transculturalism queering transgenderism and androgyny This Research Companion is required reading for scholars and teachers of popular music whatever their disciplinary background

**Johnny Cash and the Paradox of American Identity** Leigh H. Edwards, 2009-02-25 Throughout his career Johnny Cash has been depicted and has depicted himself as a walking contradiction social protestor and establishment patriot

drugged wildman and devout Christian crusader rebel outlaw hillbilly thug and elder statesman Leigh H Edwards explores the allure of this paradoxical image and its cultural significance She argues that Cash embodies irresolvable contradictions of American identity that reflect foundational issues in the American experience such as the tensions between freedom and patriotism individual rights and nationalism the sacred and the profane She illustrates how this model of ambivalence is a vital paradigm for American popular music and for American identity in general Making use of sources such as Cash s autobiographies lyrics music liner notes and interviews Edwards pays equal attention to depictions of Cash by others such as Vivian Cash s publication of his letters to her documentaries and music journalism about him Walk the Line and fan club materials found in the archives at the Country Music Foundation in Nashville to create a full portrait of Cash and his significance as a cultural icon

**Country Music Annual 2002** Charles K. Wolfe, James E. Akenson, Belligerent and evasive Josef von Sternberg chose to ignore his illegitimate birth in Austria deprived New York childhood abusive father and lack of education The director who strutted onto the set in a turban riding breeches or a silk robe embraced his new persona as a world traveller collected modern art drove a Rolls Royce and earned three times as much as the president Von Sternberg traces the choices that carried the unique director from poverty in Vienna to power in Hollywood including his eventual ostracism in Japan Historian John Baxter reveals an artist few people knew the aesthete who transformed Marlene Dietrich into an international star whose ambivalent sexuality and contradictory allure on screen reflected an off screen romance with the director In his classic films The Blue Angel 1930 Morocco 1930 and Blonde Venus 1932 von Sternberg showcased his trademark visual style and revolutionary representations of sexuality Drawing on firsthand conversations with von Sternberg and his son Von Sternberg breaks past the classic Hollywood caricature to demystify and humanize this legendary director

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 **Always Been a Rambler** Josh Beckworth, 2018-04-03 G B Grayson and Henry Whitter were two of the most influential artists in the early days of country music Songs they popularized Tom Dooley Little Maggie Handsome Molly and Nine Pound Hammer are still staples of traditional music Although the duo sold tens of thousands of records during the 1920s the details of their lives remain largely unknown Featuring never before published photographs and interviews with friends and relatives this book chronicles for the first time the romantic intrigues and tragic deaths that marked their lives and explores the Southern Appalachian culture that shaped their music

*Pilgrimage to Dollywood* Helen Morales, 2014-06-06 A star par excellence Dolly Parton is one of country music's most likable personalities Even a hard rocking punk or orchestral aesthete can't help cracking a smile or singing along with songs like Jolene and 9 to 5 More than a mere singer or actress Parton is a true cultural phenomenon immediately recognizable and beloved for her talent tinkling laugh and steel magnolia spirit She is also the only female star to have her own themed amusement park Dollywood in Pigeon Forge Tennessee Every year thousands of fans flock to Dollywood to celebrate the icon and Helen Morales is one of those fans In *Pilgrimage to Dollywood* Morales sets out to discover Parton's Tennessee Her travels begin at the top celebrity pilgrimage site of Elvis Presley's Graceland then take her to Loretta Lynn's ranch in Hurricane Mills the Country Music Hall of Fame and the Grand Ole Opry in Nashville to Sevierville Gatlinburg and the Great Smoky Mountains National Park and finally to Pigeon Forge home of the Dolly Homecoming Parade featuring the star herself as grand marshal Morales's adventure allows her to compare the imaginary Tennessee of Parton's lyrics with the real Tennessee where the singer grew up looking at essential connections between country music the land and a way of life It's also a personal pilgrimage for Morales Accompanied by her partner Tony and their nine year old daughter Athena who respectively prefer Mozart and Miley Cyrus Morales a recent transplant from England seeks to understand America and American values through the celebrity sites and attractions of Tennessee This celebration of Dolly and Americana is for anyone with an old country soul who relies on music to help understand the world and it is guaranteed to make a Dolly Parton fan of anyone who has not yet fallen for her music or charisma

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