

JEFFREY J. LANGE

SMILE



WHEN YOU CALL ME A  
HILLBILLY

COUNTRY MUSIC'S  
STRUGGLE FOR RESPECTABILITY,  
1939-1954



# Smile When You Call Me A Hillbilly Country Music

**Puja Mehta**



## **Smile When You Call Me A Hillbilly Country Music:**

*Smile when You Call Me a Hillbilly* Jeffrey J. Lange, 2004 Today country music enjoys a national fan base that transcends both economic and social boundaries Sixty years ago however it was primarily the music of rural working class whites living in the South and was perceived by many Americans as hillbilly music In *Smile When You Call Me a Hillbilly* Jeffrey J Lange examines the 1940s and early 1950s as the most crucial period in country music s transformation from a rural southern folk art form to a national phenomenon In his meticulous analysis of changing performance styles and alterations in the lifestyles of listeners Lange illuminates the acculturation of country music and its audience into the American mainstream Dividing country music into six subgenres progressive country western swing postwar traditional honky tonk country pop and country blues Lange discusses the music s expanding appeal As he analyzes the recordings and comments of each of the subgenre s most significant artists including Roy Acuff Bob Wills Bill Monroe Hank Williams and Red Foley he traces the many paths the musical form took on its road to respectability Lange shows how along the way the music and its audience became more sophisticated how the subgenres blended with one another and with American popular music and how Nashville emerged as the country music hub By 1954 the transformation from hillbilly music to country music was complete precipitated by the modernizing forces of World War II and realized by the efforts of promoters producers and performers **Hidden**

**Harmonies** Paula J. Bishop, Kendra Preston Leonard, 2023-05-18 Contributions by Christina Baade Candace Bailey Paula J Bishop Maribeth Clark Brittany Greening Tammy Kernodle Kendra Preston Leonard April L Prince Travis D Stimeling and Kristen M Turner For every star there are hundreds of less recognized women who contribute to musical communities influencing their aesthetics and expanding opportunities available to women *Hidden Harmonies Women and Music in Popular Entertainment* focuses not on those whose names are best known nor most celebrated but on the women who had power in collective or subversive ways hidden from standard histories Contributors to *Hidden Harmonies* reexamine primary sources using feminist and queer methodologies as well as critical race theory in order to overcome previous biased readings The scholarship that results from such reexaminations explores topics from songwriters to the music of the civil rights movement and from whistling schools to musical influencers These wide ranging essays create a diverse and novel view of women s contribution to music and its production With intelligence and care *Hidden Harmonies* uncovers the fascinating figures behind decades of popular music **Old Roots, New Routes** Pamela Fox, Barbara Ching, 2025-10-01 *Old Roots New Routes*

takes an in depth look at the many influences meanings and identities of this contemporary music form Because the definition of the term alt country changes continually even the genre s own mouthpiece the Web site [nodepression.com](http://nodepression.com) declared its terrain to be alternative country whatever that is Despite alt country s murky parameters its origins indeed its patron saints are generally acknowledged to range from the Carter Family and Hank Williams as interpreters of traditional American country to the country rock fusions of Gram Parsons and Steve Earle Just as other musical genres before it have

distanced themselves from the popular and commercial center from the start alt country has positioned itself as a different kind of music than the slick country sounds emanating from Nashville hit machines such as Garth Brooks and Shania Twain And yet alt country s embrace of authenticity and disdain for commercialism while simultaneously injecting into a traditional working class music form an often cosmopolitan flavor and Generation X values has resulted in a fascinating hybrid full of contradictions In *Old Roots New Routes* Pamela Fox and Barbara Ching bring together a range of scholars to investigate as never before this significant contemporary music form providing in addition new ways to approach the worlds of country and alternative music more generally Individual essays explore the work of a variety of artists including Neko Case Jay Farrar Justin Trevi o and alt country hero Gram Parsons along with promotional rhetoric album art advertising and fan Web sites to offer readers a comprehensive understanding of how alt country functions as a distinct musical form Pamela Fox is Associate Professor of English and currently the Director of the Women s and Gender Studies Program at Georgetown University She is the author of *Class Fictions Shame and Resistance in the British Working Class Novel 1890 1945* Barbara Ching is Associate Professor at the University of Memphis Her previous books include *Wrong s What I Do Best Hard Country Music and Contemporary Culture and Knowing Your Place Rural Identity and Cultural Hierarchy* coedited with Gerald Creed

*Trucking Country* Shane Hamilton, 2008-09-15 *Trucking Country* is a social history of long haul trucking that explores the contentious politics of free market capitalism in post World War II America Shane Hamilton paints an eye opening portrait of the rural highways of the American heartland and in doing so explains why working class populist voters are drawn to conservative politicians who seemingly don t represent their financial interests Hamilton challenges the popular notion of red state conservatism as a devil s bargain between culturally conservative rural workers and economically conservative demagogues in the Republican Party The roots of rural conservatism Hamilton demonstrates took hold long before the culture wars and free market fanaticism of the 1990s As Hamilton shows truckers helped build an economic order that brought low priced consumer goods to a greater number of Americans They piloted the big rigs that linked America s factory farms and agribusiness food processors to suburban supermarkets across the country *Trucking Country* is the gripping account of truckers whose support of post New Deal free enterprise was so virulent that it sparked violent highway blockades in the 1970s It s the story of bandit drivers who inspired country songwriters and Hollywood filmmakers to celebrate the last American cowboy and of ordinary blue collar workers who helped make possible the deregulatory policies of Jimmy Carter and Ronald Reagan and set the stage for Wal Mart to become America s most powerful corporation in today s low price low wage economy Some images inside the book are unavailable due to digital copyright restrictions [Linthead Stomp](#) Patrick Huber, 2008-10-20 Contrary to popular belief the roots of American country music do not lie solely on southern farms or in mountain hollows Rather much of this music recorded before World War II emerged from the bustling cities and towns of the Piedmont South No group contributed more to the commercialization of early country music than southern factory workers In

Linthead Stomp Patrick Huber explores the origins and development of this music in the Piedmont's mill villages Huber offers vivid portraits of a colorful cast of Piedmont millhand musicians including Fiddlin' John Carson Charlie Poole Dave McCarn and the Dixon Brothers and considers the impact that urban living industrial work and mass culture had on their lives and music Drawing on a broad range of sources including rare 78 rpm recordings and unpublished interviews Huber reveals how the country music recorded between 1922 and 1942 was just as modern as the jazz music of the same era Linthead Stomp celebrates the Piedmont millhand fiddlers guitarists and banjo pickers who combined the collective memories of the rural countryside with the upheavals of urban industrial life to create a distinctive American music that spoke to the changing realities of the twentieth century South [The Gaithers and Southern Gospel](#) Ryan P.

Harper, 2017-04-26 In [The Gaithers and Southern Gospel](#) Ryan P. Harper examines songwriters Bill and Gloria Gaither's Homecoming video and concert series a gospel music franchise that since its beginning in 1991 has outperformed all Christian and much secular popular music on the American music market The Homecomings represent southern gospel Typically that means a musical style popular among white evangelical Christians in the American South and Midwest and it sometimes overlaps in style theme and audience with country music The Homecomings nostalgic orientation their celebration of traditional kinds of American Christian life harmonize well with southern gospel music past and present But amidst the backward gaze the Homecomings also portend and manifest change The Gaithers deliberate racial integration of their stages their careful articulation of a relatively inclusive evangelical theology and their experiments with an array of musical forms demonstrate that the Homecoming is neither simplistically nostalgic nor solely southern Harper reveals how the Gaithers negotiate a tension between traditional and changing community norms as they seek simultaneously to maintain and expand their audience as well as to initiate and respond to shifts within their fan base Pulling from his field work at Homecoming concerts behind the scenes with the Gaithers and with numerous Homecoming fans Harper reveals the Homecoming world to be a dynamic complicated constellation in the formation of American religious identity [Record](#)

[Cultures](#) Kyle Barnett, 2021-07-26 Tracing the cultural technological and economic shifts that shaped the transformation of the recording industry **A Few Honest Words** Jason Howard, 2012-10-26 This book's combination of interviews and

history makes for an entertaining study of the heart of American roots music Library Journal In industry circles musicians from Kentucky are known to possess an enviable pedigree a lineage as prized as the bloodline of any bluegrass raised Thoroughbred With native sons and daughters like Naomi and Wynonna Judd Loretta Lynn the Everly Brothers Joan Osborne and Merle Travis it's no wonder that the state is most often associated with folk country and bluegrass music But Kentucky's contribution to American music is much broader It's the rich and resonant cello of Ben Sollee the velvet crooning of jazz great Helen Humes and the famed vibraphone of Lionel Hampton It's exemplified by hip hop artists like the Nappy Roots and indie folk rockers like the Watson Twins It goes beyond the hallowed mandolin of Bill Monroe and banjo of the Osborne

Brothers to encompass the genres of blues jazz rock gospel and hip hop A Few Honest Words explores how Kentucky's landscape culture and traditions have influenced notable contemporary musicians Featuring intimate interviews with household names Naomi Judd Joan Osborne and Dwight Yoakam emerging artists and local musicians Jason Howard's rich and detailed profiles reveal the importance of the state and the Appalachian region to the creation and performance of music in America Skillfully documents a new era of Kentucky roots music His book deserves a place in the history of American song The Courier Journal Eddy Arnold Michael Streissguth,2009-01-01 Fans of Arnold's mellow music will appreciate the intensely detailed record of his private life and public career Others may find the vivid picture of country music's early decades the many small town radio stations and deejays that supported the music the backroads tours the struggling record labels quite intriguing Kirkus Reviews Illustrated with fifty four photographs and featuring a comprehensive discography and sessionography this book traces Eddy Arnold's origins from a cotton farm in western Tennessee to his legendary status in the world of country music Michael Streissguth covers Arnold's success as a top selling artist in the 1940s and 1950s and his temporary wane as listeners gravitated toward the rock roll sound embodied by newcomer Elvis Presley Arnold 1918 2008 kept recording however and working on his craft By the mid 60s he reemerged as a pop crooner with his hit song Make the World Go Away His blend of country sentiments and pop stylings created the template for Nashville's modern country music sound Throughout his career he was a major concert attraction and a radio and television star Few other figures can claim to have had as great an influence on contemporary country and popular arranging A Companion to American Agricultural History R. Douglas Hurt,2022-06-08 Provides a solid foundation for understanding American agricultural history and offers new directions for research A Companion to American Agricultural History addresses the key aspects of America's complex agricultural past from 8 000 BCE to the first decades of the twenty first century Bringing together more than thirty original essays by both established and emerging scholars this innovative volume presents a succinct and accessible overview of American agricultural history while delivering a state of the art assessment of modern scholarship on a diversity of subjects themes and issues The essays provide readers with starting points for their exploration of American agricultural history whether in general or in regards to a specific topic and highlights the many ways the agricultural history of America is of integral importance to the wider American experience Individual essays trace the origin and development of agricultural politics and policies examine changes in science technology and government regulations offer analytical suggestions for new research areas discuss matters of ethnicity and gender in American agriculture and more This Companion Introduces readers to a uniquely wide range of topics within the study of American agricultural history Provides a narrative summary and a critical examination of field defining works Introduces specific topics within American agricultural history such as agrarian reform agribusiness and agricultural power and production Discusses the impacts of American agriculture on different groups including Native Americans African Americans and European Asian and Latinx immigrants Views the agricultural

history of America through new interdisciplinary lenses of race class and the environment Explores depictions of American agriculture in film popular music literature and art A Companion to American Agricultural History is an essential resource for introductory students and general readers seeking a concise overview of the subject and for graduate students and scholars wanting to learn about a particular aspect of American agricultural history **Music of the World War II Era** William H. Young, Nancy K. Young, 2007-12-30 In the World War II era big bands and swing music reached the heights of popularity with soldiers as well as friends and loved ones back home Many entertainers such as Glenn Miller also served in the military or supported the war effort with bond drives and entertaining the troops at home and abroad In addition to big band and swing music musicals jazz blues gospel and country music were also popular Chapters on each along with an analysis of the evolution of record companies records radios and television are included here for students historians and fans of the era Includes a timeline of the music of the era an appendix of the Broadway and Hollywood Musicals 1939 1945 and an appendix of Songs Composers and lyricists 1939 1945 An extensive discography and bibliography along with approximately 35 black and white photos complete the volume **Nashville Cats** Travis D. Stimeling, 2020 The Nashville Cats were a group of session musicians who bounced from studio to studio along Nashville's Music Row providing the instrumental backing tracks for countless recordings in the mid 20th century Including music industry titans like Chet Atkins Anita Kerr and Charlie McCoy these versatile Cats not only established the city as a well known hub for recording popular music but also defined the era of country music known as the Nashville Sound Drawing upon a rich array of previously unexplored primary sources and original oral histories Nashville Cats Record Production in Music City 1945 1975 is the first account of the role that these musicians along with recording engineers and record producers played in shaping the sounds of country music during one of its most definitive periods This era produced some of the genre's most celebrated recording artists including Country Music Hall of Fame inductees Patsy Cline Jim Reeves and Floyd Cramer The Nashville Sound attracted musicians like Bob Dylan and Leonard Cohen to the city's studios and marked the establishment of a recording industry that has come to define the city of Nashville in the national and international consciousness Author Travis D Stimeling explores how the Nashville system came to be how musicians functioned within it and how the desires of an ever growing and diversifying audience affected record production practices Through interviews with key players of the period and close analysis of hit songs Nashville Cats provides an exciting look into this prolific era of music history **Dreaming of Dixie** Karen L. Cox, 2011 From the late nineteenth century through World War II popular culture portrayed the American South as a region ensconced in its antebellum past draped in moonlight and magnolias and represented by such southern icons as the mammy the belle the chival **Kris Kristofferson** Mary G. Hurd, 2015-06-04 Singer songwriter Kris Kristofferson has maintained a career in music and film for more than forty years He was the oldest son in a military family that planned for him to continue the tradition of military service but he resigned his commission to pursue a career in songwriting In Nashville where he spent five years

working menial jobs and learning to write songs he combined his loneliness and alienation with countercultural directness to produce raw emotional songs and generated eight studio albums through the 1970s that regularly joined the top 100 on U S country charts four of which broke into the top ten A fallow period followed in the 1980s and 1990s but when Kristofferson re emerged in the mid 2000s at age 70 with new studio albums he again broke through both country and indie charts In *Kris Kristofferson Country Highwayman* Mary G Hurd surveys the life and works of this highly respected American songwriter For many Kristofferson s songs remain the gold standard of modern songwriters and Kris Kristofferson follows the commitment to freedom of expression that has characterized his songwriting and struggles with the music industry The author also explores his film career work with the Highwaymen liberal activism decision to write and record two albums of material protesting the U S government s intrusion in Central America and reflowering as a musical artist with the release of *This Old Road* in 2006 and other studio albums *Kris Kristofferson Country Highwayman* should appeal not only to dedicated fans of Kristofferson s work as an artist but also to anyone interested in country music and its influence on modern Americana and the roots of music traditions

**How The Beatles Destroyed Rock 'n' Roll** Elijah Wald,2011-10 *How the Beatles Destroyed Rock n Roll* is an alternative history of American music that instead of recycling the familiar cliches of jazz and rock looks at what people were playing hearing and dancing to over the course of the 20th century using a wealth of original research curious quotations and an irreverent fascination with the oft despised commercial mainstream

**The Bastard Instrument** Brian F. Wright,2024-07-03 *The Bastard Instrument* chronicles the history of the electric bass and the musicians who played it from the instrument s invention through its widespread acceptance at the end of the 1960s Although their contributions have often gone unsung electric bassists helped shape the sound of a wide range of genres including jazz rhythm blues rock country soul funk and more Their innovations are preserved in performances from artists as diverse as Lionel Hampton Liberace Elvis Presley Patsy Cline the Supremes the Beatles James Brown Bob Dylan Aretha Franklin Jefferson Airplane and Sly and the Family Stone all of whom are discussed in this volume At long last *The Bastard Instrument* gives these early electric bassists credit for the significance of their accomplishments and demonstrates how they fundamentally altered the trajectory of popular music

**I Don't Sound Like Nobody** Albin Zak,2012-10-04 A definitive study of the most important decade in post World War II popular music history

*Lonesome Cowgirls and Honky-tonk Angels* Kristine M. McCusker,2008 A collective biography of the women who shaped early country and western music

**Cajun Breakdown** Ryan Andre Brasseaux,2009-06-04 In 1946 Harry Choates a Cajun fiddle virtuoso changed the course of American musical history when his recording of the so called Cajun national anthem *Jole Blon* reached number four on the national Billboard charts Cajun music became part of the American consciousness for the first time thanks to the unprecedented success of this issue as the French tune crossed cultural ethnic racial and socio economic boundaries Country music stars Moon Mullican Roy Acuff Bob Wills and Hank Snow rushed into the studio to record their own interpretations of



the waltz followed years later by Waylon Jennings and Bruce Springsteen The cross cultural musical legacy of this plaintive waltz also paved the way for Hank Williams Sr s Cajun influenced hit Jamabalaya Choates Jole Blon represents the culmination of a centuries old dialogue between the Cajun community and the rest of America Joining into this dialogue is the most thoroughly researched and broadly conceived history of Cajun music yet published Cajun Breakdown Furthermore the book examines the social and cultural roots of Cajun music s development through 1950 by raising broad questions about the ethnic experience in America and nature of indigenous American music Since its inception the Cajun community constantly refashioned influences from the American musical landscape despite the pressures of marginalization denigration and poverty European and North American French songs minstrel tunes blues jazz hillbilly Tin Pan Alley melodies and western swing all became part of the Cajun musical equation The idiom s synthetic nature suggests an extensive and intensive dialogue with popular culture extinguishing the myth that Cajuns were an isolated folk group astray in the American South Ryan Andr Brasseaux s work constitutes a bold and innovative exploration of a forgotten chapter in America s musical odyssey

The History of Texas Music Gary Hartman, 2008-03-08 The richly diverse ethnic heritage of the Lone Star State has brought to the Southwest a remarkable array of rhythms instruments and musical styles that have blended here in unique ways and in turn have helped shape the music of the nation and the world Historian Gary Hartman writes knowingly and lovingly of the Lone Star State s musical traditions In the first thorough survey of the vast and complex cultural mosaic that has produced what we know today as Texas music he paints a broad panoramic view offers analysis of the origins of and influences on specific genres profiles key musicians and provides guidance to additional sources for further information A musician himself Hartman draws on both academic and non academic sources to give a more complete understanding of the state s remarkable musical history and ethnic community studies with his first hand knowledge of how important music is as a cultural medium through which human beings communicate information ideas emotions values and beliefs and bond together as friends families and communities The History of Texas Music incorporates a selection of well chosen photographs of both prominent and less well known artists and describes not only the ethnic origins of much of Texas music but also the cross pollination among various genres Today the music of Texas which includes Native American music gospel blues ragtime swing jazz rhythm and blues conjunto Tejano Cajun zydeco western swing honky tonk polkas schottsches rock roll rap hip hop and more reflects the unique cultural dynamics of the Southwest

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