

# Country Music Radio

Karl Anderson

**Country** Country Music Foundation,1994 A critical and popular history of country music and musicians.

**Country Music USA** Bill C. Malone,Tracey Laird,2018-06-04 “Fifty years after its first publication, Country Music USA still stands as the most authoritative history of this uniquely American art form. Here are the stories of the people who made country music into such an integral part of our nation’s culture. We feel lucky to have had Bill Malone as an indispensable guide in making our PBS documentary; you should, too.” —Ken Burns and Dayton Duncan, Country Music: An American Family Story From reviews of previous editions: “Considered the definitive history of American country music.” —Los Angeles Times “If anyone knows more about the subject than [Malone] does, God help them.” —Larry McMurtry, from In a Narrow Grave “With Country Music USA, Bill Malone wrote the Bible for country music history and scholarship. This groundbreaking work, now updated, is the definitive chronicle of the sweeping drama of the country music experience.” —Chet Flippo, former editorial director, CMT: Country Music Television and CMT.com “Country Music USA is the definitive history of country music and of the artists who shaped its fascinating worlds.” —William Ferris, University of North Carolina at Chapel Hill, former chairman of the National Endowment for the Humanities and coeditor of the Encyclopedia of Southern Culture Since its first publication in 1968, Bill C. Malone’s Country Music USA has won universal acclaim as the definitive history of American country music. Starting with the music’s folk roots in the rural South, it traces country music from the early days of radio into the twenty-first century. In this fiftieth-anniversary edition, Malone, the featured historian in Ken Burns’s 2019 documentary on country music, has revised every chapter to offer new information and fresh insights. Coauthor Tracey Laird tracks developments in country music in the new millennium, exploring the relationship between the current music scene and the traditions from which it emerged.

**Pickin' on Peachtree** Wayne W. Daniel,2001 But for a few twists of fate, Atlanta could have grown to be the recording center that Nashville is today. Pickin' on Peachtree traces Atlanta's emergence in the 1920s as a major force in country recording and radio broadcasting and its forty years as a hub of country music. From the Old Time Fiddlers' Conventions and barn dances through the rise of station WSB and other key radio outlets, Wayne W. Daniel thoroughly documents the consolidation of country music as big business in Atlanta. He also profiles a vast array of performers, radio personalities, and recording moguls who transformed the Peachtree city into the nerve center of early country music.

The Encyclopedia of Country Music ,2012-02-01 Immediately upon publication in 1998, the Encyclopedia of Country Music became a much-loved reference source, prized for the wealth of information it contained on that most American of musical genres. Countless fans have used it as the source for answers to questions about everything from country's first commercially successful recording, to the genre's pioneering music videos, to what conjunto music is. This thoroughly revised new edition includes more than 1,200 A-Z entries covering nine decades of history and artistry, from the Carter Family recordings of the 1920s to the reign of Taylor Swift in the first decade of the twenty-first century. Compiled by a team of experts at the Country Music Hall of Fame and Museum, the encyclopedia has been brought completely up-to-date, with new entries on the artists who have profoundly influenced country music in recent years, such as the Dixie Chicks and Keith Urban. The new edition also explores the latest and most critical trends within the industry, shedding light on such topics as the digital revolution, the shifting politics of country music, and the impact of American Idol (reflected in the stardom of Carrie Underwood). Other essays cover the literature of country music, the importance of Nashville as a music center, and the colorful outfits that have long been a staple of the genre. The volume features hundreds of images, including a photo essay of album covers; a foreword by country music superstar Vince Gill (the winner of twenty Grammy Awards); and twelve fascinating appendices, ranging from lists of awards to the best-selling country albums of all time. Winner of the Best Reference Award from the Popular Culture Association Any serious country music fan will treasure this authoritative book. --The Seattle Times A long-awaited, major accomplishment, which educators, historians and students, broadcasters and music writers, artists and fans alike, will welcome and enjoy. --The Nashville Musician Should prove a valuable resource to those who work in the country music business. But it's also an entertaining read for the music's true fans. --Houston Chronicle This big, handsome volume spans the history of country music, listing not only artists and groups but also important individuals and institutions. --San Francisco Examiner Promises to be the definitive historical and biographical work on the past eight decades of country music. Well written and heavily illustratedan unparalleled work, worth its price and highly recommended. --Library Journal

**The View From Nashville** Ralph Emery,2011-01-25 Ralph Emery has always had the best seat in the house for watching country music grow from its rural American roots into a multinational billion -- dollar business. As country music's foremost radio and television host, Ralph has the inside track on a world many have written about but few actually understand. Included in The View from Nashville: The fight over Conway Twitty's estate: the real story. The night Loretta Lynn threatened to whup a British music critic all across England for calling Conway Twitty fat and fortyish. One of Colonel Tom Parker's rare interviews, including his best advice for music managers. How Brooks & Dunn kick-started the country dance craze. The story behind the Roy Orbison/Mick Jagger feud.Loretta's secret admirer: Buck Owens confesses. The day Vince Gill faced armed robbers on the golf course! Travis Tritt's Immutable Law of Honky Tonk -- or, How to Bust Up a Barroom Brawl. Ray Charles's country roots When Burt Reynolds begged Tammy Wynette to take Hillary Clinton's telephone call. Johnny Horton's message from beyond the grave. Ralph Emery has always had the best seat in the house for watching country music grow from its rural American roots into a multinational billion -- dollar business. As country music's foremost radio and television host, Ralph has the inside track on a world many have written about but few actually understand.

**The Country Music Message, Revisited** Jimmie N. Rogers,1989

**Traditional Country & Western Music** Karl Anderson,2020 Traditional Country & Western Music presents historical photographs, memorabilia, and stories about an enduring music genre that took root in America from the late 1920s through the mid-1930s. Although many of our early folk songs originated from the British Isles, Jimmie Rodgers (the Father of Country Music) and Gene Autry (America's Favorite Singing Cowboy) became the foundation of modern country and western music. Many regional styles and variations of country and western music developed during the first half of the 20th century, including hillbilly, bluegrass, honky-tonk, rockabilly, southern gospel, Cajun, and Texas swing. Local artists, live radio shows, and regional barn dance programs provided entertainment throughout the Great Depression, World War II, and into America's postwar years. During the 1950s, country and western music became homogenized with the Nashville sound and the Bakersfield sound. By the end of the 1960s, country music completed its move to Nashville, and western was dropped from the equation. This book recalls the golden age of country and western music from the late 1920s through the 1960s. Each of the featured artists and programs in this book were once household names. We celebrate these early legends, live radio and television shows, unsung heroes, and local performers from Maine to California.

**The Selling Sound** Diane Pecknold,2007-11-07 Few expressions of popular culture have been shaped as profoundly by the relationship between commercialism and authenticity as country music has. While its apparent realism, sincerity, and frank depictions of everyday life are country’s most obvious stylistic hallmarks, Diane Pecknold demonstrates that commercialism has been just as powerful a cultural narrative in its development. Listeners have long been deeply invested in the “business side” of country. When fans complained in the mid-1950s about elite control of the mass media, or when they expressed their gratitude that the Country Music Hall of Fame served as a physical symbol of the industry’s power, they engaged directly with the commercial apparatus surrounding country music, not with particular songs or stars. In The Selling Sound, Pecknold explores how country music’s commercialism, widely acknowledged but largely unexamined, has affected the way it is produced, the way it is received by fans and critics, and the way it is valued within the American cultural hierarchy. Pecknold draws on sources as diverse as radio advertising journals, fan magazines, Hollywood films, and interviews with industry insiders. Her sweeping social history encompasses the genre’s early days as an adjunct of radio advertising in the 1920s, the friction between Billboard and more genre-oriented trade papers over generating the rankings that shaped radio play lists, the establishment of the Country Music Association, and the influence of rock ‘n’ roll on the trend toward single-genre radio stations. Tracing the rise of a large and influential network of country fan clubs, Pecknold highlights the significant promotional

responsibilities assumed by club organizers until the early 1970s, when many of their tasks were taken over by professional publicists.

The History of Country Music Stuart A. Kallen,2012-05-09 Country music is the quintessential American music, with roots in the musical traditions of the earliest settlers and having grown up as an integral part of the uniquely American experience and culture. This book examines the development of country music from its beginnings in the southern Appalachian Mountains in the early 20th century to the slick sounds of modern country music superstars of the early 21st century.

*Country Music Broke My Brain* Gerry House,2024-01-09 Nashville is filled with stars and lovers and writers and dreamers. Nashville is also teeming with lunatics and grifters and dip wads and moochers. Gerry House fits easily into at least half of those categories. Someone would probably have to be brain-damaged or really damn talented to try to entertain professional entertainers over a decades-long radio show in Music City, USA. Fortunately, House is little of both. Host of the nationally syndicated, top-rated morning show, “Gerry House & The Foundation for more than 25 years, he has won virtually every broadcasting award there is including a place in the National Association of Broadcasters Hall of Fame. Gerry also spent that time deep inside the songwriting and recording world in Nashville. In *Country Music Broke My Brain*, Gerry tells his stories from the other side of the microphone. He reveals never-aired, never-before published conversations with country music's biggest names—Johnny Cash, Brad Paisley, and Reba McEntire to name a few—and leaves you with his own crazy antics that will either have you laughing or shaking your head in disbelief. With exclusive celebrity stories, humorous trivia and anecdotes, and broadcasting wisdom, this book is a treat for country music fans or for anyone who wants a good laugh.

Whn: When New York City Went Country Ed Salamon,2013-02-01 In 1973, conventional industry wisdom was that a country music station could not be successful in the New York market. WHN ignored that wisdom and announced that it was switching from a middle-of-the-road format to country, billing itself as Easy Lovin' Country. The actual changeover took place at 5:45 am on February 26th when Jack Spector, calling himself The Kosher Cowboy From Coney Island, introduced the George Jones classic *The Race Is On*. And the rest is history.

*All that Glitters* George H. Lewis,1993 This collection of essays examines modern country music in America, from its roots to today's music. Contributors look at aspects of the music as diverse as the creation of country culture in the honky tonk; the development of the Nashville music industry; and why country music singers are similar to the English romantic poets. Historians, sociologists, musicologists, folklorists, anthropologists, ethnographers, communication specialists, and journalists are all represented.

*Shreveport's KWKH* Tracey E. W. Laird,2000

50 Years Down a Country Road Ralph Emery,Patsi Bale Cox,2001-11-27 For the past half century, Ralph Emery's incredibly popular radio and television programs have allowed millions to tune into the newest hits and savor their old favorites. Now Ralph combines his unique perspective with an encyclopedic wealth of country lore as he examines the changing face of the music he loves. From Hank Williams, George Jones, Loretta Lynn, and Johnny Cash to Garth Brooks, Shania Twain, and the Dixie Chicks, he chronicles the lives and careers of the stars, many of them his close friends. He shows how country music has changed over the years, but also reveals how its eternal themes and timeless melodies have kept this quintessentially American genre alive and well for fans of all ages.

**The Country Music Reader** Travis D. Stimeling,2015-01-02 In *The Country Music Reader* Travis D. Stimeling provides an anthology of primary source readings from newspapers, magazines, and fan ephemera encompassing the history of country music from circa 1900 to the present. Presenting conversations that have shaped historical understandings of country music, it brings the voices of country artists and songwriters, music industry insiders, critics, and fans together in a vibrant conversation about a widely loved yet seldom studied genre of American popular music. Situating each source chronologically within its specific musical or cultural context, Stimeling traces the history of country music from the fiddle contests and ballad collections of the late nineteenth and early twentieth centuries through the most recent developments in contemporary country music. Drawing from a vast array of sources including popular magazines, fan newsletters, trade publications, and artist biographies, *The Country Music Reader* offers firsthand insight into the changing role of country music within both the music industry and American musical culture, and presents a rich resource for university students, popular music scholars, and country music fans alike.

Who's who in New Country Music ,1989

Real Country Aaron A. Fox,2004-10-06 DIVAn ethnographic study of country music, and the bars, life, and everyday speech of its rural fans./div

*Country Music Records* Tony Russell,Bob Pinson,2004-10-07 More than twenty years in the making, *Country Music Records* documents all country music recording sessions from 1921 through 1942. With primary research based on files and session logs from record companies, interviews with surviving musicians, as well as the 200,000 recordings archived at the Country Music Hall of Fame and Museum's Frist Library and Archives, this notable work is the first compendium to accurately report the key details behind all the recording sessions of country music during the pre-World War II era. This discography documents--in alphabetical order by artist--every commercial country music recording, including unreleased sides, and indicates, as completely as possible, the musicians playing at every session, as well as instrumentation. This massive undertaking encompasses 2,500 artists, 5,000 session musicians, and 10,000 songs. Summary histories of each key record company are also provided, along with a bibliography. The discography includes indexes to all song titles and musicians listed.

**Country Music Annual 2002** Charles K. Wolfe,James E. Akenson,2015-01-13 In the third volume of this acclaimed country music series, readers can explore topics ranging from the career of country music icon Conway Twitty to the recent phenomenal success of the bluegrass flavored soundtrack to the film *O Brother, Where Art Thou?*. The tricky relationship between conservative politics and country music in the sixties, the promotion of early country music artists with picture postcards, the history of the voice of the Blue Ridge Mountains (North Carolina radio station WPAQ), and the formation of the Country Music Association as a chamber of commerce for country music to battle its negative hillbilly stereotype are just a few of the eclectic subjects that country music fans and scholars won't want to miss.

**Country Music, U.S.A.** Bill C. Malone,2002-11-01

The Enigmatic Realm of **Country Music Radio**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Country Music Radio** a literary masterpiece penned with a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of those who partake in its reading experience.

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