

LOUISIANA HAYRIDE

Radio &
Roots Music
ALONG THE
RED RIVER



TRACEY E. W. LAIRD

Louisiana Hayride Radio And Roots Music Along The Red River

Travis D. Stimeling



Louisiana Hayride Radio And Roots Music Along The Red River:

Louisiana Hayride Tracey E. W. Laird, 2004-12-09 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

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. **The**

Sounds of Louisiana Roger Hahn, 2016-01-01. Here in Louisiana, we make music. When I say we make music, I mean that we don't just play music; we invent it, too. We take the raw materials of music—of sound—and make something new with it. From the introduction, music writer and cultural historian Roger Hahn provides an intimate glimpse into a music genesis and legacy that has spread across the globe. From creating new categories of music like jazz and zydeco to adding new sounds to older genres like rhythm and blues, rock n' roll, funk, and hip hop, Louisiana has put her stamp on them all. With an introduction that includes an impressive overview of the state's contribution to America's music history, Hahn launches into biographies of twenty musicians and musical groups who have shaped and are shaping the face of our musical landscape. Included are well-known figures like Louis Armstrong, Jerry Lee Lewis, Fats Domino, The Boswell Sisters, Mahalia Jackson, Harry Connick Jr., Lil Wayne, and Hunter Hayes. Right beside them are lesser-known but no less significant or influential figures, including Jelly Roll Morton, Clifton Chenier, Steve Riley and the Mamou Playboys, Trombone Shorty, The Dirty Dozen Brass Band, and Buddy Guy. The biographies present a small capsule of the artists' cultural inheritance, influence, and accomplishments. A full-color portrait by Louisiana artist Chris Osborne accompanies each profile in this testament to Louisiana's musical legacy. *It Happened in Louisiana* Bonnye Stuart, 2015-09-03. True Tales from the Pelican State: from the longest Civil War battle to one of history's

worst man made disasters Louisiana is well known for its spicy gumbo Cajun music and horrific hurricanes but few may know why Tarzan once swung through the piney woods how an entrepreneur used a land auction to build a town in a day or how one man's vision drew thousands of miracle seekers to an empty field for over twenty years It Happened in Louisiana goes behind the scenes to tell these stories and many more in short episodes that reveal the intriguing people and events that have shaped the Pelican State Discover how a well drilling job gone awry turned an entire freshwater lake into a 1 300 foot deep saltwater pit and temporarily created the state's tallest waterfall in a matter of 48 hours Relive the night that a life changing performance finally put a world famous rock n roll legend on the path to fame Learn the many disturbing reasons that one Louisiana prison which today has its own radio station and annually hosts the longest running prison rodeo in the United States was once named the worst prison in America Read about a determined compassionate doctor from New Orleans who created a place of refuge and healing in his attempt to cure societal castaways who suffered from the illness you do not talk about Bonnye Stuart is a tenth generation New Orleanian who got her B A at Louisiana State University and her M A from the University of New Orleans She is the author of It Happened in New Orleans More than Petticoats Remarkable Louisiana Women and Louisiana Curiosities all Globe Pequot Press and Discovering Vintage New Orleans and Haunted New Orleans both Rowman Littlefield and she lives in Tega Cay SC

These Are My People Mark Rickert, 2016-09-22 What would it be like to be a part of country music history Singer songwriter and manager Merle Kilgore could have told you He awed his fans with tales of his life in the music business always with a supporting cast of impossibly famous friends At age fourteen Merle carried the guitar for Hank Williams Sr Four years later he wrote his first song and Webb Pierce turned it into a million seller He double dated with Elvis Presley wrecked hotel rooms with Johnny Cash held seances with Johnny Horton and convinced Audrey Williams to put Hank Jr on the road at fourteen years old Merle became a prolific songwriter entering the Nashville Songwriters Hall of Fame He co wrote his signature accomplishment Ring of Fire with June Carter Cash This work is listed by CMT as one of the top four all time country music songs These are just a few of the amazing stories of Merle's life showcased in These Are My People written by his grandson Mark Rickert

[Sweet Dreams](#) Warren R. Hofstra, 2013-08-01 One of the most influential and acclaimed female vocalists of the twentieth century Patsy Cline 1932-63 was best known for her rich tone and emotionally expressive voice Born Virginia Patterson Hensley she launched her musical career during the early 1950s as a young woman in Winchester Virginia and her heartfelt songs reflect her life and times in this community A country music singer who enjoyed pop music crossover success Cline embodied the power and appeal of women in country music helping open the lucrative industry to future female solo artists Bringing together noted authorities on Patsy Cline and country music Sweet Dreams The World of Patsy Cline examines the regional and national history that shaped Cline's career and the popular culture that she so profoundly influenced with her music In detailed deeply researched essays contributors provide an account of Cline's early performance days in Virginia's Shenandoah Valley analyze the politics of the split between

pop and country music and discuss her strategies for negotiating gender in relation to her public and private persona Interpreting rich visual images fan correspondence publicity tactics and community mores this volume explores the rich and complex history of a woman whose music and image changed the shape of country music and American popular culture Contributors are Beth Bailey Mike Foreman Douglas Gomery George Hamilton IV Warren R Hofstra Joli Jensen Bill C Malone Kristine M McCusker and Jocelyn R Neal

Instrument of the State Benjamin J. Harbert, 2023 Louisiana State Penitentiary is one of the largest and most brutal maximum security prisons in the United States Built on the grounds of a former plantation the prison is commonly referred to as Angola apropos of the country of origin for many of the enslaved people who inhabited the land Despite notoriously inhumane conditions within the prison people incarcerated at Angola have sustained a rich and dynamic musical legacy since the late nineteenth century attracting folklorists such as John and Alan Lomax and Harry Oster Well known musicians including Huddie William Lead Belly Ledbetter Charles Neville and James Booker played a part in this history in addition to a litany of others who proved vital to the prison s musical culture but for various reasons were unable to establish their careers upon release In *Instrument of the State* author Benjamin J Harbert interweaves oral history and archival research to show how incarcerated musicians find small but essential freedoms by performing jazz R B country gospel rock and fusion throughout the Twentieth Century In doing so he expands folkloric definitions of prison music considering the ways in which music manifests among the incarcerated and the prison s administration as a lens to better understand state power and the fragments of hope and joy that remain in its wake *Instrument of the State* acts as an indictment of the carceral state highlighting the many ways in which the US penal system disproportionately affects African American people through desperate profiteering of a deliberately underfunded state agency

Gentleman Troubadours and Andean Pop Stars Joshua Tucker, 2013-04-19 Exploring Peru s lively music industry and the studio producers radio DJs and program directors that drive it *Gentleman Troubadours and Andean Pop Stars* is a fascinating account of the deliberate development of artistic taste Focusing on popular huayno music and the ways it has been promoted to Peru s emerging middle class Joshua Tucker tells a complex story of identity making and the marketing forces entangled with it providing crucial insights into the dynamics among art class and ethnicity that reach far beyond the Andes Tucker focuses on the music of Ayacucho Peru examining how media workers and intellectuals there transformed the city s huayno music into the country s most popular style By marketing contemporary huayno against its traditional counterpart these agents Tucker argues have paradoxically reinforced ethnic hierarchies at the same time that they have challenged them Navigating between a burgeoning Andean bourgeoisie and a music industry eager to sell them symbols of newfound sophistication *Gentleman Troubadours and Andean Pop Stars* is a deep account of the real people behind cultural change

Shreveport Sounds in Black and White Kip Lornell, Tracey E. W. Laird, 2010-02-17 To borrow words from Stan The Record Man Lewis Shreveport Louisiana is one of this nation s most important regional sound cities Its

musical distinctiveness has been shaped by individuals and ensembles record label and radio station owners announcers and disc jockeys club owners and sound engineers music journalists and musicians The area's output cannot be described by a single genre or style Rather its music is a kaleidoscope of country blues R B rockabilly and rock Shreveport Sounds in Black and White presents that evolution in a collection of scholarly and popular writing that covers institutions and people who nurtured the musical life of the city and surroundings The contributions of icons like Leadbelly and Hank Williams and such lesser known names as Taylor Griggs Melody Makers and Eddie Giles come to light New writing explores the famed Louisiana Hayride musicians Jimmie Davis and Dale Hawkins local disc jockey Dandy Don Logan and KWKH studio sound engineer Bob Sullivan With glimpses into the lives of original creators Shreveport Sounds in Black and White reveals the mix that emerges from the ongoing interaction between the city's black and white musicians

Cajun and Zydeco Dance Music in Northern California Mark F. DeWitt, 2010-02-17 Queen Ida Danny Poullard documentary filmmaker Les Blank Chris Strachwitz and Arhoolie Records These are names that are familiar to many fans of Cajun music and zydeco and they have one other thing in common longtime residence in the San Francisco Bay Area They are all part of a vibrant scene of dancing and live Louisiana French music that has evolved over several decades Cajun and Zydeco Dance Music in Northern California traces how this region of California has been able to develop and sustain dances several times a week with more than a dozen bands Description of this active regional scene opens into a discussion of several historical trends that have affected life and music in Louisiana and the nation The book portrays the diversity of people who have come together to adopt Cajun and Creole dance music as a way to cope with a globalized media saturated world Ethnomusicologist Mark F DeWitt innovatively weaves together interviews with musicians and dancers some from Louisiana some not analysis of popular media participant observation as a musician and dancer and historical perspectives from wartime black migration patterns the civil rights movement American folk and blues revivals California counterculture and the rise of cultural tourism in Cajun Country In so doing he reveals the multifaceted appeal of celebrating life on the dance floor Louisiana French style

The Battle of New Orleans in History and Memory Laura Lyons McLemore, 2016-11-14 The Battle of New Orleans proved a critical victory for the United States a young nation defending its nascent borders but over the past two hundred years myths have obscured the facts about the conflict In *The Battle of New Orleans in History and Memory* distinguished experts in military social art and music history sift the real from the remembered illuminating the battle's lasting significance across multiple disciplines Laura Lyons McLemore sets the stage by reviewing the origins of the War of 1812 followed by essays that explore how history and memory intermingle Donald R Hickey examines leading myths found in the collective memory some embellishments originating with actual participants and others invented out of whole cloth Other essayists focus on specific figures Mark R Cheatham explores how Andrew Jackson's sensational reputation derived from contemporary anecdotes and was perpetuated by respected historians and Leslie Gregory Gruesbeck considers the role visual imagery played in popular

perception and public memory of battle hero Jackson Other contributors unpack the broad social and historical significance of the battle from Gene Allen Smith s analysis of black participation in the War of 1812 and the subsequent worsening of American racial relations to Blake Dunnavent s examination of leadership lessons from the war that can benefit the U S military today Paul Gelpi makes the case that the Creole Battalion d Orleans became protectors of American liberty in the course of defending New Orleans from the British Examining the European context Alexander Mikaberidze shows that America s second conflict with Britain was more complex than many realize or remember Joseph F Stoltz III illustrates how commemorations of the battle from memorials to schoolbooks were employed over the years to promote various civic and social goals Finally Tracey E W Laird analyzes variations of the tune The Battle of New Orleans revealing how it has come to epitomize the battle in the collective memory

Broadcasting the Ozarks Kitty Ledbetter, Scott Foster Siman, 2024-04-15 It s good to see Si Siman and the Ozark Jubilee get their due in *Broadcasting the Ozarks* Willie Nelson *Broadcasting the Ozarks* explores the vibrant country music scene that emerged in Springfield Missouri in the 1930s and thrived for half a century Central to this history is the Ozark Jubilee 1955-60 the first regularly broadcast live country music show on network television Dubbed the king of the televised barn dances the show introduced the Ozarks to viewers across America and put Springfield in the running with Nashville for dominance of the country music industry with the Jubilee s producer Si Siman at the helm Siman s life story is almost as remarkable as the show he produced He was booking Tommy Dorsey Ella Fitzgerald and Glenn Miller during the mid 1930s while still a high school student and produced nationally syndicated country music radio shows in the decades that followed Siman was a promotional genius with an ear for talent a persuasive gift for gab and the energy and persistence to make things happen for many future Country Music Hall of Famers including Chet Atkins Porter Wagoner the Browns and Brenda Lee Following the Jubilee s five year run Siman had a hand in some of the greatest hits of the twentieth century as a music publisher collaborating with such songwriters as rockabilly legend and fellow Springfieldian Ronnie Self who wrote Brenda Lee s signature hit I m Sorry and Wayne Carson who wrote Willie Nelson s Always on My Mind Although Siman had numerous opportunities to find success in bigger cities he chose to do it all from his hometown in the Ozarks

Jazz Migrations Ofer Gazit, 2024-04-30 Since the 1990s migrant musicians have become increasingly prominent in New York City s jazz scene Challenging norms about who can be a jazz musician and what immigrant music should sound like these musicians create mobile and diverse notions of jazz while inadvertently contributing to processes of gentrification and cultural institutionalization In *Jazz Migrations* author Ofer Gazit discusses the impact of contemporary transnational migration on New York jazz examining its effects on educational institutions club scenes and jam sessions Drawing on four years of musical participation in the scene as well as interviews with musicians audience members venue owners industry professionals and institutional actors Gazit transports readers from music schools in Japan Israel and India to rehearsals and private lessons in American jazz programs and to New York s immigrant jazz hangouts an immigrant

owned music school in the Bronx a weekly jam session in a Haitian bar in central Brooklyn a Colombian owned jazz room in Jackson Heights Queens and a members only club in Manhattan Along the way he introduces the improvisatory practices of a cast of well known and aspiring musicians a South Indian guitarist s visions of John Coltrane and Carnatic music a Chilean saxophonist s intimate dialogue with the sound of Sonny Rollins an Israeli clarinetist finding a home in Brazilian Choro and in Louis Armstrong s legacy and a multiple Grammy nominated Cuban drummer from the Bronx Jazz Migrations concludes with a call for a collective reconsideration of the meaning of genre boundaries senses of belonging and ethnic identity in American music

Whose Country Music? Paula J. Bishop, Jada E. Watson, 2022-12 Questions and challenges the systems of gatekeeping that have restricted participation in twenty first century country music culture Music As Ethics Andrew McGraw, 2023 Music as Ethics offers a comparative ethnography of four musical communities in Virginia a monastery an intentional community the Richmond city jail and the city of Richmond VA While music s relationship to ethical life differs between each community ethnographic research suggests that music can serve as a means to a more ethical lifestyle

Lonesome Melodies David W. Johnson, 2013-01-24 Carter and Ralph Stanley the Stanley Brothers are comparable to Bill Monroe and Flatt Scruggs as important members of the earliest generation of bluegrass musicians In this first biography of the brothers author David W Johnson documents that Carter 1925 1966 and Ralph b 1927 were equally important contributors to the tradition of old time country music Together from 1946 to 1966 the Stanley Brothers began their careers performing in the schoolhouses of southwestern Virginia and expanded their popularity to the concert halls of Europe In order to re create this post World War II journey through the changing landscape of American music the author interviewed Ralph Stanley the family of Carter Stanley former members of the Clinch Mountain Boys and dozens of musicians and friends who knew the Stanley Brothers as musicians and men The late Mike Seeger allowed Johnson to use his invaluable 1966 interviews with the brothers Notable old time country and bluegrass musicians such as George Shuffler Lester Woodie Larry Sparks and the late Wade Mainer shared their recollections of Carter and Ralph Lonesome Melodies begins and ends in the mountains of southwestern Virginia Carter and Ralph were born there and had an early publicity photograph taken at the Cumberland Gap In December 1966 pallbearers walked up Smith Ridge to bring Carter to his final resting place In the intervening years the brothers performed thousands of in person and radio shows recorded hundreds of songs and tunes for half a dozen record labels and tried to keep pace with changing times while remaining true to the spirit of old time country music As a result of their accomplishments they have become a standard of musical authenticity Folk Music: The Basics Ronald Cohen, 2012-12-06 Folk Music The Basics gives a brief introduction to British and American folk music Drawing upon the most recent and relevant scholarship it will focus on comparing and contrasting the historical nature of the three aspects of understanding folk music traditional local performers professional collectors and the advent of professional performers in the twentieth century during the so called folk revival The two sides of the folk tradition will be examined both as popular

and commercial expressions Folk Music The Basics serves as an excellent introduction to the players the music and the styles that make folk music an enduring and well loved musical style Throughout sidebars offer studies of key folk performers record labels and related issues to place the general discussion in context 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 **Sounds and the City** B. Lashua, K. Spracklen, S. Wagg, 2014-05-27 This book explores the ways in which Western derived music connects with globalization hybridity consumerism and the flow of cultures Both as local terrain and as global crossroads cities remain fascinating spaces of cultural contestation and meaning making via the composing playing recording and consumption of popular music *Sound Relations* Jessica Bissett Perea, 2021 Sound Relations delves into histories of Inuit musical life in Alaska to register the significance of sound as integral to self determination and sovereignty Offering radical and relational ways of listening to Inuit performances across a range of genres from hip hop to Christian hymnody and traditional drumsongs to funk and R B author Jessica Bissett Perea registers how a density not difference of Indigenous ways of musicking from a vast archive of presence sounds out entanglements between structures of Indigeneity and colonialism This work dismantles stereotypical understandings of Eskimos Indians and Natives by addressing the following questions What exactly is Native about Native music What does it mean to sound or not sound Native Who decides And how can in depth analyses of Native music that center Indigeneity reframe larger debates of race power and representation in twenty first century American music historiography Instead of proposing singular truths or facts this book invites readers to consider the existence of multiple simultaneous truths a density of truths all of which are culturally constructed performed and in some cases politicized and policed Native ways of doing music history engage processes of sound worlding that envision otherwise beyond nation state notions of containment and glorifications of Alaska as solely an

extraction site for U S settler capitalism and instead amplifies possibilities for more just and equitable futures

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