

American Murder Ballads And Their Stories

Entries on fads in the fields of arts and entertainment include the history of the fad, an analysis of its popularity, and its impact on American culture

The year was 1896, and nineteenth-century journalists called the murder of Pearl Bryan the "Crime of the Century." From the day Pearl's headless body was found to the execution of her murderers on the gallows, the details of the murder fascinated newspaper reporters and ballad composers alike. Often glossing over the facts of the case, newspaper accounts presented the events according to stereotypes that were remarkably similar to those found in well-known murdered-girl ballads, such as "Pretty Polly," "Omie Wise," and "The Jealous Lover." Events, characters, motivations, and plot were presented through this framework: the simple country girl led astray by a clever degenerate. Nearly all variants of the Pearl Bryan ballad point the same moral: Young ladies now take warning Young men are so unjust, It may be your best lover But you know not whom to trust. Representations of this formula appear in such diverse genres as the ballad "Poor Ellen Smith" and the novel An American Tragedy. As Anne Cohen demonstrates, both newspaper accounts and ballads tell the Pearl Bryan story from the same moral stance, express the same interpretation of character, and are interested in the same details. Both distort facts to accommodate a shared pattern of storytelling. This pattern consists of a plot formula—the murdered-girl formula—that is accompanied by stereotyped scenes, actors, and phrases. The headless body—surely the most striking element in the Pearl Bryan case—is absent from those ballads that have survived. Anne Cohen contends that a decapitated heroine does not belong to the formula—a murdered heroine, yes, but not a decapitated one. Similarly, newspapers made much of Pearl's "innocence" and tended to downplay the second murderer. Only one murderer, the lover, belongs to the stereotype. Poor Pearl, Poor Girl! is a ballad study conducted on historic-geographic lines; that is, it seeks to trace the history and interrelations of a series of ballad texts and to relate the ballads directly to their ideological and historical context in the American scene. It also compares the narrative techniques of ballad composition with the techniques of other forms of popular narrative, especially newspaper journalism.

This state-by-state collection of folksongs describes the history, society, culture, and events characteristic of all fifty states. Unlike all other state folksong collections, this one does not focus on songs collected in the particular states, but rather on songs concerning the life and times of the people of that state. The topics range from the major historical events, such as the Boston Tea Party, the attack on Fort Sumter, and the California Gold Rush, to regionally important events such as disasters and murders, labor problems, occupational songs, ethnic conflicts. Some of the songs will be widely recognized, such as Casey Jones, Marching Through Georgia, or Sweet Betsy from Pike. Others, less familiar, have not been reprinted since their original publication, but deserve to be studied because of what they tell about the people of these United States, their loves, labors, and losses, and their responses to events. The collection is organized by regions, starting with New England and ending with the states bordering the Pacific Ocean, and by states within each region. For each state there are from four to fifteen songs presented, with an average of 10 songs per state. For each song, a full text is reprinted, followed by discussion of the song in its historical context. References to available recordings and other versions are given. Folksongs, such as those discussed here, are an important tool for historians and cultural historians because they sample experiences of the past at a different level from that of contemporary newspaper accounts and academic histories. These songs, in a sense, are history writ small. Includes: Away Down East, The Old Granite State, Connecticut, The Virginian Maid's Lament, Carry Me Back to Old Virginny, I'm Going Back to North Carolina, Shut up in Cold Creek Mine, Ain't God Good to Iowa?, Dakota Land, Dear Prairie Home, Cheyenne Boys, I'm off for California, and others.

American Murder Ballads and Their Stories

5 Murder Ballads

Untold Stories— and Songs of America's First Immigrants

Nick Cave and the Bad Seeds' Murder Ballads

Dying Modern

Kentucky Folkmusic

American murder ballads

In the Pines

Joanna Brooks's ancestors were among the earliest waves of emigrants to leave England for North America. They lived hardscrabble lives for generations, eking out subsistence in one place after another as they moved forever westward in search of a new life for her people and countless other poor English subjects abandon their homeland to settle for such unremitting hardship? The question leads her on a journey into a largely obscured dimension of American history. With her family's background as a point of departure, she sheds light the harsh realities behind seventeenth- and eighteenth-century working-class English emigration—and dismantles the long-cherished idea that these immigrants were drawn to America as a land of opportunity. American folk ballads provide a wealth of information about the contexts that propelled early English emigration to the Americas. Brooks follows these songs back across the Atlantic to find histories of economic displacement, environmental destruction, and social betrayal at the heart of the early Anglo-American migration. "Edward," for instance, reveals the role of deforestation in the dislocation and emigration of early Anglo-American peasant immigrants. "Two Sisters" discloses the profound social destabilization unleashed by the advent of luxury goods in England. "The Golden Rule" tells the story of common men and women viewed their own disposable position in England's imperial project. And "The House Carpenter's Wife" offers insights into the impact of economic instability and the colonial enterprise on women. From these ballads, tragic and heartrending, we learn an archaeology of the worldviews of America's earliest immigrants, presenting a new and haunting historical perspective on the ancestors we thought we knew.

In the 1920s, Southern record companies ventured to cities like Dallas, Atlanta, and New Orleans, where they set up primitive recording equipment in makeshift studios. They brought in street singers, medicine show performers, pianists from the juke joints, and vaudeville acts that circulated through Southern work camps, prison farms, and vaudeville shows would be lost to us if it hadn't been captured on location by these performers and recorders. Eminent blues historian Paul Oliver uncovers these folk traditions and the circumstances under which they were recorded, rescuing the forefathers of the blues who were lost before they even had a chance to be heard. A careful excavation of the earliest recordings of the blues by one of its foremost experts, Barrelhouse Blues expands our definition of that music. "A sometimes-sad, sometimes-humorous look at ballads that have preserved a part of America's crazed violent history."-Kirkus Reviews CrimeSong plunges readers into a world of violence against women, murders, familicide, suicides, brutal mob action, and a justice system. This compelling investigation of the gripping true crimes behind American ballads dispels myths and legends and brings to life a cast of characters-both loathsome and innocent-shadowy history, courtroom dramas, murders, mayhem and music. The stories are set in specific times, cultures, and places, they present "timeless, universal themes" of love, betrayal, jealousy, and madness through true-life tales that are both terrifying and familiar--stories that could be "ripped from today's headlines." In Crime and Music, authentic storyteller Richard H. Underwood, recreates in engaging and folksy prose the historic stories of true crimes that inspired twenty-four Southern murder ballads, including eight set in Kentucky. Underwood has resurrected these stories and shares them with us. "A novel "about nine generations of one family in Eastern Tennessee whose women, in eerie echoes of the notorious Appalachian murder ballads made famous by singers over more than a century, have been traumatized by acts of violence"--

G.B. Grayson and Henry Whitter, Country Music Pioneers of Southern Appalachia

A Meditation on Elegy

A Tree Accurst

The Rose & the Briar

An Annotated Bibliography

Arts & Entertainment Fads

Murder & Mayhem in Essex County

On a wintry night in 1831, a man named Charlie Silver was murdered with an axe and his body burned in a cabin in the mountains of North Carolina. His young wife, Frankie Silver, was tried and hanged for the crime. In later years people claimed that a tree growing near the ruins of the old cabin was cursed--that anyone who climbed into it would be unable to get out. Daniel Patterson uses this "accurst" tree as a metaphor for the grip the story of the murder has had on the imaginations of the local community, the wider world, and the noted Appalachian traditional singer and storyteller Bobby McMillon. For nearly 170 years, the memory of Frankie Silver has been kept alive by a ballad and local legends and by the news accounts, fiction, plays, and other works they inspired. Weaving Bobby McMillon's personal story--how and why he became a taleteller and what this story means to him--into an investigation of the Silver murder, Patterson explores the genesis and uses of folklore and the interplay between folklore, social and personal history, law, and narrative as people and communities try to understand human character and fate. Bobby McMillon is a furniture and hospital worker in Lenoir, North Carolina, with deep roots in Appalachia and a lifelong passion for learning and performing traditional songs and tales. He has received a North Carolina Folk Heritage Award from the state's Arts Council and also the North Carolina Folklore Society's Brown-Hudson Folklore Award.

The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition

Shares the stories of lesser-known serial killers including "Mad Sculptor" Robert Irwin, "Tell-Tale Heart Killer" Peter Robinson and "Man of Two Lives" Edward H. Ruloff, in an anthology that evaluates their mental statuses, motivations and role in inspiring period literature and tabloids. Original. 25,000 first printing.

In a bar called The Bucket of Blood, a man shoots the bartender four times in the head. In the small town of Millhaven, a teenage girl secretly and gleefully murders her neighbors. A serial killer travels from home to home, quoting John Milton in his victims' blood. Murder Ballads, the ninth studio album from Nick Cave and the Bad Seeds, is a gruesome, blood-splattered reimagination of English ballads, American folk and blues music, and classic literature. Most of the stories told on Murder Ballads have been interpreted many times, but never before had they been so graphic or profane. Though earning the band their first Parental Advisory warning label, Murder Ballads, released in 1996, brought Nick Cave and the Bad Seeds their biggest critical and commercial success, thanks in part to the award-winning single, "Where the Wild Roses Grow," an unlikely duet with Australian pop singer, Kylie Minogue. Closely examining each of the ten songs on the album, Santi Elijah Holley investigates the stories behind the songs, and the numerous ways these ballads have been interpreted through the years. Murder Ballads is a tour through the evolution of folk music, and a journey into the dark secrets of American history.

Why We Left

And other stories

Lore and Order in the Workingman's Saloon, 1870-1920

The SAGE International Encyclopedia of Music and Culture

A Cultural History of Violent Entertainment

Faces Along the Bar

Prophet Singer

List of IllustrationsAcknowledgmentsIntroduction Pt. I: The Criteria for Comradeship1: The Importance of Being Regular 2: Gender, Age, and Marital Status 3: Occupation, Ethnicity, and Neighborhood Pt. II: The Gentle Art of Clubbing4: Drinking Folkways 5: Clubbing by Treat 6: Clubbing by CollectionPt. III: More Lore of the Barroom7: Games and Gambling 8: Talk and Storytelling 9: Songs and Singing 10: The Free Lunch ConclusionNotesIndex Copyright © Libri GmbH. All rights reserved.

“The importance of the area to early America . . . make the book a must-read for anyone interested in the dark side of New England history” (Early American Crime). The idea of a criminal record originated in the early seventeenth century when the magistrates of the Massachusetts Bay Colony began recording dates, places, victims and criminals. Despite, or perhaps because of, the strict code of the Puritans, some early settlers earned quite the rap sheet that landed them either in the stocks or at the end of a noose. With biting wit and an eye for the macabre, local author Robert Wilhelm traces the first documented cases of murder and mayhem in Essex County, Massachusetts. Discover the story of Hannah Duston’s revenge on her Abenaki Indian captors, why the witchcraft hysteria hung over Salem and Andover and how Rachel Wall made her living as a pirate. Decide for yourself whether the accused are guilty or if history lends itself to something else entirely. Includes photos!

Murder Ballads is a truly unique package, AGraphic Novel with an accompanying soundtrack by Dan Auerbach and RobertFinley. It deftly weaves the music into an narrative that is a meditation onmusic, race, obsession, and how far someone will go to see their vision become real, Murder Ballads follows the fall and reinvention of Nate Theodore, thedead-broke and deadbeat owner of a failed record label who is on a cross-countrydrive in the dead of winter with his wife Mary, fleeing the wreckage of theirbusiness and heading towards the destruction of their marriage. But Nate isgiven an unexpected chance to redeem himself when, during an unscheduled detour,he "discovers" Donny and Marvell Fontweathers,two African-American brothers who play a singular version of doom-laden countryblues. Convinced that the brothers arethe key to his salvation, Nate's desperate to make an album with the brothersbefore someone else finds out about them-but he needs money. Money he doesn'thave and can't get through any conventional means. So he persuades Donny andMarvell to join him in a crazy scheme: they'll undertake a minor crime spree toraise the funds needed to produce their record. Naturally, complications arisefor this wannabe modern-day Alan Lomax and his soon-to-be stars, and just likein the murder ballads the Fontweathers Brothers play, the body count starts togrow.. Music contributed by Dan Auerbach andRobert Finley."

Winner of the 2004 C. Hugh Holman Award from the Society for the Study of Southern Literature. Seems Like Murder Here offers a revealing new account of the blues tradition. Far from mere laments about lost loves and hard times, the blues emerge in this provocative study as vital responses to spectacle lynchings and the violent realities of African American life in the Jim Crow South. With brilliant interpretations of both classic songs and literary works, from the autobiographies of W. C. Handy, David Honeyboy Edwards, and B. B. King to the poetry of Langston Hughes and the novels of Zora Neale Hurston, Seems Like Murder Here will transform our understanding of the blues and its enduring power.

The Gunning of America

Murder Ballads and Other Horrific Tales

The Black Folk Hero in Slavery and Freedom

Barrelhouse Blues

Always Been a Rambler

American Murder Ballads and Their Stories

Location Recording and the Early Traditions of the Blues

To protect their identity and values, Africans enslaved in America transformed various familiar character types to create folk heroes who offered models of behavior both recognizable to them as African people and adaptable to their situation in America. Roberts specifically examines the Afro-American trickster and the trickster tale tradition, the conjurer as folk hero, the biblical heroic tradition, and the badman as outlaw hero.

The author tells how she found the songs and gives details of the actual murders, and in some instances supplies the music.

GB. 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.

The murder ballad holds a rock-solid position in US roots music and the Great American Songbook for decades. Telling the stories of sometimes true and often not-so-true-crimes and other horrific events, they are raw stories full of unrequited love, betrayal, life, and death. The song form stems from the Anglo-Saxon ballad tradition, where stories were orally passed on to a mostly illiterate population. Dutch cartoonist Erik Kriek was inspired by five old and new murder ballads — including songs by modern masters such as Nick Cave, Steve Earle, and Gillian Welch — and used them as a launching point for five special and ruthless graphic narratives that dig deep into the darkness of Americana, in which guns and religion maintain an uneasy balance.

American Folk Songs: A Regional Encyclopedia [2 volumes]

The Ballad of Laurel Springs

Business and the Making of American Gun Culture

The Untold Story of Frankie Silver

Poor Pearl, Poor Girl!

True Crime Stories from Southern Murder Ballads

Murder Ballads

Prophet Singer: The Voice and Vision of Woody Guthrie examines the cultural and political significance of lyrics by beloved songwriter and activist Woodrow Wilson "Woody" Guthrie. The text traces how Guthrie documented the history of America's poor and disadvantaged through lyrics about topics as diverse as the Dust Bowl and the poll tax. Divided into chapters covering specific historical topics such as race relations and lynchings, famous outlaws, the Great Depression, and unions, the book takes an in-depth look at how Guthrie manipulated his lyrics to explore pressing issues and to bring greater political and economic awareness to the common people. Incorporating the best of both historical and literary perspectives, Mark Allan Jackson references primary sources including interviews, recordings, drawings, and writings. He includes a variety of materials from the Smithsonian Institution, the Library of Congress, and the Woody Guthrie Archives. Many of these have never before been widely available. The result provides new insights into one of America's most intriguing icons. Prophet Singer offers an analysis of the creative impulse behind and ideals expressed in Guthrie's song lyrics. Details from the artist's personal life as well as his interactions with political and artistic movements from the first half of the twentieth century afford readers the opportunity to understand how Guthrie's deepest beliefs influenced and found voice in the lyrics that are now known and loved by millions. Mark Allan Jackson is currently an assistant professor of English at DePauw University. His articles and reviews have been featured in Popular Music and Society and American Music.

As the first NAACP field secretary for Mississippi, Medgar Wiley Evers put his life on the line to investigate racial crimes (including Emmett Till's murder) and to organize boycotts and voter registration drives. On June 12, 1963, he was shot in the back by white supremacist Byron De La Beckwith as the civil rights leader unloaded a stack of "Jim Crow Must Go" T-shirts in his own driveway. His was the first assassination of a high-ranking public figure in the civil rights movement. While Evers's death ushered in a decade of political assassinations and ignited a powder keg of racial unrest nationwide, his life of service and courage has largely been consigned to the periphery of U.S. and civil rights history. In her compelling study of collective memory and artistic production, Remembering Medgar Evers, Minrose Gwin engages the powerful body of work that has emerged in response to Evers's life and death--fiction, poetry, memoir, drama, and songs from James Baldwin, Margaret Walker, Eudora Welty, Lucille Clifton, Bob Dylan, and Willie Morris, among others. Gwin examines local news accounts about Evers, 1960s gospel and protest music as well as contemporary hip-hop, the haunting poems of Frank X Walker, and contemporary fiction such as The Help and Gwin's own novel, The Queen of Palmyra. In this study, Evers springs to life as a leader of "plural singularity," who modeled for southern African Americans a new form of cultural identity that both drew from the past and broke from it; to quote Gwendolyn Brooks, "He leaned across tomorrow." Fifty years after his untimely death, Evers still casts a long shadow. In her examination of the body of work he has inspired, Gwin probes wide-ranging questions about collective memory and art as instruments of social justice. "Remembered, Evers's life's legacy pivots to the future," she writes, "linking us to other human rights struggles, both local and global." A Sarah Mills Hodge Fund Publication.

Three days before Christmas in 1831, Frankie Silver killed her husband, Charles Silver, with an axe and burned his body in the fireplace. Author Perry Deane Young, whose ancestors were involved in the case, began collecting material about it as a teenager. As a college student, he was astounded to learn that most of what he had been told was actually false. Abused by her husband, Frankie killed in self defense. The laws of that time would not allow her to take the stand and explain what happened. She was unjustly hanged in July of 1833. Young proves the real crime is the way this poor woman has been misrepresented by balladeers and historians all these years. Perry Deane Young provides important

historical background to this fascinating story Young is able to build suspense, even for a story many of his readers may already know By personalizing both Frankie Silver's story and his own search for it, Young has given readers an interesting and well-written book about history and the way it is created. --Lynn Moss Sanders in Appalachian Journal Most of my life I've heard stories about a pretty mountain lady who was hanged for nothing more serious than murdering her husband. Here, and I can say at last after one and a half centuries, is the true account, thoroughly researched and beautifully presented. It's a highroad journey into this Appalachian mystery. --John Ehle, author of The Land Breakers, The Road, The Journey of August King

Why violence in the media we-and our children-consume is not only good but necessary

Bobby McMillon and Stories of Frankie Silver

Bibliography on the Ballad

Poem Unlimited

New Perspectives on Poetry and Genre

Crime and Music

Was She Unjustly Hanged?

Americans have always loved guns. This special bond was forged during the American Revolution and sanctified by the Second Amendment. It is because of this exceptional relationship that American civilians are more heavily armed than the citizens of any other nation. Or so we're told. In The Gunning of America, historian Pamela Haag overturns this conventional wisdom. American gun culture, she argues, developed not because the gun was exceptional, but precisely because it was not: guns proliferated in America because throughout most of the nation's history, they were perceived as an unexceptional commodity, no different than buttons or typewriters. Focusing on the history of the Winchester Repeating Arms Company, one of the most iconic arms manufacturers in America, Haag challenges many basic assumptions of how and when America became a gun culture. Under the leadership of Oliver Winchester and his heirs, the company used aggressive, sometimes ingenious sales and marketing techniques to create new markets for their product. Guns have never "sold themselves"; rather, through advertising and innovative distribution campaigns, the gun industry did. Through the meticulous examination of gun industry archives, Haag challenges the myth of a primal bond between Americans and their firearms. Over the course of its 150 year history, the Winchester Repeating Arms Company sold over 8 million guns. But Oliver Winchester—a shirtmaker in his previous career—had no apparent qualms about a life spent arming America. His daughter-in-law Sarah Winchester was a different story. Legend holds that Sarah was haunted by what she considered a vast blood fortune, and became convinced that the ghosts of rifle victims were haunting her. She channeled much of her inheritance, and her conflicted conscience, into a monstrous estate now known as the Winchester Mystery House, where she sought refuge from this ever-expanding army of phantoms. In this provocative and deeply-researched work of narrative history, Haag fundamentally revises the history of arms in America, and in so doing explodes the clichés that have created and sustained our lethal gun culture.

A terrifying collection of horror and crime noir from the author of Southern Gods and A Lush and Seething Hell. Featuring ten tales, two never before in print, Murder Ballads and Other Horrific Tales is an exciting glimpse into the dark territories of the human heart. These are coming-of-age stories. Stories of love and loss, grief and revenge. Survival and redemption. From old gods to malevolent arti?cial intelligences, vampires to zombies to ghosts, Jacobs exposes our fears and worst imaginings. CONTAINS THE SEQUEL TO SOUTHERN GODS "Jacobs demonstrates masterful control of his eclectic themes and frequently propels them into unexpected and pleasingly original territory... Offers plenty to keep genre fans hooked." --Publishers Weekly

Legions of bluegrass fans know the name Otto Wood (1893–1930) from a ballad made popular by Doc Watson, telling the story of Wood's crimes and violent death. However, few know the history of this Appalachian figure beyond the larger-than-life version heard in song. Trevor McKenzie reconstructs Wood's life, tracing how a Wilkes County juvenile delinquent became a celebrated folk hero. Throughout his short life, Wood was jailed for numerous offenses, stole countless automobiles, lost his left hand, and made eleven escapes from five state penitentiaries, including four from the North Carolina State Prison after a 1923 murder conviction. An early master of controlling his own narrative in the media, Wood appealed to the North Carolina public as a misunderstood, clever antihero. In 1930, after a final jailbreak, police killed Wood in a shootout. The ballad bearing his name first appeared less than a year later. Using reports of Wood's exploits from contemporary newspapers, his self-published autobiography, prison records, and other primary sources, Trevor McKenzie uses this colorful story to offer a new way to understand North Carolina—and arguably the South as a whole—during this era of American history.

In Dying Modern, renowned literary critic Diana Fuss argues that as death has been increasingly shunted off-stage, out of the public eye, poets have taken up the task of reckoning with dying, loss, absence, and grief.

The Freighthopping Thief, Bootlegger, and Convicted Murderer behind the Appalachian Ballads

Savage Pastimes

Collected Works

The Murdered-Girl Stereotype in Ballad and Newspaper

Seems Like Murder Here

Remembering Medgar Evers

Murder Ballads Old and New: A Dark and Bloody Record

Questions of genres as well as their possible definitions, taxonomies, and functions have been discussed since antiquity. Even though categories of genre today are far from being fixed, they have for decades been upheld without question. The goal of this volume is to problematize traditional definitions of poetic genres and to situate them in a broader socio-cultural, historical, and theoretical context. The contributions encompass numerous methodological approaches (including hermeneutics, poststructuralism, reception theory, cultural studies, gender studies), periods (Romanticism, Modernism, Postmodernism), genres (elegy, sonnet, visual poetry, performance poetry, hip hop) as well as languages and national literatures. From this interdisciplinary and multi-methodological perspective, genres, periods, languages, and literatures are put into fruitful dialogue, new perspectives are discovered, and suggestions for further research are provided.

A collection of writings and illustrations on the American ballad considers it as an art form as well as an expressive reflection of history, in an anthology that features pieces by such contributors as Paul Muldoon, John Rockwell, and Joyce Carol Oates.

15,000 first printing.

This unique volume explores the relationship between music and crime in its various forms and expressions, bringing together two areas rarely discussed in the same contexts and combining them through the tools offered by cultural criminology.

Contributors discuss a range of topics, from how songs and artists draw on criminality as inspiration to how musical expression fulfills unexpected functions such as building deviant subcultures, encouraging social movements, or carrying messages of protest. Comprised of contributions from an international cohort of scholars, the book is categorized into five parts: The Criminalization of Music; Music and Violence; Organised Crime and Music; Music, Genocide, and Crimes Against Humanity and Music as Resistance. Spanning a range of cultures and time periods, Crime and Music will be of interest to researchers in critical and cultural criminology, the history of music, anthropology, ethnology, and sociology.

In 1899, a fundraising program for Berea College featured a group of students from the mountains of eastern Kentucky singing traditional songs from their homes. The audience was entranced. That small en-counter at the end of the last century lies near the beginning of an unparalleled national—and international—fascination with the indigenous music of a single state. Kentucky has long figured prominently in our national sense of traditional music. Over the years, a diverse group of people—reformers, enthusiasts, the musically literate and the musically illiterate, radicals, liberals, a British gentleman and his woman companion, amateurs, local residents, and academics—have been sufficiently captivated by that music to have devoted considerable energy to harvesting it from its fertile ground, studying its various manifestations, and considering its many performers. Kentucky Folkmusic: An Annotated Bibliography is a guide to the literature of this remarkable music. More than seven hundred entries, each with an evaluative annotation, comprise the largest bibliographic resource for the folkmusic of any state or region in North America. Divided into eight sections, the bibliography covers collections and anthologies; fieldworkers and scholars; singers, musicians, and other performers; text-centered studies; studies of history, context, and style; festivals; dance; and discographies, check-lists, and other reference tools. A subject index, an author index, and an index of periodicals provide access to the materials. From early hymnals and songsters to Kentucky performers of traditional music, the bibliography is a comprehensive guide to music which has for many years been one of the major emblems of American traditional music.

Southern Violence and the Blues Tradition

Famous American Killers You Never Heard of

Psycho USA

A Regional Encyclopedia

A Brief List of Material Relating to American Folk Music

Otto Wood, the Bandit

The Voice and Vision of Woody Guthrie