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Titolo	A boy named Sue [[electronic resource]] : gender and country music // edited by Kristine M. McCusker and Diane Pecknold
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Collana	American made music series
Altri autori (Persone)	McCuskerKristine M PecknoldDiane
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents; Foreword: Muddying the Clear Water: The Dubious Transparency of Country Music; Acknowledgments; Introduction; Bibliography and Further Reading; "Bury Me Beneath the Willow": Linda Parker and Definitions of Tradition on the National Barn Dance, 1932-1935; "Spade Doesn't Look Exactly Starved": Country Music and the Negotiation of Women's Domesticity in Cold War Los Angeles; Charline Arthur: The (Un)Making of a Honky-Tonk Star; I Don't Think Hank Done It That Way: Elvis, Country Music, and the Reconstruction of Southern Masculinity "I Wanna Play House": Configurations of Masculinity in the Nashville Sound Era Patsy Cline's Crossovers: Celebrity, Reputation, and Feminine Identity; Dancing Together: The Rhythms of Gender in the Country Dance Hall; Between Riot Grrrl and Quiet Girl: The New Women's Movement in Country Music; Going Back to the Old Mainstream No Depression, Robbie Fulks, and Alt.Country's Muddied Waters; Postlude; Notes; Contributors; Index
Sommario/riassunto	From the smiling, sentimental mothers portrayed in 1930's radio barn

dance posters, to the sexual shock waves generated by Elvis Presley, to the female superstars redefining contemporary country music, gender roles and imagery have profoundly influenced the ways country music is made and enjoyed. Proper male and female roles have influenced the kinds of sounds and images that could be included in country music; preconceptions of gender have helped to determine the songs and artists audiences would buy or reject; and gender has shaped the identities listeners made for themselves in relation
