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(1939); 14 George D. Hay, *A Story of the Grand Old Opry* (1945); 15 Janis Stout, "The Light Crust Doughboys Were on the Air: A Memoir" (1996); 16 "Okies Reverse Order of Steinbeck's Tale" (1941); 17 Maurice Zolotow, "Hillbilly Boom" (1944); 18 Nicholas Dawidoff, "Earl Scruggs: Three Fast Fingers" (1997); 19 Rufus Jarman, "Country Music Goes to Town" (1953)  
20 Johnny Cash on Recording at Sun with Sam Phillips, *Cash: The Autobiography* (1997) 21 Charlie Louvin, "Elvis" (2012); 22 Murray Nash, "Miss Country Music and Her Family" (1955); 23 Linda Lamendola, "Steve Sholes-Star Maker" (1956); 24 Ben A. Green, "Chet Makes Guitar Talk with Rhythm and Melody" (1957); 25 "Coast Country Biz Booms" (1957); 26 Alan Lomax, "Bluegrass Background: Folk Music with Overdrive" (1959); 27 Tom T. Hall, *The Storyteller's Nashville, on Song Writing and Song Plugging* (1979); 28 "The Story of the Country Music Association" (1968); 29 "Ask Trina" (1968)  
30 John Grissim Jr., "California White Man's Shit Kickin' Blues" (1969) 31 Lee Arnold, "A DJ Tells Why-There's Country Music in the City Air" (1975); 32 Michael Bane, *The Outlaws: Revolution in Country Music* (1978); 33 Rex Rutkoski, "The Pill: Should It Be Banned from Airplay?" (1975); 34 George F. Will, "Of Pride and Country Music" (1975); 35 Aaron Latham, "The Ballad of the Urban Cowboy: America's Search for True Grit" (1978); 36 Tom Anthony, "Kenny Rogers: Drawing Full Houses" (1981); 37 Alanna Nash, "Emmylou Harris" (1988); 38 Holly G. Miller, "Randy Travis: Nice Guy Finishes First" (1988)  
39 Bruce Feiler, *Dreaming Out Loud: Garth Brooks, Wynonna Judd, Wade Hayes, and the Changing Face of Nashville* (1998)

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#### Sommario/riassunto

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, Sti

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