

American Murder Ballads And Their Stories

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In the Pines - Erik Kriek 2017-06-21

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.

Dying Modern - Diana Fuss 2013-04-12

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.

American Murder Ballads and Their Stories - Olive Woolley Burt 1964

American Folk Songs: A Regional Encyclopedia [2 volumes] - Norman Cohen 2008-09-30

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.

The SAGE International Encyclopedia of Music and Culture - Janet Sturman 2019-02-26

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

Savage Pastimes - Harold Schechter 2005-03

In this cogent and well-researched book, Harold Schechter argues that, unlike the popular conception of the media inciting violence through displaying it, without these outlets of violence in the media a basic human need would not be met and would have to be acted out in much more destructive ways. Schechter demonstrates how violent images saturated the earliest newspaper, how art and disturbing images are not incompatible and how the demoralisation of comic books in the 1950s det

up a pattern of equating testosterone fuelled entertainment with aggression.

Faces Along the Bar - Madelon Powers 1999-06

List of Illustrations Acknowledgments Introduction Pt. I: The Criteria for Comradship 1: The Importance of Being Regular 2: Gender, Age, and Marital Status 3: Occupation, Ethnicity, and Neighborhood Pt. II: The Gentle Art of Clubbing 4: Drinking Folkways 5: Clubbing by Treat 6: Clubbing by Collection Pt. III: More Lore of the Barroom 7: Games and Gambling 8: Talk and Storytelling 9: Songs and Singing 10: The Free Lunch Conclusion Notes Index Copyright © Libri GmbH. All rights reserved.

A Tree Accurst - Daniel W. Patterson 2003-06-19

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 tale teller 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.

Psycho USA - Harold Schechter 2012-08-07

AMERICA'S MOST COLD-BLOODED! In the horrifying annals of American crime, the infamous names of brutal killers such as Bundy, Dahmer, Gacy, and Berkowitz are writ large in the imaginations of a public both horrified and hypnotized by their monstrous, murderous acts. But for every celebrity psychopath who's gotten ink for spilling blood, there's a bevy of all-but-forgotten homicidal fiends studding the bloody margins of U.S. history. The law gave them their just desserts, but now the hugely acclaimed author of *The Serial Killer Files* and *The Whole Death Catalog* gives them their dark due in this absolutely riveting true-crime treasury. Among America's most cold-blooded you'll meet • Robert Irwin, "The Mad Sculptor": He longed to use his carving skills on the woman he loved—but had to settle for making short work of her mother and sister instead. • Peter Robinson, "The Tell-Tale Heart Killer": It took two days and four tries for him to finish off his victim, but no time at all for keen-eyed cops to spot the fatal flaw in his floor plan. • Anton Probst, "The Monster in the Shape of a Man": The ax-murdering immigrant's systematic slaughter of all eight members of a Pennsylvania farm family matched the savagery of the Manson murders a century later. • Edward H. Ruloff, "The Man of Two Lives": A genuine Jekyll and Hyde, his brilliant scholarship disguised his bloodthirsty brutality, and his oversized brain gave new meaning to "mastermind." Spurred by profit, passion, paranoia, or perverse pleasure, these killers—the Witch of Staten Island, the Smutty Nose Butcher, the Bluebeard of Quiet Dell, and many others—span three centuries and a host of harrowing murder methods. Dramatized in the pages of penny dreadfuls, sensationalized in tabloid headlines, and immortalized in "murder ballads" and classic fiction by Edgar Allan Poe and Theodore Dreiser, the demonic denizens of *Psycho USA* may be long gone to the gallows—but this insidiously irresistible slice of gothic Americana will ensure that they'll no longer be forgotten.

The Untold Story of Frankie Silver - Perry Deane Young 2012-05

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*

Nick Cave and the Bad Seeds' Murder Ballads - Santi Elijah Holley
2020-11-12

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 reimagining 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.

Always Been a Rambler - Josh Beckworth 2018-03-20

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.

Nick Cave and the Bad Seeds' Murder Ballads - Santi Elijah Holley 2020-11-12

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secrets of American history.

From Trickster to Badman - John W. Roberts 2010-11-24

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.

Kentucky Folkmusic - Burt Feintuch 2021-11-21

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 encounter 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.

Remembering Medgar Evers - Minrose Gwin 2013-02-25

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.

Barrelhouse Blues - Paul Oliver 2009-08-25

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 barrelhouses. The music 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 most American style of music.

Prophet Singer - Mark Allan Jackson 2009-09-18

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.

Murder Ballads - Jake Adam York 2005

Presents "Murder Ballads," the most recent album produced by the rock group Nick Cave & the Bad Seeds. Features background information on the band and their albums. Describes the incidents that inspired the songs on "Murder Ballads," and lists release dates for the album. Links to a photo gallery and the Mute Liberation Technologies home page.

Murder Ballad - Jane Springer 2012

A collection of poems by American author Jane Springer.

Poem Unlimited - David Kerler 2019-09-23

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.

Hear My Sad Story - Richard Polenberg 2015-12-07

In 2015, Bob Dylan said, "I learned lyrics and how to write them from listening to folk songs. And I played them, and I met other people that played them, back when nobody was doing it. Sang nothing but these folk songs, and they gave me the code for everything that's fair game, that everything belongs to everyone." In *Hear My Sad Story*, Richard Polenberg describes the historical events that led to the writing of many famous American folk songs that served as touchstones for generations of American musicians, lyricists, and folklorists. Those events, which took place from the early nineteenth to the mid-twentieth centuries, often involved tragic occurrences: murders, sometimes resulting from love

affairs gone wrong; desperate acts borne out of poverty and unbearable working conditions; and calamities such as railroad crashes, shipwrecks, and natural disasters. All of Polenberg's account of the songs in the book are grounded in historical fact and illuminate the social history of the times. Reading these tales of sorrow, misfortune, and regret puts us in touch with the dark but terribly familiar side of American history. On Christmas 1895 in St. Louis, an African American man named Lee Shelton, whose nickname was "Stack Lee," shot and killed William Lyons in a dispute over seventy-five cents and a hat. Shelton was sent to prison until 1911, committed another murder upon his release, and died in a prison hospital in 1912. Even during his lifetime, songs were being written about Shelton, and eventually 450 versions of his story would be recorded. As the song—you may know Shelton as StagoLee or Stagger Lee—was shared and adapted, the emotions of the time were preserved, but the fact that the songs described real people, real lives, often fell by the wayside. Polenberg returns us to the men and women who, in song, became legends. The lyrics serve as valuable historical sources, providing important information about what had happened, why, and what it all meant. More important, they reflect the character of American life and the pathos elicited by the musical memory of these common and troubled lives.

Butcher's Work - Harold Schechter 2022-10-18

A Civil War veteran who perpetrated one of the most ghastly mass slaughters in the annals of U.S. crime. A nineteenth-century female serial killer whose victims included three husbands and six of her own children. A Gilded Age "Bluebeard" who did away with as many as fifty wives throughout the country. A decorated World War I hero who orchestrated a murder that stunned Jazz Age America. While other infamous homicides from the same eras—the Lizzie Borden slayings, for example, or the "thrill killing" committed by Leopold and Loeb—have entered into our cultural mythology, these four equally sensational crimes have largely faded from public memory. A quartet of gripping historical true-crime narratives, *Butcher's Work* restores these once-notorious cases to vivid, dramatic life.

CrimeSong - Richard H. Underwood 2020-06-24

"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 many examples of a failed 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. Although these ballads and 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 CrimeSong, law professor and 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 the reader through his "old lawyer trifocals." He presents his case studies, documented through contemporary news? accounts and court records, as a series of dramas filled with jump-off-the-page real and memorable characters.

Why We Left - Joanna Brooks 2013-05-01

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. Why, Brooks wondered, did 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, Brooks brings to 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 clues to the catastrophic

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 migrant experience. The folk ballad "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 Vanity" shows how 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, Brooks uncovers an archaeology of the worldviews of America's earliest immigrants, presenting a new and haunting historical perspective on the ancestors we thought we knew.

Seems Like Murder Here - Adam Gussow 2010-03-15

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.

A Brief List of Material Relating to American Folk Music - 1965

Collected Works - Stephen Jenks 1995-01-01

The Gunning of America - Pamela Haag 2016-04-19

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.

The Ballad of Laurel Springs - Janet Beard 2021-10-19

From the internationally bestselling author of *The Atomic City Girls*, a provocative new novel about multiple generations of women in one East Tennessee family haunted by violence and redeemed by their rich

inheritance of folk music. Ten-year-old Grace is in search of a subject for her fifth-grade history project when she learns that her four times-great grandfather once stabbed his lover to death. His grisly act was memorialized in a murder ballad, her aunt tells her, so it must be true. But the lessons of that revelation—to be careful of men, and desire—are not just Grace's to learn. Her family's tangled past is part of a dark legacy in which the lives of generations of women are affected by the violence immortalized in folksongs like "Knoxville Girl" and "Pretty Polly" reminding them always to know their place—or risk the wages of sin. Janet Beard's stirring novel, informed by her love of these haunting ballads, vividly imagines these women, defined by the secrets they keep, the surprises they uncover, and the lurking sense of menace that follows them throughout their lives. With the same rich sense of place as *Bloodroot* or *Serena*, *The Ballad of Laurel Springs* is an unforgettable portrait of women fighting to make a safe place in the world for themselves and the people they love.

Arts & Entertainment Fads - Frank W. Hoffmann 1990

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

Checklist of Writings on American Music, 1640-1992 - Guy A. Marco 1996

Cumulative index to all three volumes of *Literature of American Music in Books and Folk Music Collections*.

Bibliography on the Ballad - Joseph Charles Hickerson 1975

The Spectacle of Death - Kristin Boudreau 2006-04-04

This exploration of execution literature offers not only close analysis of literary works—from bestselling books to little-known poems—inspired by publicly sanctioned deaths, but also vivid retellings of some less than judicious episodes in America's past....Boudreau's...consideration of literature of the public conscience—whether watershed or nearly anonymous—is thought-provoking and timely.- Publishers Weekly
The Spectacle of Death ... is a very readable and fascinating trip through

American history. It ... makes an important contribution to our knowledge of America's vexed relationship to the ultimate punishment.- Austin Sarat, William Nelson Cromwell Professor of Jurisprudence and Political Science, Amherst College In 1787, Benjamin Rush cautioned that public punishments were dangerous to the social and legal authority of the new nation. For Rush, irrepressible human sentiments all but guaranteed that public punishments would turn spectators against the institutions responsible for the punishments. Although public executions of criminals ended early in the 19th century, debate over the morality of capital punishment has continued to this day. In this unique and fascinating glimpse into public reactions to prominent executions, from colonial times to the 1990s, Kristin Boudreau focuses on the central role of populist, often ephemeral literary forms in shaping attitudes toward capital punishment. Surveying popular poems, ballads, plays, and novels, she shows that, at key times of social unrest in American history, many Americans have felt excluded by the political and legal processes, and have turned instead to inexpensive literary forms of expression in an attempt to change the course of history. Among the significant capital cases that the author discusses are: the Haymarket anarchist trial of 1886; the lynching of Leo Frank in 1914; the murder of Emmett Till in 1955 and its effects on the Civil Rights movement; Norman Mailer's treatment of the Gary Gilmore case in the 1979 novel, *The Executioner's Song*; and the 1998 execution of Karla Faye Tucker, a convicted murderer who became a born-again Christian on death row. In the concluding chapter, Boudreau examines contemporary writers, musicians, actors, and other artists who are using their artistic media to influence official policies of states that permit capital punishment. By examining these neglected texts, Boudreau brings to light a compelling story about ordinary Americans fighting an entrenched legal system at times of great national crisis. Kristin Boudreau is associate professor of English at the University of Georgia and the author of *Sympathy in American Literature: American Sentiments from Jefferson to the Jameses*.

The Silver Dagger - Joshua Hampton 2020-11

Includes a plot summary, brief history, and list of selected recordings for each ballad! Presented here are thirty of the most popular stateside ballads of murder by pistol, axe, penknife and poison. Whether based on true crimes or traditional tales from the Old World, these tragic stories are American as apple pie, albeit one seasoned with a generous pinch of arsenic.

Murder & Mayhem in Essex County - Robert Wilhelm 2011-11-08

"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!

Kristine Potter: Dark Waters - 2023-05-23

Murder Ballads - Dave Soria 2018-11-20

Murder Ballads is a truly unique package, a Graphic Novel with an accompanying soundtrack by Dan Auerbach and Robert Finley. It deftly weaves the music into an narrative that is a meditation on music, race, obsession, and how far someone will go to see their vision become real. *Murder Ballads* follows the fall and reinvention of Nate Theodore, the dead-broke and deadbeat owner of a failed record label who is on a cross-country drive in the dead of winter with his wife Mary, fleeing the wreckage of their business and heading towards the destruction of their marriage. But Nate is given 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 country blues. Convinced that the brothers are the key to his salvation, Nate is desperate to make an album with the brothers before someone else finds out about them—but he needs money. Money he doesn't have and can't get through any conventional means. So he persuades Donny and Marvell to join him in a crazy scheme: they'll undertake a minor crime spree to raise the funds needed to produce their record. Naturally, complications arise for this wannabe modern-day Alan Lomax and his soon-to-be stars, and just like in the murder ballads the Fontweathers Brothers play, the body count starts to grow. Music contributed by Dan Auerbach and Robert Finley."

The Rose & the Briar - Sean Wilentz 2005

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.

Poor Pearl, Poor Girl! - Anne B. Cohen 2014-07-03

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.