

Doghouse Roses Stories Steve Earle

WINNER OF THE GOLDSMITHS PRIZE SHORTLISTED FOR THE IRISH BOOK AWARDS 2015 He will spend three days alone on his island. That is all that he asks . . . John is so many miles from love now and home. This is the story of his strangest trip. John owns a tiny island off the west coast of Ireland. Maybe it is there that he can at last outrun the shadows of his past. The tale of a wild journey into the world and a wild journey within, Beatlebone is a mystery box of a novel. It's a portrait of an artist at a time of creative strife. It is most of all a sad and beautiful comedy from one of the most gifted stylists now at work.

Remember the 80's? The Virgin Encyclopedia of 80's Music is a complete handbook of information and opinion about the history of the most fragmented and frequently maligned decade in the history of popular music. Here are 1000 entries on the bands, musicians, songwriters, producers and record labels - everyone who had a significant impact on the development of rock and pop music in those ten years, from the New Romantics who brought colour and image to fill the gap left by punk and the new wave, to the stadium acts who provided a launch pad for Live Aid, to the myriad variations of house and techno spawned in the latter half of the Eighties. As well as all the giants of the period the encyclopedia has the range and depth to include artists who flourished briefly and yet were quintessential to the decade. A perfect mix of fact and informed opinion contained in one single volume, distilled from the Encyclopedia of Popular Music, universally acclaimed as the world's leading source of reference on rock and pop history. Informed, infatuating and invaluable.

"Popular Music and the Poetics of Self in Fiction explores the various links between the self and popular music in contemporary fiction. In the novels discussed in this volume, musical references go far beyond creating a tapestry of sound, they make literary characters come alive by giving an account of the physiological and psychological effects of their musical experiences and of their ways of life in different (sub)cultural and social groups"--

CMJ New Music Monthly, the first consumer magazine to include a bound-in CD sampler, is the leading publication for the emerging music enthusiast. MMM is a monthly magazine with interviews, reviews, and special features. Each magazine comes with a CD of 15-24 songs by well-established bands, unsigned bands and everything in between. It is published by CMJ Network, Inc.

Country Music Lyricists and American Culture

The Exonerated

The Messenger

You Are Not the Target

Queen of America

Although rock music continued to dominate the music scene, the sounds of the 1970s and '80s differed greatly from the music of the preceding decades, reflecting newer social realities. The aggressive sounds of punk music began to appeal to youth, while disco reached across cultures and brought diverse crowds together in dance clubs. New Wave had a playful, chill feel, while the electronic guitar-laden sounds heavy metal were anything but. Readers examine the various styles of music that defined the 1970s and '80s, profiling the artists who captured the spirit of rapid social and cultural change.

In the vinyl era, David W. Berner played rock 'n' roll in a neighborhood garage band. Decades later at the age of 57 he enters a national songwriting contest and quite unexpectedly is named a finalist. But there's more. He's called on to perform the song live at a storied venue for Americana music. Grabbing his old guitar and the love of his life, David hits the road, hoping to live out a musical fantasy he thought had been buried long ago. October Song is a powerful examination of the passage of time, love, the power of music, and the power of dreams.

Doc Ebersole lives with the ghost of Hank Williams. Literally. In 1963, ten years after giving Hank the overdose that killed him, Doc is wracked by addiction. Having lost his licence to practise medicine, he lives in a rented room in the red-light district on the south side of San Antonio, performing abortions and patching up the odd knife or gunshot wound. But when Graciela, a young Mexican immigrant, appears in the neighbourhood in search of Doc's services, miraculous things begin to happen. Everyone she meets is transformed for the better, except, maybe, for Hank's angry ghost - who isn't at all pleased to see Doc doing well. I'll Never Get Out of This World Alive is a poetic ghost story, as well as a ballad of regret and redemption, and miracles.

Political Rock features luminary figures in rock music that have stood out not only for their performances, but also for their politics. The book opens with a comparative, cultural history of artists who have played important roles in social movements. Individual chapters are devoted to The Clash and Fugazi, Billy Bragg, Bob Dylan, Rage Against the Machine, Pearl Jam, Sinead O'Connor, Peter Dinkiel, Ani DiFranco, Bruce Cockburn, Steve Earle and Kim Gordon. These artists have been chosen for their status as rock musicians and connections to political moments, movements, and art. The artists and authors show that rock retains a critical strain, continuing a tradition of rock politics that matters to fans, activists, and movements alike.

Books in Print Supplement

Beatlebone

CMJ New Music Monthly..

Stories

Time

Compiles career biographies of over 1,200 artists and rock music reviews written by fans covering every phase of rock from R&B through punk and rap

Jamboree! To many country music fans the word conjures up memories of Saturday nights around the family radio listening to live broadcasts from that haven of hillbilly music, West Virginia. From 1926 through the 1950s, as Ivan Tribe shows in his lively history, country music radio programming made the Mountain State a mecca for country singers and instrumentalists from all over America. Wilma Lee and Stony Cooper, Little Jimmy Dickens, Hawkshaw Hawkins, Red Sovine, Blaine Smith, Curly Ray Cline, Grandpa Jones, Cowboy Loye, Rex and Eleanor Parker, Lee Moore, Buddy Starcher, Doc and Chickie Williams, and Molly O'Day were among the many who came to prominence via West Virginia radio. Wheeling's "WVVA jamboree," first broadcast in 1933, attracted a wide audience, especially after 1942, when the station increased its power. The show's success spawned numerous competitors, as new stations all over West Virginia followed WVVA's lead in headlining country music. The state also played an important role in the early recording industry. The Tweedy Brothers, Frank Hutchison, Roy Harvey, Blind Alfred Reed, Frank Welling and John McShee, Cap and Andy, and the Kessinger Brothers were among West Virginians whose waxings contributed to the state's reputation for fine native musicianship. So too did those who sought out and recorded the Mountaineer folksong heritage. As Nashville's dominance has grown since the 1960s, West Virginia's leadership in country music has lessened. Young performers must now seek fame outside their native state. But, as Ivan Tribe demonstrates, the state's numerous outdoor festivals continue to keep alive the heritage of country music's "mountain mama."

Examines the struggle over the meaning and memory of the South African Border War by charting contestations in its historiography, discourse and representational modes.

If Steve Earle weren't a living, breathing person, he'd be a character in a blues song -- a raucous ballad about a gifted rebel who drank too much, lost most of his women in a blizzard of crack and cocaine addiction, and always came out on the wrong side of the law. Somewhere in the midst of all this, he also managed to weld rock to country, the Beatles to Springsteen, and bluegrass to punk, establishing himself among the most thoroughly original and politically astute musicians of his generation. Granted unrestricted access to Steve and his family and friends, Lauren St John has given us a sometimes shocking, often moving, and completely unvarnished biography of one of America's most talismanic sons.

Disco, Punk, New Wave, Heavy Metal, and More

Demo

Man in White

October Song

Political Rock

The volume explores the various intersections and interconnections of the self and popular music in fiction; it examines questions of musical taste and identity construction across decades, spaces, social groups, and cultural contexts, covering a wide range of literary and musical genres. Completely updated with new entries and extensive revisions of the previous 1,800, The Rolling Stone Encyclopedia Of Rock & Roll is the authoritative volume on the world's music makers—from the one-hit wonders to the megastars. In 1983, Rolling Stone Press introduced its first Rock & Roll Encyclopedia. Almost two decades later, it has become the premier guide to the history of rock & roll, and has been selected by the Rock and Roll Hall of Fame & Museum as its official source of information. Giving full coverage to all aspects of the rock scene, it tells the story of rock & roll in a clear and easy reference format, including complete discographies, personnel changes for every band, and backstage information like date and place of birth, from Elvis Presley to Eminem. Since the last edition, the music scene has exploded in every area, from boy-bands to hip-hop, electronic to indie rock. Here, the Encyclopedia explores them all—NSync, Notorious B.I.G., Ricky Martin, Radiohead, Britney Spears, Blink-182, Sean “Puffy” Combs, Portishead, Fatboy Slim, Fiona Apple, Lil’ Kim, Limp Bizkit, Oasis, Outkast, Yo La Tengo, TLC, and many, many more. The Rolling Stone Encyclopedia of Rock & Roll, Third Edition includes all the facts, phenomena, and flukes that make up the history of rock. Accompanying the biographical and discographical information on the nearly 2,000 artists included in this edition are incisive essays that reveal the performers’ musical influences, first breaks, and critical and commercial hits and misses, as well as evaluations of their place in rock history. Filled with hundreds of historical photos, The Rolling Stone Encyclopedia is more than just a reference book, it is the bible of rock & roll.

Compiles career biographies of over 1,200 artists and rock music reviews written by fans covering every phase of rock from R&B through punk and rap.

A debut collection of short fiction by the popular singer-songwriter features brutally honest, sometimes autobiographical tales, including the title story about a singer whose life has nearly been destroyed by drugs, "Wheeler County" about a hitchhiker stranded for years in a small Texas town, "Billy the Kid," and more. Reprint.

Popular Music and the Poetics of Self in Fiction

The Rough Guide to Rock

Doghouse Roses

Sydney's 1970s Sex, Drugs and Rock N Roll HQ

Contested Narratives and Conflicting Memories

The only novel written by the legendary songwriter and performer, Johnny Cash. "When [The Man in White] was first published several years ago, my wife and I both read it—then read it again!" —Billy Graham Johnny Cash. The Apostle Paul. Two legendary men. Two thousand years apart-yet remarkably similar. Both struggled with a "thorn in the flesh" encounter with the Man in White knocked him to the ground and struck him blind. It also turned him into one of the most influential men in history. Johnny Cash's vision was of another man entirely-his recently deceased father-a vision that helped spark his imagination to write this historical novel about the amazing life of the intriguing figure as you've never seen him before--through the creative imagination of one of the greatest singer-songwriters America has ever known. Subsequently see Johnny Cash, the man in Black, as you've never seen him before--as a passionate novelist consumed with the Man in White.

At turns heartbreaking, uplifting, fiercely romantic, and riotously funny, Queen of America tells the unforgettable story of a young woman coming of age and finding her place in a new world. Beginning where Luis Alberto Urrea's bestselling The Hummingbird's Daughter left off, Queen of America finds young Teresita Urrea, beloved healer and artist, besieged by pilgrims in desperate need of her healing powers, and pursued by assassins, she has no choice but to flee the borderlands and embark on an extraordinary journey into the heart of turn-of-the-century America. Teresita's passage will take her to New York, San Francisco, and St. Louis, where she will encounter European royalty, tycoons -- and, among them, a man who will force Teresita to finally ask herself the ultimate question: is a saint allowed to fall in love?

"A passionate, arresting, and entertaining book of verse . . . The images are vivid and the voice is honest and powerful" (Stephen King). This is the debut collection of poetry by singer/songwriter Ryan Adams, acclaimed for albums including Cardinology, Cold Roses, and Prisoner. His work in this volume rings with emotional authenticity—and revealed through the songs that have resonated with fans the world over. "Ryan Adams writes with equal parts precision and recklessness; the blood he draws from the text is easily as unnerving as its unapologetic tenderness. He is proof that poetry will find its writer." —Mary-Louise Parker "Infinity Blues is Ryan Adams at his personal, U. S. A. as his work, it's soul poetry of the highest order." —Cameron Crowe "This is much better than reading a friend's journal. It's more like watching somebody you love in the bathtub talking to himself. You're like, wow, he's even good at taking a bath. After reading Infinity Blues (which I think is a great title), I give Ryan Adams the best compliment I can give: Ryan, I really like your mind." —Eileen Myles

An insightful and wide-ranging look at one of America's most popular genres of music, *Walking the Line: Country Music Lyricists and American Culture* examines how country songwriters engage with their nation's religion, literature, and politics. Country fans have long encountered the concept of walking the line, from Johnny Cash's "I Walk the Line." Walking the line requires following strict codes, respecting territories, and, sometimes, recognizing that only the slightest boundary separates conflicting allegiances. However, even as the term acknowledges control, it suggests rebellion, the consideration of what lies on the other side of the line, and perhaps the desire to violate an opportunity to relate an idea, image, or emotion. These lines represent boundaries of their kind as well, but as the chapters in this volume indicate, some of the more successful country lyricists have tested and expanded the boundaries as they have challenged musical, social, and political conventions, often reevaluating what "country" means. From democracy, to revisions of Southern Christianity by Hank Williams and Willie Nelson, to feminist retellings by Loretta Lynn and Dolly Parton to masculine reconstructions by Merle Haggard and Cindy Walker, to Steve Earle's reworking of American ideologies, this collection examines how country lyricists walk the line. In weighing the influence of the line on their work, *Walking the Line* explores how country lyricists have tested and expanded boundaries, challenged musical, social, and political conventions, and reevaluated what "country" means in country music.

The Songwriting Legacy of Ray Wylie Hubbard

Against the Gallows

The Magazine of Fantasy and Science Fiction

The Life and Near Death of Steve Earle

CMJ New Music Monthly

When Hank Williams died on New Year's Day 1953 at the age of twenty-nine, his passing appeared to bring an abrupt end to a saga of rags-to-riches success and anguished self-destruction. As it turned out, however, an equally gripping story was only just beginning, as Williams's meteoric rise to stardom, extraordinary musical achievements, turbulent personal life, and mysterious death all combined to make him an endlessly intriguing historical figure. For more than sixty years, an ever-lengthening parade of journalists, family and friends, musical contemporaries, biographers, historians and scholars, ordinary fans, and novelists have attempted to capture in words the man, the artist, and the legend. The Hank Williams Reader, the first book of its kind devoted to this giant of American music, collects more than sixty of the most compelling, insightful, and historically significant of these writings. Among them are many pieces that have never been reprinted or that are published here for the first time. The selections cover a broad assortment of themes and perspectives, ranging from heartfelt reminiscences by Williams's relatives and shocking tabloid exposés to thoughtful meditations by fellow artists and penetrating essays by prominent scholars and critics. Over time, writers have sought to explain Williams in a variety of ways, and in tracing these shifting interpretations, this anthology chronicles his cultural transfiguration from star-crossed hillbilly singer-songwriter to enduring American icon. The Hank Williams Reader also features a lengthy interpretive introduction and the most extensive bibliography of Williams-related writings ever published.

Danny Bland's fictional prose novel about a doomed junkie couple is given depth by his first hand experiences in the '90s grunge rock scene. "It wasn't the pounding headache or the all too familiar taste of blood in my mouth that woke me that morning, but the stink of cat piss. They all have cats. Cats and bad tattoos and mops of dyed black hair that reek of cigarettes and watermelon Bubblicious." This debut novel by veteran Seattle musician Danny Bland follows a pair of outsiders who find themselves locked in the palpable, dizzy grunge-rock scene of early-'90s Seattle. Vulnerable to the high relief of heroin addiction, Bland's characters -- Charlie Hyatt and Carrie Finch -- are unapologetic protagonists whose epiphanies are as blinding as their weaknesses. Finch, 21, beautiful and dangerous, drowns out the voices in her head and the consequences of a misled life with electric guitars, booze and petulant misbehavior. Her single abiding faith takes the form of an unlikely savior -- '60s psychedelic musician Roky Erickson. At the ripe old age of 28, Hyatt attempts to make sense of the cards he has been dealt: a miserable job in a porn shop, a drug habit he cannot afford and the wildly unstable woman he had chosen to love. Two damaged people can head a seesaw for a long time, even finding the illusion of safety; but when one gets off unannounced, the other will fall. As Finch finds sobriety, her sanity and her relationship with Hyatt falter until an inevitable event brings the two back together a decade later.

The life partner of the famed Aldous Huxley offers practical wisdom on how to cope with stress, anxiety, competition, and the uncertainty of the times without going to pieces mentally or physically. You Are Not The Target offers over 30 "recipes" for living which show you how to change, how to influence the elements around you, and how to cope successfully with the problems of the inner and outer world.

Doghouse RosesStoriesHoughton Mifflin Harcourt

Country Music in West Virginia

In Case We Die

Short Story Index

My Kind of Country

Texas singer-songwriter Hayes Carll declared, "Ray would be at the top of the list if I were gonna read about somebody 's life." In *The Messenger: The Songwriting Legacy of Ray Wylie Hubbard*, author, journalist, and music producer Brian T. Atkinson demonstrates why Carll and so many others hold Ray Wylie Hubbard in such high regard. Atkinson takes readers into and beyond the seedy bar in Red River, New Mexico, where the incident occurred that inspired Hubbard 's most famous song, "Redneck Mother." Hubbard tells the stories, and Atkinson enlists other musicians to expound on the nature of his abiding influence as songwriter, musician, and unflinching teller of uncomfortable truths. Featuring interviews with well-known artists such as Eric Church, Steve Earle, Kinky Friedman, Chris Robinson, and Jerry Jeff Walker, and also mining the insights of up-and-comers such as Elizabeth Cook, Jaren Johnston, Ben Kweller, Aaron Lee Tasjan, and Paul Thorn, *The Messenger* makes clear why so many musicians across a wide spectrum admire Ray Wylie Hubbard. Readers will also learn why

"Redneck Mother," the song that put Hubbard on the map for most listeners, is also a curse, of sorts, in its diminution of both his spiritual depth as a lyricist and his multidimensional musical reach. As Hubbard himself says, "The song probably should have never been written, let alone recorded, let alone recorded again. . . . the most important part of songwriting is right after you write a song, ask yourself, "Can I sing this for twenty-five years?" " Atkinson 's work makes a convincing case that Ray Wylie Hubbard 's truest and most lasting contributions will long outlive him. And, with a couple of good breaks, they may even outlive "Redneck Mother."

Southern music historian Michael Buffalo Smith presents a series of interviews with some of country music's biggest stars, assembled from his archive of over 15 years of conversations. From Cowboy Jack Clement to Bobby Bare, Jerry Reed to Shooter Jennings, the volume is filled to the rim with country music history, stories and photographs.

In *Against the Gallows*, Paul Christian Jones explores the intriguing cooperation of America 's writers—including major figures such as Walt Whitman, John Greenleaf Whittier, E. D. E. N. Southworth, and Herman Melville—with reformers, politicians, clergymen, and periodical editors who attempted to end the practice of capital punishment in the United States during the 1840s and 1850s. In an age of passionate reform efforts, the antislavery movement enjoyed broad popularity, waging its campaign in legislatures, pulpits, newspapers, and literary journals. Although it failed in its ultimate goal of ending hangings across the United States, the movement did achieve various improvements in the practices of the justice system, including reducing the number of capital crimes, eliminating public executions in most northern states, and abolishing capital punishment completely in three states. Although a few historians have studied the antebellum movement against capital punishment, until now very little attention has been paid to the role of America 's writers in these efforts. Jones 's study recovers the relationship between the nation 's literary figures and the movement against the death penalty, illustrating that the editors of literary journals actively encouraged and published antislavery writing, that popular crime novelists created a sympathy toward criminals that led readers to question the state 's justifications for capital punishment, that poets crafted verse that advocated strongly for Christian sympathy for criminals that coincided with an antipathy to the death penalty, and that female sentimental writers fashioned melodramatic narratives that illustrated the injustice of the hanging and reimagined the justice system itself as a sympathetic subject capable of incorporating compassion into its workings and seeing reform rather than revenge as its ends.

THE STORY: Culled from interviews, letters, transcripts, case files and the public record, THE EXONERATED tells the true stories of six wrongfully convicted survivors of death row in their own words. In this ninety-minute intermissionless play, we

Chicago Tribune Index

The Hank Williams Reader

A Play

Rolling Stone Encyclopedia of Rock & Roll

American Book Publishing Record

Doc Ebersole lives with the ghost of Hank Williams—not just in the figurative sense, not just because he was one of the last people to see him alive, and not just because he is rumored to have given Hank the final morphine dose that killed him. In 1963, ten years after Hank's death, Doc himself is wracked by addiction. Having lost his license to practice medicine, his morphine habit isn't as easy to support as it used to be. So he lives in a rented room in the red-light district on the south side of San Antonio, performing abortions and patching up the odd knife or gunshot wound. But when Graciela, a young Mexican immigrant, appears in the neighborhood in search of Doc's services, miraculous things begin to happen. Graciela sustains a wound on her wrist that never heals, yet she heals others with the touch of her hand. Everyone she meets is transformed for the better, except, maybe, for Hank's angry ghost—who isn't at all pleased to see Doc doing well. A brilliant excavation of an obscure piece of music history, Steve Earle's I'll Never Get Out of This World Alive is also a marvelous novel in its own right, a ballad of regret and redemption, and of the ways in which we remake ourselves and our world through the smallest of miracles. The story of a rock and roll fun park, much loved by the famous and not-so-famous, told by those who were there, which is tricky because they partied non-stop, rarely slept and brutalised their brain cells. From Bondi Beach to Kings Cross and the CBD there was just too much music to play or hear, too much excess to exceed and too much indulgence to overindulge in. But too much was never enough, and the Bondi Lifesaver was their clubhouse.

Summer in Madison County. Seventeen year old Travis Shelton cannot see a way out of his small town – until he discovers a grove of marijuana in the woods that could make him some serious money. But Travis has stumbled across more than drugs. His discovery is the first unwitting step in a series that will lead him to the back to the savage violence and betrayal lying in the community's history, and to the heart of corruption in its present. Vivid and unsettling, The World Made Straight is a powerful exploration of the secrets that bind us together and drive us apart.

A Memoir of Music and the Journey of Time

Infinity Blues

South Africa's 'Border War'

Book Review Digest

I'll Never Get Out of this World Alive