SOUTHERN ACCENT
MUSIC LIBRARY
Curated by Brendan Greaves, Harrison Haynes, and Trevor Schoonmaker
Welcome to the Southern Accent Music Library, an extensive listening library of songs of and about the American South.

“No region in the United States has contributed more to American music than the South, and its music has played an essential role in defining and exporting “southernness” to the rest of the world.”

— Trevor Schoonmaker, co-curator of Southern Accent and Chief Curator and Patsy R. and Raymond D. Nasher Curator of Contemporary Art at the Nasher Museum of Art at Duke University

As part of Southern Accent and as a counterpoint to the art on view, this extensive listening library consists of songs of and about the American South. Like the visual works in the exhibition, the recordings in the music library span the 1950s to the present.

Organized both chronologically and thematically, the Southern Accent Music Library functions as a brief, subjective musical history. Selected songs address questions of southern culture, identity, history, folk life and lifestyle, featuring lyrics and compositional and performance styles that have helped define what it means to be southern. Perspectives come from both inside and outside the South, with a strong bent toward artists and traditions from the region. To help demonstrate the diversity and enormity of the South’s musical output and influence, no more than one song has been included by any one artist. While curating this collection is an inherently subjective endeavor, effort has been made to balance greatest hits and southern heroes with unexpected artists and more obscure and provocative tracks. By its very nature, the Southern Accent Music Library is not comprehensive, but the attempt is for the collection to be inclusive when it comes to musical genres, eras and cultural perspectives.
Whether it’s displacement, migration, or wanderlust, the cycle of coming and going, leaving home and returning home, has been intrinsic to so many aspects of southern life. But this tradition of movement has always been offset by an indelible connection to place that is often expressed through an abiding love of family and community.

Joe Liggins and His Honeydrippers, “Going Back Home to New Orleans (or Going Back to New Orleans)” 1952, b/w “Cryin’ Over You,” Specialty - SP 441-45, Ellis Walsh, Preview Music Company, BMI

Howlin’ Wolf, “Smokestack Lightnin’”
1956, b/w “You Can’t Be BeatChess,” Howlin’ Wolf, Arc Music

Mose Allison, “One Room Country Shack”
1957, Back Country Suite For Piano, Bass And Drums, Prestige - PRLP 7091, Mercy Walton, Sony/ATV Songs LLC

Everly Brothers, “Kentucky”
1958, Songs Our Daddy Taught Us, Cadence - CLP-3016, Henry Prichard, New Leaf Music

The Louvin Brothers, “Southern Moon”

Fats Domino, “Walking To New Orleans”
1960, b/w “Don’t Come Knockin’,” Imperial - 5675, Bobby Charles, Domino Fats, Dave Bartholomew, EMI Unart Catalog Inc.

Ray Charles, “Georgia On My Mind”

Mississippi John Hurt, “Avalon Blues”
Muddy Waters, “My Home Is In The Delta”
1964, *Folk Singer*, Chess - LP 1483, Muddy Waters

The Byrds (with Gram Parsons), “Hickory Wind”

James Taylor, “Carolina in My Mind”

The Osborne Brothers, “Rocky Top”
1968, b/w “My Favorite Memory,” Decca - 32242, Felice And Boudleaux Bryant, House Of Bryant Publications LLC.

Joe South, “Don’t It Make You Want to Go Home”
1969, Don’t It Make You Want to Go Home, Capitol Records - ST-392, Joe South

Link Wray, “Take Me Home Jesus”
1971, Polydor - 24-4064, Steve Verroca, Voila Music Inc.

Bobby Charles, “Tennessee Blues”
1972, Bearsville - BR-2104, Bobby Charles, Alpha Music

Gladys Knight and The Pips, “Midnight Train To Georgia”

Ike & Tina Turner, “Nutbush City Limits”
The Allman Brothers, “Ramblin’ Man”  

Allen Toussaint, “Southern Nights”  

Larry Jon Wilson, “Ohoopee River Bottomland”  
1975, b/w “Melt Not My Igloo,” Monument - ZS8 8663, Larry John Wilson, Combine Music Corp.

Arrested Development, “Tennessee”  

Iris Dement, “Our Town”  

Assfactor 4, “I Reckon”  
1995, Assfactor 4, Old Glory Records – NGR-18, Assfactor 4

Alison Krauss, “Oh Atlanta”  

Ryan Adams, “Oh My Sweet Carolina”  
2000, Heartbreaker, Bloodshot Records – BS 071, Ryan Adams, Barland Music
Petey Pablo, “Raise Up”  

David Banner, “Mississippi”  

Crime Family, “Carolina’s My Home”  

Rey Norteño, “Raleigh”  
2006, Fred Huerta

The Soul Rebels with Trombone Shorty, “No Place Like Home”  

Tift Merrit, “Still Not Home”  

Deerhunter, “Pensacola”  

Valerie June, “Tennessee Time”  
2013, *Pushin’ Against A Stone*, Concord Records – CRE 34525-01, Dan Auerbach / Valerie June Hockett, June And Stunson Publishing

Sturgill Simpson, “Panbowl”  
A CHANGE IS GONNA COME:  
(IN)JUSTICE & STRUGGLE

The South claims its own separate, deeply troubled history of contention, unrest, and uprising, much of it rooted in racism and segregation. Southern music has often performed as a countermove to oppression—with its keening and rumination, its clarion calls.

Lightnin’ Hopkins, “Tom Moore Blues (Tim Moore’s Farm)”

Max Roach w/Abbey Lincoln, “Freedom Day”

Bob Dylan, “The Death of Emmett Till”

Robert Pete Williams, “Pardon Denied Again”

Sam Cooke, “A Change Is Gonna Come”
1964, b/w “Shake,” RCA Victor - 47-8486, Sam Cooke, ABKCO Music Inc.

Art Blakey, “The Freedom Rider”

Nina Simone, “Mississippi Goddam”
1964, b/w “Sea Lion Woman,” Philips - 40216, Nina Simone, W B Music Corp.
J.B. Smith, “I Got Too Much Time For the Crime I Done”  
1965, Ever Since I Have Been A Man Full Grown, Takoma - B-1009, J.B. Smith

Phil Ochs, “Here’s to the State of Mississippi”  
1965, I Ain’t Marching Any More, Elektra - EKS-7287, Phil Ochs

J.B. Lenoir, “Alabama Blues”  
1965, Alabama Blues, CBS - 62593, J.B. Lenoir

Joe Tex, “The Love You Save (May Be Your Own)”  
1966, b/w “If Sugar Was as Sweet as You,” Dial - 45-4026, Joe Tex

Dr. John, the Night Tripper, “Angola Anthem”  
1970, Remedies, ATCO Records - SD 33-316, Dr. John, Cauldron Music, Walden Music Inc.

Staple Singers, “Respect Yourself”  
1971, b/w “You’re Gonna Make Me Cry,” Stax - STA-0104, Luther Ingram Thomas, Bonny “Mack” Rice, Irving Music Inc.

Swamp Dogg, “God Bless America”  
1971, Rat On!, Elektra - EKS-74089, Jerry Williams, Jr., Troy Davis, EMI Blackwood Music Inc, Jerry Williams Music

Vicki Lawrence, “The Night the Lights Went Out in Georgia”  
1973, b/w “Dime a Dance,” Bell Records - Bell 45,303, Bobby Russell, Pix-Russ Music
Bishop Manning and the Manning Family of Roanoke Rapids, NC, “Back in Slavery Days”
1974, 7” single b/w

Willie French Lowery, “Proud to Be a Lumbee”

Gil Scott-Heron & Brian Jackson, “95 South”
1977, Bridges, Arista – AB 4147, Gil Scott-Heron & Brian Jackson, Brouhaha Music

Stevie Wonder, “Happy Birthday”

Tav Falco’s Panther Burns, “Bourgeois Blues”

Corrosion of Conformity, “Rednekkk”
1984, Eye For An Eye, No Core Records (1984), Thomas Michael Dean, William Reed Mullin, Toney W. Weatherman, Corrosive Music

Follow For Now, “White Hood”
Sonic Youth, “Chapel Hill”  

Kendrick Lamar, “King Kunta”  

Steve Earle and The Dukes, “Mississippi It’s Time”  
2015, Steve Earle, Exile on Jones Street Music (ASCAP)

2015, *Hell You Talmbout*, Wondaland Records

Algiers, “Blood”  
O DEATH: VIOLENCE, VENDETTA, & DESTRUCTION

From Appalachian ballads to Piedmont and Delta blues, to soul and rock and roll, southern music has forever been obsessed with death and the precariousness of life. Whether presented as reportage, fiction, or anguished personal anecdote, violence and vengeance occupy a vexed position in southern music—despite finding poetic expression in song.

Big Bill Broonzy, “Frankie and Johnny”

Elizabeth Cotten, “Freight Train”
1958, *Folksongs and Instrumentals with Guitar*, Folkways Records - FG 3526, Elizabeth Cotten, Piccadilly Music Corporation

Lloyd Price with Don Costa Orchestra, “Stagger Lee”
1958, b/w “You Need Love,” ABC Paramount - 45-9972, Irving Music

Bessie Jones and the Georgia Sea Island Singers, “O Death”

Frank Proffitt, “Tom Dooley”
1962 (original recording, 1938), Frank Proffitt, Folk-Legacy Records - FSA-1

Jean Ritchie, “Pretty Polly”
1963, *Jean Ritchie And Doc Watson At Folk City*, Folkways Records - FA 2426

Bobbie Gentry, “Ode to Billie Joe”

Dwight Yoakam, “I Sang Dixie”
Kacey Musgraves, “Biscuits”  
2015, Pageant Material, Mercury Records – 602547499929, Kacey Musgraves, Shane Mcanally, Brandy Clark Universal Music Publishing Group

Morbid Angel, “Chapel of Ghouls”  

Lucinda Williams, “Pineola”  

Nirvana, “Where Did You Sleep Last Night?”  
1994, Nirvana - MTV Unplugged In New York, DGC – DGCD-24727, Composed/ Reinterpreted by Nirvana

Elliott Smith, “Southern Belle”  

Nick Cave & the Bad Seeds, “Stagger Lee”  
1995, Murder Ballads, Mute – CD STUMM 138, Nick Cave & The Bad Seeds, Embassy Music Corp.

White Stripes, “Southern Can is Mine”  
2000, De Stijl, Sympathy For The Record Industry – SFTRI609, Originally Written And Recorded By Blind Willie Mctell, Arranged By Jack And Meg White
WADE IN THE WATER:
PRAYER & FAITH &
THE WORLD TO COME

American vernacular sacred music has been largely defined by the diversity of artists and styles emerging from the South. However, the Spirit and the practice of prayer suffuse much of southern music, whether explicitly praise-based or nominally secular, and its absence is often pointed; the musicians playing on Saturday nights and Sunday mornings are often the same people.

Dorothy Love Coates, “Get Away Jordan (I Want to Cross Over)"
1959, b/w “These Are They,” Specialty - 816, Dorothy Love Coates, Warner Chappell Music

United Sacred Harp Musical Association, “The Last Words of Copernicus”

The Swan Silvertones, “Mary Don’t You Weep”
1959, The Swan Silvertones, Vee Jay Records - LP-5003

Mrs. Bertha Smith (lead) and The Moving Star Hall Singers of John’s Island, South Carolina, “Lay Down Body”
1960, Been in the Storm So Long (1967), Folkways Records - FS 3842

Odetta, “Ain’t No Grave Can Hold My Body Down”
1960, At Carnegie Hall, Vanguard - VRS 9076, Odetta

The Five Blind Boys of Mississippi, “Leaning on the Everlasting Arms”
1960, Precious Memories, Peacock - PLP 102, Anthony J. Showalter and Elisha Hoffman; Composer Anthony J. Showalter

Mahalia Jackson, “Trouble of the World”
1963, Gospels, Spirituals, and Hymns (1991), Columbia/Legacy - C2T 47083, Doris Akers

John Coltrane, “Alabama”
1964, Live at Birdland, Impulse! - AS-50, John Coltrane, Jowcol Music

The Dixie Hummingbirds, “I’ve Got So Much to Shout About”
The Salem Travellers, “Wade in the Water”  
1966, b/w “You Can Depend On Me,” Halo (6) – 17

Sister Gertrude Morgan, “Let Us Make a Record”  
1970, Let’s Make a Record, True Believer – LB 1, Sister Gertrude Morgan, One K Music Co.

Dorothy Love Coates And The Original Gospel Harmonettes, “You Better Run”  

Thomas A. Dorsey with R.H. Harris, “Peace in the Valley”  


Indian Bottom Association of Old Regular Baptists, “I Am Going to a City”  
1997, Songs Of The Old Regular Baptists: Lined-Out Hymnody From Southeastern Kentucky, Smithsonian Folkways Records - SF CD 40106, Jack And Elsie Osborn, and James C. Miller

Terry Allen, “Southern Comfort”  
1999, Salivation, Sugar Hill Records (2) – SH-1061, Terry Allen, Green Shoes Publishing

Iron & Wine, “Sodom, South Georgia”  
2008, Our Endless Numbered Days, Sub Pop – SP 630, Iron & Wine, Sam Beam Music

Benjamin Booker, “Have You Seen My Son?”  
2014, Benjamin Booker, ATO Records – ATO0246, Benjamin Roderick Evans, Benjamin Booker Music Publishing (SESAC)
THE LONG BLACK VEIL: GHOSTS & DEVILS

As evidenced in the recently resurgent controversy over the Confederate battle flag, the South remains a region haunted by its history, a place slow to pull away from the clutches of the phantom past. The ways southerners encounter, embrace, and challenge historical facts and myths, as well as personal memories, are reflected both in topical songs and songs about literal ghosts and devils.

Mickey Newbury, “An American Trilogy”
1971, Frisco Mabel Joy, Elektra - EKS-74107, Mickey Newbury, Sony/ATV Acuff Rose Music

The Charlie Daniels Band, “The Devil Went Down to Georgia”

Don Grooms, “Vitachuco”
1981, Walk Proud My Son, You’Ni Records – YNI-001, Donald A. Grooms, Curly Maple America

Paul Simon, “Graceland”

Marc Cohn, “Walking in Memphis”

Palace Brothers, “Long Before”
1993, There Is No-One What Will Take Care Of You, Drag City – DC34, Will J. Oldham, Royal Stable Music
Raury, “Devil’s Whisper”
2015, All We Need, Columbia – 88875158691, Raury, Kobalt Music Publishing

Robbie Robertson & The Red Road Ensemble Featuring Ulali, “Mahk Jchi (Heartbeat Drum Song)”

Caroline Herring, “Mistress”
2003, Wellspring, Blue Corn Music – BCM0302, Caroline Herring

Indigo Girls, “Salty South”
2009, Poseidon And The Bitter Bug, Vanguard – 79934-2, Emily Saliers, Amy Ray, Godhap Music
TAKE THIS JOB & SHOVE IT: MORE THAN A PAYCHECK

Like many Americans, southerners have often defined themselves in terms of their work, but in the South, labor conditions have sometimes been especially degrading and protections for workers notably lacking, particularly for the poor and people of color. In the New South, the way we work has changed (and generally improved) radically, but southerners continue to sing about how they earn a living and provide for their families. If the blues evolved from field hollers and bluegrass was fostered in textile mills, what's next?

Bill Monroe and His Blue Grass Boys, “New Mule Skinner Blues”
1950, b/w “Uncle Pen/Blue Moon Of Kentucky, Pike County Breakdown,” Decca - ED 2353, Jimmie Rodgers, Horton Vaughn, APRS

Tennessee “Ernie” Ford, “16 Tons”
1955, 16 Tons, Capitol Records - EAP 1-693, Merle Travis, Merle S. Girls Music, Unichappell Music Inc.

Otis Redding and The Pinetoppers, “Shout Bamalama”

Bernice Reagon, “Cotton Need a Pickin’”
1965, Folksongs: The South, Folkways Records - FA 2457

Merle Haggard and the Strangers, “Workin’ Man Blues”
1965, b/w “Silver Wings,” Capitol Records - 2503, Merle Haggard, Sony/ ATV Tree Publishing

Lee Dorsey, “Working in the Coal Mine”

Mississippi Fred McDowell, “John Henry”
1966, Long Way From Home, Milestone Records - MSP 93003, Mississippi Fred McDowell

Jerry Reed, “Guitar Man”
1967, The Unbelievable Guitar and Voice of, RCA Victor - LSP-3756, Jerry Reed, Sixteen Stars Music

Jim Ford, “Harlan County”
1969, Harlan County, White Whale - JHS 1002, Jim Ford, Jim Ford Music
Loretta Lynn, “Coal Miner's Daughter”  
1970, Coal Miner's Daughter, Decca - DL 75253, Loretta Lynn, Sure Fire Music Company

Hazel Dickens and Alice Gerrard, “Working Girl Blues”  
1975, Hazel Dickens and Alice Gerrard, Rounder Records - 0054, Hazel J Dickens, Happy Valley Music

Johnny Paycheck, “Take This Job and Shove It”  
1977, Take This Job And Shove It, Epic – KE 35045, David Allan Coe, Warner-Tamerlane Publishing Corp.

R.E.M., “Driver 8”  

Superchunk, “Slack Motherfucker”  
1990, Superchunk, Matador – OLE 004-1, Superchunk, All the Songs Sound the Same Music

HOT BOYS, “Neighborhood Superstar (featuring Big Tymers)”  

Juvenile, “Ha”  

Hoss Cartwright, “Sheetrock Hall of Fame”  
2005
HONKY TONK BLUES: WORK HARD, PLAY HARD

When quitting time comes, the juke joint, honky-tonk, club, house party, or porch await. The celebratory and corporeal dimensions of music indigenous to the South—the ways it makes us move—have been integral to its international appeal and influence, from honky-tonk to swamp pop, soul, funk, hip-hop, and beyond.

The B-52's, “Love Shack”
1989, Cosmic Thing, Reprise, The B-52’s, Rondor Music (London)

Hank Williams, “Honky Tonk Blues”
1952, b/w “I’m Sorry for You, My Friend,” MGM - 11160, Hank Williams, Sony/ ATV Acuff Rose Music

Professor Longhair, “Go to The Mardi Gras”
1959 (original recording, 1949), b/w “Everyday, Everynight,” Ron - 329, R. Byrd And T. Terry, Professor Longhair Music

Bobby Lee Trammell, “Arkansas Twist”
1962, b/w “It’s All Your Fault,” Alley - 1001, Bobby Lee Trammell, Fear Publishing

Randy and the Rockets, “Let’s Do the Cajun Twist”

The Dixie Cups, “Iko Iko”

Little Bob, “I Got Loaded”

Robert Parker, “Barefootin””
James Luther Dickinson, “Dixie Fried”  

Clifton Chenier, “Bon Ton Roulet”  

The Meters, “Fire On The Bayou”  

James Booker, “Junco Partner”  

Miami Sound Machine, “Conga (Dance Mix)”  
1985, b/w “Conga” (Instrumental), Epic – 49-05253, Enrique Kiki Garcia, Foreign Imported Productions And Publishing Inc.

OutKast, “Rosa Parks”  

Big Freedia, “Booty-Whop”  

Missy Elliott, “Get Ur Freak On”  
SOUL FOOD: BACON FAT & BEAUTIFUL BISCUITS

Southern culinary culture has transformed what were once simple staples of working-class tables into a global gourmet cuisine. Next to music, food is arguably the other most influential dimension of southern expressive culture, and when you mix the two, the result is irresistible.

LEFT: Jerstin Crosby and Bill Thelen, Biscuit King (detail), 2007. Mixed media; 13.75 x 34.25 x 36 inches (34.93 x 87 x 91.44 cm). Courtesy of the artists. Image courtesy of the Nasher Museum of Art at Duke University, Durham, North Carolina. © Jerstin Crosby and Bill Thelen. Photo by Peter Paul Geoffrion.
Andre Williams (Mr. Rhythm) with His New Group, “Bacon Fat”
1956, b/w “Just Because of a Kiss,” Epic - 5-9196, Andre Williams, EMI Longitude Music, June Sixteen Music Company, Trianon Publications

George Jones, “White Lightning”

Karen Dalton, “Skillet Good and Greasy”
1962, Green and Rocky Road (2008), Megaphone Music - CDMEGA18, Traditional

Roger Miller, “Chug-a-Lug”
1964, b/w “Reincarnation,” Smash Records - S-1926, Roger Miller, Sony/ATV Tree Publishing

Rufus Thomas, “Greasy Spoon”
1967, b/w “Sophisticated Sissy,” Stax - S-221, Rufus Thomas, Irving Music Inc.

Tony Joe White, “Polk Salad Annie”
1968, Black and White, Monument - SLP 18114, Tony Joe White, Combine Music Corp.

James Brown, “Make it Funky,” parts 1 and 2
1971, Make it Funky, parts 1 and 2, Polydor - PD 2-14088, Charles A Bobbit, James Brown, Dynatone Publishing Co.

Guy Clark, “Home Grown Tomatoes”
Dan Penn, “Memphis Women and Chicken”  
1994, *Do Right Man*, Sire – 9455192, Donnie Fritts, Gary Nicholson, Dan Penn, Dan Penn Music, Sony/ATV Tree Publishing

Cat Power, “Moonshiner”  

Goodie Mob, “Soul Food”  

Carolina Chocolate Drops, “Cornbread & Butterbeans” (Traditional)  
2010, *Genuine Negro Jig*, Nonesuch, Traditional, arranged by Carolina Chocolate Drops

Hiss Golden Messenger, “Cheerwine Easter”  

SOUL FOOD: BACON FAT & BEAUTIFUL BISCUITS
THE DARK END OF THE STREET: LOVE & HEARTBREAK

The great subject of vernacular American music has always been, and likely always will be, love; given southern music’s inestimable influence on American music, it’s only natural that love songs and local cultures collide in fascinating ways. Southern musicians who have grown up with the blues and country music have been particularly adept at portraying the painful contours of heartache and loss in every possible hue, but just as compelling are the lyrical reflections on enduring romance and familial affection, the ties that bind.

Patti Page, “The Tennessee Waltz”  
1950, b/w “Long, Long Ago,” Mercury - 5534, Redd Stewart, Sony/ATV Acuff Rose Music

Bo Diddley, “Pretty Thing”  
1955, b/w “Bring It to Jerome,” Checker - 827, Willie Dixon, Hoochie Coochie Music

Jerry Lee Lewis and His Pumping Piano, “Great Balls of Fire”  

Freddy Fender, “Wasted Days and Wasted Nights”  
1959, b/w “San Antonio Rock,” Duncan - 45-1001, Wayne Duncan, Freddy Fender And Huey Meaux, EMI Unart Catalog Inc.

Doc Watson, “Train That Carried My Girl from Town”  
1963, Old Time Music At Newport (Recorded Live At The Newport Folk Festival 1963), Vanguard - VRS9147, Doc Watson, Hillgreen Music

Dock Boggs, “Danville Girl” (original recording, 1927)  
1964, His Folkways Years 1963-1968, Smithsonian Folkways - SF CD 40108, Dock Boggs

Boozoo Chavis, “L.A. Women Love Uncle Bud”  
1965, b/w “Deacon Jones,” Kom-a-Day Records - 45-304, Boozoo Chavis, Flat Town Music Company

Thirteenth Floor Elevators, “You’re Gonna Miss Me”  
1966, b/w “Tried to Hide,” Contact Records - 5269, Roky Erickson

James Carr, “The Dark End of the Street”  

Aretha Franklin, “Do Right Woman, Do Right Man”  
1967, I Never Loved a Man the Way I Love You, Atlantic - 8139, Chips Moman, Dan Penn, Screen Gems-EMI Music Inc.
The Rolling Stones, “Country Honk”  

Crystal Gayle, “M.R.S. Degree”  

Bill Withers, “Grandma’s Hands”  
1971, b/w “Sweet Wanomi,” Sussex - SUX 227, Bill Withers, Interior Music Corp.

New Riders of the Purple Sage, “Louisiana Lady”  
1971, b/w “Last Lonely Eagle,” Columbia - 4-45469, John C Dawson, Fry King Publishing Company

Van Morrison, “Tupelo Honey”  

Big Star, “Thirteen”  
1972, *#1 Record*, Ardent Records - ADS-2803, Christopher Bell, William Alexander Chilton, Almo Music Corporation, Koala Music

Townes Van Zandt, “Greensboro Woman”  
Little Feat, “Dixie Chicken”  
1973, *Dixie Chicken*, Warner Brothers Records - BS 2686, Lowell T. George, Martin Fyodor Kibbee, Naked Snake Music

David Allan Coe, “You Never Even Called Me by My Name”  
1975, b/w “Would You Lay With Me (In A Field Of Stone),” Columbia - 3-10159, Steve Goodman, John Prine, Jurisdad Music

Gary Stewart, “Draggin' Shackles”  
1975, b/w “Out Of Hand,” RCA Victor - PB-10061, Gary Ronnie Stewart, Nat Stuckey, Monkhouse Music

Alex Chilton, “No More the Moon Shines Down on Lorena”  

Lonnie Holley, “Mama's Little Baby”  

Irma Thomas, “Time Is on My Side”  
1964, b/w “Anyone Who Knows What Love Is (Will Understand),” Imperial - 66041, Norman Meade

Ted Hawkins, “The Lost Ones”  
Roy C, “Saved by the Bell (Infidelity, Georgia)”
1989, *Rock Me All Night*, 3 Gems 000-107, Composed By Roy C., Johnson and Hammond Music

Lambchop, “Nashville Parent”

Silver Jews, “Tennessee”
2001, Drag City – DC216CD, David Berman, Civil Jar Music

Bonnie Prince Billy, “I Don't Belong to Anyone”

Alabama Shakes, “Heartbreaker”
WHEN THE LEVEE BREAKS: HEAT, HUMIDITY, & HUMANITY

We describe the South largely, though not entirely, in terms of geography (changes in latitude do seem to catalyze changes in attitude); the region’s distinctive character encompasses a range of landscapes, topographies, ecologies, and climactic balms and threats. Southern music treats nature both metaphorically and literally to evoke the landscape’s lushness and diversity—from piedmont hills to palmettos, mountains to cypress swamps—qualities that the historian W. J. Cash deemed a “sort of cosmic conspiracy against reality in favor of romance.”

Elvis Presley, “Blue Moon of Kentucky”  
1954, b/w “That’s All Right,” Sun Record Co. - 209, Bill Monroe, APRS, Bill Monroe Music

Ella Fitzgerald & Louis Armstrong, “Stars Fell on Alabama”  

Johnny Cash, “Five Feet High and Rising”  
1960, b/w “Don’t Take Your Guns To Town,” Columbia 3-33006, Johnny Cash, Song Of Cash Music, Anne Rachel Music, Corp.

Jimmy C. Newman, “Alligator Man”  

Creedence Clearwater Revival, “Born on the Bayou”  
1969, Bayou Country, Fantasy - 8387, John Cameron Fogerty, Jondora Music

Steve Young, “Seven Bridges Road”  
1969, b/w “I’m a One Woman Man,” A&M Records - 1083, Steve Young, Irving Music

Brook Benton, “Rainy Night In Georgia”  
1969, b/w “Where Do I Go from Here?,” Cotillion - 44057, Tony Joe White, Combine Music Corp.

Led Zeppelin, “When the Levee Breaks”  
Ann Peebles, “I Can’t Stand The Rain”  

Doobie Brothers, “Black Water”  

Emmylou Harris, “Evangeline”  

Ry Cooder, “Theme from the motion picture ‘Southern Comfort’”  

Jim Roche, “Power Poles”  
1982, Learning to Count, Hard Line Productions, Jim Roche

The Black Lips, “O Katrina!”  
2007, Good Bad Not Evil, Vice Records – 80001, Cole Alexander, Jared Swilley, Ian Saint Pe, Joe Bradley
Despite facile caricatures in popular culture, southern identity has never been a monolith. As the region continues to undergo demographic revolutions, “southernness” becomes increasingly complex and difficult to define. Southern musicians have long battled stereotypes, and there exists a loose lineage of songs that project, reflect, and reframe internal and external gazes as a way to define what it means to be southern, and how multiple identities and ways of being coexist in both harmony and dissonance.
Randy Howard, “All-American Redneck”  

Tom Petty & The Heartbreakers, “Southern Accents”  
1985, Southern Accents, MCA Records – MCA 5486, Tom Petty, Gone Gator Music

Chief Jim Billie, “Sawgrass Flower”  
1989, Seminole Man, VIP (7) – VIP-89308C

Flat Duo Jets, “Frog Went A Courtin’”  
1991, Go Go Harlem Baby, Sky Records (7) – 7-5031-1, Arranged By Flat Duo Jets

Archers of Loaf, “Plumbline”  

Southern Culture On The Skids, “White Trash”  

Pavement, “Unseen Power Of The Picket Fence”  
1997, b/w “Shady Lane,” Domino UK - RUG 53, Pavement (Scott Kannberg And Stephen Joseph Malkmus), Treble Kicker Publishing

Roxy Gordon, “Indians”  
1997, Smaller Circles, Roxy Gordon, Wes Mc Ghee, BMG Bumblebee
We wish to thank our colleagues for their recommendations and guidance in building the Southern Accent Music Library. They include J Caldwell, Jenna Poczik, Jefferson Currie, Molly Yarbrough Davis, Alexa Dilworth, Jake Xerxes Fussell, David Haynes, Beth Hinton, Mac McCaughan, Jay Myers, Nathan Salsburg, Tom Shaw, Laura Dossinger Slawter, and Christopher Smith.

speedmuseum.org/exhibitions
nasher.duke.edu/southern


BACK COVER: Skylar Fein, Black Flag (For Elizabeth’s) (detail), 2008. Wood, plaster, and acrylic; 43.5 x 72 x 1.25 inches (110.5 x 183 x 3.2 cm). Collection of Dathel and Tommy Coleman. Image courtesy of the artist and Jonathan Ferrara Gallery, New Orleans, Louisiana. © Skylar Fein.

Southern Accent is on view April 30–October 14, 2017.
This exhibition is co-organized by Miranda Lash, Curator of Contemporary Art at the Speed Art Museum in Louisville, Kentucky and Trevor Schoonmaker, Chief Curator and Patsy R. and Raymond D. Nasher Curator of Contemporary Art at the Nasher Museum of Art at Duke University. The exhibition is accompanied by a full-color catalogue with scholarly essays. Southern Accent was on view at the Nasher Museum of Art at Duke University September 1, 2016–January 8, 2017.

Southern Accent: Seeking the American South in Contemporary Art is supported by
The Andy Warhol Foundation for the Visual Arts
William R. Kenan, Jr. Charitable Trust
A. Cary Brown and Steven E. Epstein
Paul and Deborah Chellgren
Colin and Woo Speed McNaughton

Support for the Speed Art Museum’s exhibition season is provided by

Delta Dental
Dinsmore
SOUTHERN ACCENT
Seeking the American South in Contemporary Art