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Kinky Friedman and His Influence on Jewish American Music

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Abstract

Kinky Friedman changed American pop music and Country and Western music's presentation of Jews. Because of his satirical and counter culture lyrics, the idea that Jews could be Jewish on stage without having to point out they were Jewish was a part of the stage persona that Friedman adopted. His biting lyrics pointed to the derogatory ways that Americans view the other and what he saw as hypocritical Christian values. Additionally, he is set the stage to address painful issues in music, writing and performing the first popular song about the Holocaust. Dubbed the founder of "Redneck Rock" or a leader of "progressive country music," his influence on music stars who came after him is undoubted, as he opened the door for musicians to be minorities and sing about being minorities.

Keywords: Kinky Friedman, popular music, Country & Western music, Jewish music, Jews, American culture, cultural identity

Immigrant Jews to America changed their clothes, shaved their beards, and renamed themselves all to fit into American society. Some Jews went so far as to shed their Judaism. This was especially true of American Jews who desired to join the elite circles in politics and the stage. It was felt by Jews and non-Jews alike that one could not be different from the white Protestant American norm if success was the goal. However, Kinky Friedman defined success in his own way and made being Jewish and discussing issues of concern to Jews part of his celebrity status.

Being openly Jewish in American society was not acceptable, nor was it acceptable in the world of theater. Thus, it was not until the middle of the twentieth century, after the Holocaust when Jewish pride was on the rise, that actors began to express their Jewish selves on stage. One of the first entertainers to be openly Jewish on stage was the comedian Lenny Bruce. In the 1950s, Bruce's "blistering honest standup routines" included Yiddish, like the use of *schvartzah* (nigger) in his routine about minorities and an entire routine about Israel done in a *Yiddishkeit* accent.¹ Because Jews missed their Old Country culture, Bruce's use of *Yiddishkeit* became acceptable. Until Bruce, American entertainers might profess their Jewishness to the public, but it was kept separate from their profession. Bruce encouraged others, like Allen Sherman, Woody Allen, and Mel Brooks to bring humor about Judaism to the stage and screen.² These comedians brought the Jewish culture, the Jewish way of seeing the world, into American culture. Radio and

1. David E. Kaufman, *Jewhooving the Sixties: American Celebrity & Jewish Identity* (Waltham: Brandeis University Press, 2012), 102; *The Lenny Bruce Audio Files*, <http://its.brandeis.edu/research/archives-speccoll/exhibits/LennyBruce/>.

2. Kaufman, *Jewhooving the Sixties*, 101.

television brought *Yiddishkite* into every living room so that the average American could taste the experience of their Jewish neighbors.

Musicians like Bob Dylan, born Robert Zimmerman, also followed Bruce's lead. While Dylan was not a biting satirist, his lyrics "expanded the boundaries of our language and our very consciousness."³ Dylan grew up in a stereotypical Jewish home surrounded by his extended family and despite his public denials of his Jewish background, got his start in Greenwich Village, New York City, playing on the same stage with Israeli folk musicians. In 1969, he returned to his Jewish roots because of the death of his father and the Six-Day War in Israel. The Six-Day War brought a renewed sense of pride to being Jewish because of the unbelievable Israeli win against the much stronger Egyptian military. Just as Dylan was influenced by the Israeli musicians he played with in the 1960s, Woody Guthrie, and Allen Ginsberg (Kaufman 2011),⁴ he felt a connection with the Jewish Kinky Friedman. Kinky Friedman and the Texas Jew Boys toured with Dylan's Rolling Thunder Review in 1976, even though Dylan's folk rock (folk music with the addition of electric guitars and drums) did not match Friedman's counterculture cowboy and western style.⁵ While Friedman was critical of society, unlike Dylan he did not disapprove of the Vietnam war. However, the two did find harmony in their criticism of the conservative majority, both of society and the music industry.

Friedman also identifies himself with Lenny Bruce as a "misunderstood" performer and calls himself Bruce's "demented love child."⁶ Others have called him "the Lenny Bruce of country music" and even "a Hebrew heretic."⁷ His lyrics are as biting and inappropriate as Bruce's because Friedman sees musicians as "truth tellers."⁸ To Friedman, life and work should intertwine and he models himself on the counterculture poet Allen Ginsberg and country singer Willie Nelson, and folk singer Bob Dylan.⁹

He views himself as "a bastard child of twin cultures," being the ultimate cowboy and Jew who "uses the redneck persona and accent to tell sharp truths."¹⁰ Raised in an upper-middle Jewish household, becoming a bar mitzvah, and graduating from The University of Texas, where

3. Kaufman, *Jewhoowing the Sixties*, 155.

4. David E. Kaufman, "'Here's a Foreign Song I Learned in Utah': The Anxiety of Jewish Influence in the Music of Bob Dylan," in *The Song is Not the Same: Jews and American Popular Music*, ed. Bruce Zuckerman, Josh Kun, and Lisa Ansell (West Lafayette: Purdue University Press, 2010), 115–36.

5. Michael Allen, "'I Just Want To Be a Cosmic Cowboy': Hippies, Cowboy Code, and the Culture of a Counterculture," *Western Historical Quarterly* 36, no. 3 (2005): 275–99.

6. Paul Lester, "The Kosher Cowboy," *The Jewish Chronicle*, May 30, 2008, <https://www.thejc.com/culture/music/the-kosher-cowboy-1.3086?highlight=%22the+kosher+cowboy%22>; Kinky Friedman, "Band of Brothers," *Texas Monthly*, September, 2001, 244.

7. Bryan Edward Stone, "'Ride 'em, Jewboy': Kinky Friedman and the Texas Mystique," *Southern Jewish History* 1 (1998): 28; Jan Reid, *The Improbable Rise of Redneck Rock* (Austin: Heidelberg Publishers, 1974), 226.

8. Kyra Phillips et al., "Interview with Texas Gubernatorial Candidate Kinky Friedman," *Live From....*, January 6, 2006, EBSCOHost.

9. Dan DeLuca, "Being a Cult Figure Is Just Fine with Kinky Friedman," *Philadelphia Inquirer*, September 28, 2000, Newspaper Source; Friedman, "My Willie," *Texas Monthly*, September 1997, 56–60, Academic Search Complete.

10. Jim Allen, "6 Questions with Kinky Friedman," *Billboard*, May 21, 2011, 33; Alexander F. Remington, "Sing It Again, Kinky," *Washington Post*, August 22, 2008, Newspaper Source.

he specialized in Liberal Arts,¹¹ did not change that he was a Texan. His father, S. Thomas, was a professor at the University of Texas, and his mother, Minnie, was a speech therapist. His parents ran a Jewish summer camp.¹² However, he admits that he “need[s] to practice a little more” to be a practicing Jew.¹³ While it may be hard to conceptualize Jews as Texans, they arrived with the first Anglo settlers in the 1820s. However, as they were only 0.6% of the Texan population by this century,¹⁴ one can see why they are not necessarily seen as part of the Texan community. Friedman has mixed these two semi-conflicting stereotypes, the Texan as the anti-intellectual outdoorsman and the Jew as intellectual urbanite,¹⁵ to create his celebrity personal: a cowboy-hat-wearing cigar-smoking Peace Corps volunteer satirist who always includes *Magen Davids* (Stars of David) in his costume.

He could not separate his Jewish self from his Texan self. Friedman is also a product of his musical culture. His interest in country and western music began when he was a boy at summer camp because that was the only music station he could get on his radio. As a teen, he sang to the other campers in the evening.¹⁶ During his college freshman year, Friedman created a rock ‘n’ roll band. King Arthur and the Carrots’ biggest hit was “Schwinn 24,” a parody of Beach Boy dragster songs.¹⁷

Friedman was not the first counterculture cowboy. Michael Allen explains that counterculture cowboys were a new breed of cowboys who “wore their hair long and sported sideburns.”¹⁸ While cowboys represent the individualism, independence, and nature-loving American male, who is a loyal gentleman, they also tended towards violence. During the 1960s, members of the counterculture also saw themselves as a representation of American imperialism, though these counter culturalists adopted the cowboy image partially because of his independent nature.¹⁹ Nor was Friedman the first Jew to portray a cowboy on stage. Gilbert Maxwell Anderson was the grandson of a rabbi and the son of a peddler.²⁰ Between 1908 and 1915, he played a cowboy in over 375 silent films but never publically discussed the religion in which he was raised.²¹

11. Friedman, “My Willie.”

12. Friedman, “The Kinkster—An Unofficial Biography,” *Where Kinky Roamed—Kinky Friedman’s New York*, <http://kinkyfriedmansgreenwichvillage.wordpress.com/about/>.

13. Lester, “The Kosher Cowboy.”

14. Stone, ““Ride ‘em, Jewboy,”” 24.

15. Stone, ““Ride ‘em, Jewboy,”” 24.

16. Kaye Northcott, “Kinky Friedman’s First Roundup,” *Texas Monthly*, May 1973, <http://www.texasmonthly.com/story/kinky-friedmans-first-roundup>.

17. Friedman, “The Kinkster.”

18. Allen, ““I Just Want To Be a Cosmic Cowboy,”” 276.

19. Allen, ““I Just Want To Be a Cosmic Cowboy,”” 276.

20. Dan Pine, “Closeted Cowboy-Silent-Screen Actor Broncho Billy Kept His Jewish Roots Quiet,” *Jweekly.com*, November 26, 2003, <https://www.jweekly.com/2003/11/26/closeted-cowboy-silent-screen-actor-broncho-billy-kept-his-jewish-roots-qui/>

21. Dave Wallis, ““Broncho Billy’ Anderson (1880–1971),” in *The Encyclopedia of Arkansas History & Culture*, April 14, 2008, <http://www.encyclopediaofarkansas.net/encyclopedia/entry-detail.aspx?search=1&entryID=534>; Pine.

While most critics declare him as a country singer, Friedman's musical style is hard to define. Some call it country rock, while others describe it as progressive country.²² Country music traces its roots to Celtic ballads that were brought to the new world by British immigrants and were accompanied by stringed instruments. This explains the popularity of ballads among country singers, including Friedman. Country music became nationally popular with the advent of radio and such shows as *The Grand Ole Opry*. Country rock is different from country because of the length of the artists' hair.²³ Hair in the late 1960s and early 1970s became an important part of protest. It was in 1967 that *Hair*, the first rock musical, was debuted off-Broadway.

Progressive country "is [about] the delivery" and "the kind of instrument that accompanied" the singers.²⁴ If an instrument sounds like a steel guitar or the theme is country, it could be categorized as progressive country.²⁵ It was also influenced by African-American Tejano, German, and Czech music: all part of the Texan culture.²⁶ Southern Rock, a subgenre of country rock, was perhaps the perfect fit for Friedman. With such groups as Lynyrd Skynyrd, Blackfoot, Outlaws, the Marshall Tucker Band, .38 Special, Van Zants, Charlie Daniels, and the Allman Brothers, classified as southern rock,²⁷ the hold of sequins and patriotism lost its hold on country music. Thus, the rise of country rock, specifically southern rock, and progressive country provided a venue for Friedman's style.

Some critics call his style country, even though he played the American folk music clubs.²⁸ Country and folk music are not as far removed as some people believe since singers like Woody Guthrie in the 1930s and 1940s revised country into a version of folk music.²⁹ In fact, because of the work of folklorists and Nashville music scene participants, country music became part of American folk music during the 1960s.³⁰ Friedman was not the only country star to be cross-categorized. The prolific Hank Williams, a regular at *The Grand Ole Opry*, was also popular with rock and roll aficionados.³¹ However, Jewish country music stars are rare as its "heritage is rooted in traditions of a Protestant-Christian America" and producing an album of sacred music

22. Allen, "I Just Want To Be a Cosmic Cowboy," 276; Reid.

23. Allen, "I Just Want To Be a Cosmic Cowboy."

24. Reid, 71.

25. Reid, 71.

26. Travis D. Stimeling, *Cosmic Cowboys and New Hicks: The Countercultural Sounds of Austin's Progressive Country Music Scene* (New York: Oxford University Press, 2011), 5.

27. "About," Southern Rock Society, Facebook, <https://www.facebook.com/pg/Southern-Rock-Society-118249151550776/about/>.

28. Mike Jahn, "Linda Ronstadt: Heart Like A Wheel; Kinky Friedman: Kinky Friedman," *High Fidelity*, March, 1975, at "Linda Ronstadt Album Reviews, 1969–1999," The Linda Ronstadt Homepage <https://www.ronstadt-linda.com/revhear2.htm>.

29. "Country, Folk, and Blue Grass [exhibition tag]," Origins and Evolution of Rock and Roll, Rock and Roll Hall of Fame, Cincinnati, Ohio.

30. Stimeling, 5.

31. "Hank Williams [exhibition tag]," Origins and Evolution of Rock and Roll Rock and Roll Hall of Fame, Cincinnati, Ohio.

is de rigeur.³² It is the Christian overtones that turned some Jews away from country music.³³ Friedman, however, had something to say.

Because Friedman began in Austin, a part of the Texan country music scene, he was mostly protected from the rampant anti-Semitism (and racism) in Nashville, the country music hub, in the 1970s and 1980s.³⁴ It also encouraged his cross-culturalism, since the progressive country music scene in Austin was about musicians “seeking an understanding of their own experiences.”³⁵ Texan country music had started developing its own style in the 1930s when Texan bands borrowed styles from blues, jazz, and polkas.³⁶ Despite his popularity, he was, however, not invited to perform at *The Grand Ole Opry*’s final performance at the Ryman Auditorium. This is not surprising as Nashville is often described as having a small-town perspective and is the center of Bible printing in the United States.³⁷ Reverend Jimmie Snow did invite him to play on the post-Opry WSM Radio *Grand Ole Gospel Time*, where Friedman incorrectly declared himself the “first full-blooded Jew” to appear on that stage.³⁸ Many bands had Jewish musicians before Friedman, but they did not openly confess to not being Christian because they would not have been invited back to perform at *The Opry*.

Kinky Friedman is a writer-composer on this list of counterculture country musicians who does not “soft-pedal his Judaism.”³⁹ His ability to become a caricature of a Jewish Texan “arises from his ability to suggest his Jewishness without overtly stating it.”⁴⁰ He prides himself on songs that “stay with you a lifetime”⁴¹ and that have a social conscience.⁴² Steven M. Cohen and Arnold Eisen “state with confidence that the quest for Jewish meaning is extremely important . . . just as the search for meaning is important to contemporary Americans more generally”;⁴³ Friedman takes that one step further by believing that “art should subvert culture, not reflect it.”⁴⁴ Having been marginalized in Christian Texas culture because of his Jewishness, his satirical lyrics gave him the opportunity to critique both Anglo-Texas and Judaism.⁴⁵ His satire comes from the “American Jewish tradition of anti-authoritarian humor” like Lenny

32. Stacy Harris, “Kosher Country: Success and Survival on Nashville’s Music Row,” *Southern Jewish History* 2 (1999): 111.

33. Richard Marcus, “Music DVD Review: Kinky Friedman And The Texas Jewboys *Kinky Friedman Live From Austin TX*,” *Blogcritics*, January 24, 2008, <https://blogcritics.org/music-dvd-review-kinky-friedman-and/>.

34. Harris, 114.

35. Stimeling, 5.

36. “Country, Folk, and Blue Grass.”

37. Willie Nelson and Bobbi Nelson, “Willie Nelson Talks about Texas, Nashville, Opry, Abbott and Sings with Sister,” YouTube, <https://www.youtube.com/watch?v=ugpFuKILpPg>.

38. Harris, 116.

39. Nathan Rabin, “Week 29: Kinky Friedman, The Smartass,” *A.V. Club*, March 9, 2010, <http://www.avclub.com/article/week-29-kinky-friedman-the-smartass-39014>.

40. Stone, 27.

41. Jennifer Self, “Raw and Rarin’ to Go,” *Bakersfield Californian*, July 29, 2010, Newspaper Source.

42. Friedman, “Band of Brothers,” *Texas Monthly*, September, 2001, 244.

43. Steven M. Cohen and Arnold M. Eisen, *The Jew Within: Self, Family, and Community in America* (Bloomington: Indiana University Press, 2000), 8.

44. DeLuca.

45. Stimeling, 5.

Bruce's.⁴⁶ He was one of the musicians for whom Jan Reid coined the term “redneck rock”—rock music that stood for “the fusion of traditional country-and-western and rock ‘n’ roll.”⁴⁷

His caustic lyrics made it difficult for him to record. The company executives liked his music, but feared the public's reaction.⁴⁸ Not everyone was afraid of it, however. The Glaser Sound Studios in Nashville opened its doors “to different kinds of people who wore different kinds of clothes and had different ideas” and Friedman credits them with providing him and others opportunities they could not get elsewhere.⁴⁹ This studio, commonly called “Hillybilly Central,” specialized in “Outlaw Movement” music by such musicians as Tompall Glaser, Waylon Jennings, and Willie Nelson,⁵⁰ all of whose songs Friedman recorded. Friedman appeared on *Saturday Night Live* during its first year, and Bob Dylan and Eric Clapton both joined him in the studio to record Friedman's third album, *Lasso From El Paso*.⁵¹ Friedman's music was controversial enough that he holds the dubious honor of being the only performer who taped a show for *Austin's City Limits* that was never aired.⁵² That performance was released 30 years later in 2007 on CD by New West Records.⁵³

He did, however, mix his humor with his liberal views and musical style to point fingers at the conservative country music scene.⁵⁴ The most potent example would be Chinga Chavin and Snakebite Jacobs's “Asshole from El Paso,” written as a parody of Merle Haggard's “Okie from Muskogee”⁵⁵ and considered a prime example of the conservative nature of Nashville.⁵⁶ Friedman's language is gritty and often offensive, as suggested by the title. Along with repeating “asshole,” or some variant (ass is used four times in the six verses), Chavin and Jacobs refer to “wetbacks” (a derogatory term for illegal Mexican immigrants). They wrote about having sex with sheep and “deflowering virgins.”⁵⁷ The opening verse, however, has a conservative tone, referring to not having “love in's,” avoiding porn, being monogamous, and maintaining racist boundaries.⁵⁸ Haggard's “Okie from Muskogee” also touts conservative views, deriding the

46. Stone, 28.

47. Quoted in Patrick Huber, “A Short History of Redneck: The Fashioning of a Southern White Masculine Identity,” *Southern Cultures* 1, no. 2 (1995): 160.

48. Northcott.

49. Edd Hurt, “Kinky Friedman: The Cream Interview.” *Nashville Scene*, April 28, 2011, <http://www.nashvillescene.com/nashvillecream/archives/2011/04/28/kinky-friedman-the-cream-interview>.

50. Peter Cooper, “Tompall Glaser, Outlaw Country Artist, Dies At 79,” *USA Today*, August 13, 2013, <http://www.usatoday.com/story/life/music/2013/08/13/tompall-glaser-dies/2650601/>.

51. “Kinky Friedman's Texas Liberation Tour,” Grand Stafford Theater, 2013, <http://grandstaffordtheater.com/event/kinky-friedmans-texas-liberation-tour/>.

52. “Looking Out My Back Door,” *The Austin Chronicle*, September 17, 2004, <http://www.austinchronicle.com/music/2004-09-17-229312/>.

53. Kinky Friedman, *Live From Austin Texas* (New West Records, 2007).

54. Stimeling, 5.

55. Jonny Whiteside, *Last of the Jewish Cowboys: The Best of Kinky Friedman* [album notes]. Los Angeles: Shout Factory, 2006.

56. Stimeling, 5.

57. Cinga Chavin and Kenny Snakebite Jacobs, “Asshole from El Paso Lyrics,” MetroLyrics, <http://www.metrolyrics.com/asshole-from-el-paso-lyrics-kinky-friedman.html>.

58. Chavin and Jacobs.

hippie counterculture expressions of “burn[ing] . . . draft cards,” love ins, and “long and shaggy” hair.⁵⁹ Since Friedman already viewed himself as an outsider and knew the Nashville power holders were anti-Semitic, he found a way to out the contradictory nature of the conservative music moguls in Nashville.

Most of Friedman’s lyrics do not speak of Jewish themes. He is a product of his environment and sees himself as a Texan, as an American. The “Ballad of Charles Whitman,” for example, is about the University of Texas, his alma mater, 1966 shooting by Charles Joseph Whitman.⁶⁰ Despite the dark nature of the event, Friedman’s irreverence shows through in such lines as:

The Chancellor cried “it’s adolescent
And of course it’s most unpleasant
But I gotta admit it’s a lovely way to go.”⁶¹

However, Friedman criticized the superficial listener for not “listen[ing] to the song” because “it explores the mind of Charles Whitman and what makes these things happen.”⁶²

Because he understands the Christian nature of country music and the difference between what is preached and what is practiced, his songs like “Rock and Roll across the USA” juxtaposes the teachings of Jesus with the reality of American life. The chorus of this song is:

Jesus said to Pilate, “Remember the Golden Rule:
Love they neighbor, don’t you step on my blue suede shoes.”
Pilate, he said to Jesus, “Hey, you know this ain’t no Sunday School.”⁶³

Here Friedman uses his brashness to tell the truth as he sees it about Christianity and the country music scene.

However, there are some lyrics that reflect the issues of how Jews relate to the cultures in which they live and how they live as Jews. This subtlety “helped bridge the cultural divide” and bring Jews into the country music culture.⁶⁴ Music critics do not describe Friedman’s music as “crossing cultural borders”; rather, because of his biting satire they describe his music as “transgress[ing] so many cultural borders.”⁶⁵ The difference between “crossing” the borders and “transgress[ing]” to them has much to do with the approach. Friedman’s style is blunt, honest, and irreverent and this inspired his critics, both positive and negative, to label him a transgressor.

59. Merle Haggard, “Okie from Muskogee,” AZLyrics, <http://www.azlyrics.com/lyrics/merlehaggard/okiefrommuskogee.html>.

60. Kinky Friedman, “The Ballad of Charles Whitman,” Genius, <https://genius.com/Kinky-friedman-the-ballad-of-charles-whitman-lyrics>. The song appeared on the album *Sold American* (1973).

61. Friedman, “Ballad of Charles Whitman.”

62. Contributor, “The Ballad of Charles Whitman,” Genius, <http://genius.com/Kinky-friedman-the-ballad-of-charles-whitman-lyrics#note-4266550>.

63. Kinky Friedman and Panama Red, “Rock and Roll Across the USA,” *From One Good American to Another* (Fruit of the Tune, 1995) [compact disc].

64. Marcus.

65. Northcott.

“Rock and Roll across the USA” was not the only time Friedman wrote derogatorily about Christianity and Nashville. “High on Jesus,” released in 1992, examines the relationship between “the Nashville sound” and “flying high on Jesus.” He criticizes the drug culture and greed, as well:

One man buys a nickel sack, another buys a Cadillac
They both think they will drive their cares away
But neither thinks to lend a hand to his fellow man.⁶⁶

“High on Jesus” is a strong condemnation of American society in a context that is near to Friedman: Christian power in country music.

“Why Do You Bob Your Nose, Girl? (Second Hand Nose)” (released originally in 1992 on the *Old Testaments & New Revelations Album*) is one song that, while not explicitly Jewish-themed, speaks loudly of the response to Western women’s beauty.⁶⁷ American beauty has been defined by a Northern European understanding of the perfect woman: a woman with lush straight hair, a small nose, and pale skin: certainly, not the attributes attributed to the stereotypical Jewish girl with dark eyes, dark skin, curly hair, and a hooked nose—a more stereotypical Semitic appearance. These lyrics speak of a nose job, the surgical changing of a large or hooked nose into something more acceptable in the eyes of the larger community:

Why do you bob your nose, girls, it does not look so nice,
If it’s just to keep in fashion, it’s not the Lord’s advice.
Well, you mangle Mother Nature and brave the Lord’s command
You care about your nose, girls, and reach the Glory Land.

Why do you bob your nose, girls, it’s not the thing to do,
Run with that nose and some day the Lord may say to you:
You naughty little booger, you honky tonkin’ hose
But at least I’m glad for one thing: you’ll never bob your nose.⁶⁸

The stereotype of the Jewish girl with the large nose would certainly not match the stereotype of the Gentile girl with a small upturned nose and, as one with the large nose might presume, hamper the ability of that person to integrate smoothly into society, a society that sees those with small noses and blond hair as the epitome of beauty. Even the recent and popular American television show *Glee* promotes this stereotype by having two characters discuss having a nose job. Rachel is having a nose job that her doctor describes as “a rite of passage” for all Jewish girls: something Jewish bloggers decry.⁶⁹ However, outspoken Jewish comedian Sandra

66. Friedman, “High on Jesus,” *Old Testaments & New Revelations* (Fruit of the Tune, 1992) [compact disc].

67. Friedman, “Why Do You Bob Your Nose Girl? (Second Hand Nose),” <http://www.metrolyrics.com/why-do-you-bob-your-nose-girl-second-hand-nose-lyrics-kinky-friedman.html>. The song appeared on *Old Testaments & New Revelations* (1992).

68. Friedman, “Why Do You Bob.”

69. Leah Berkwenwald, “Rachel Berry’s Nose Job,” *Jewesses with an Attitude*, April 27, 2011, <http://jwa.org/blog/rachel-berrys-nose-job>.

Bernhard, who admits to not being a stereotypical beauty, is adamant she is “not gonna [sic] get a nose job,” especially since “not everybody is cookie-cutter.”⁷⁰

Rhinoplasty provided a way for stereotypical looking Jews “to pass” in Christian America. This surgery was particularly popular during the 1940s and 1950s, when American Jews were confronted with the full reality of what the Nazis were doing became part of the American consciousness. However, during the 1960s ethnicity became popular and with it the stereotypical large Jewish nose began to become acceptable,⁷¹ thanks partially to Barbara Streisand. David E. Kaufman explains that the 1964 *Funny Girl* starring Barbara Streisand (released a year after the March on Washington)—where the character’s, and Streisand’s, large nose was discussed—“helped achieve greater acceptance for all outsiders in America.”⁷² She achieved stardom “despite her lack of conventional female beauty, and despite ‘looking Jewish’” and this permitted others in the industry to also be ethnic looking.⁷³

Nor is Friedman the only Jew to write lyrics about big noses, although most likely the first. The band The Groggers, whose lead singer is Jewish, was hired by Dr. “Schnoz” Salzhauer, a rhinoplastic surgeon who reshaped The Groggers’ lead singer’s nose, to create a video that would appeal to a young crowd and encourage them to call the surgeon.⁷⁴

In his song, Friedman reprimands not just Jewish girls, though this thought must have been in his Jewish head, but all girls to keep what they were born with. This example is lighthearted; however, many of Friedman’s lyrics are strongly political.

Perhaps his most famous song, “They Ain’t Makin’ Jews Like Jesus Anymore,”⁷⁵ is the prime example of how Friedman “depict[s] rednecks as bigots who hate blacks, Jews, and hippies with equal passion.”⁷⁶ Friedman was a victim of anti-Semitism, often reminiscing about the time when he “was introduced on the Grand Ole Opry . . . as the first full-blooded Jew to ever appear on the Opry,”⁷⁷ which clearly must have influenced his work. He claims that this song is “an anthem against bigotry.”⁷⁸ The lyrics include the lines:

70. Sandra Bernhard, “Interview,” *Interview Magazine*, <https://www.interviewmagazine.com/culture/sandra-bernhard>.

71. Bernice Schrank, “‘Cutting Off Your Nose to Spite Your Race’: Jewish Stereotypes, Media Images, Cultural Hybridity,” *Shofar: An Interdisciplinary Journal of Jewish Studies* 25, no. 4 (2007): 18–42.

72. Kaufman, *Jewhooing the Sixties*, 15.

73. David E. Kaufman, “Becoming Barbra,” *Reform Judaism* (Winter, 2013): 34.

74. Marcy Oster, “Song about Schnoz has Jewish Plastic Surgeon in Hot Water,” JTA: The Global News Service of the Jewish People, March 15, 2012, <http://www.jta.org/2012/03/15/news-opinion/united-states/song-about-schnoz-has-jewish-plastic-surgeon-in-hot-water>

75. Friedman, “They Ain’t Makin’ Jews Like Jesus Anymore Lyrics,” <http://www.sing365.com/music/lyric.nsf/They-Ain%27t-Makin%27-Jews-LiKe-Jesus-Anymore-lyrics-Kinky-Friedman/3D47E9A1D97A074348256AB500266025>.

76. Huber, 150.

77. Jim Allen, “6 Questions with Kinky Friedman,” 33.

78. Jon Niccum, “Getting Kinky: Songwriter, Novelist and Political Candidate Friedman Not One to Blow Smoke,” *Journal-World*, June 20, 2008, Newspaper Source.

They oughta send you back to Russia, boy, or New York City one . . .
you killed G-d's only son.⁷⁹

Friedman had put into popular music lyrics a story touted in the Middle Ages by the Catholic Church and later repeated by Pope Benedict XVI.⁸⁰ By including this mythology, he has overlaid one popular culture (Medieval Catholicism) on another (American country music).

This voice continues in the lyrics:

As you know, you don't look Jewish, he said, as near as I could figger
I had you lamped for a slightly anemic, well-dressed country nigger.⁸¹

In the southern states, there was a fine line between white and non-white. Jews were often on the border of this definition, being neither really white, nor black of any kind. Eric Goldstein calls them "probationary whites who had all the civic privileges of whiteness, but they were often excluded from social and cultural venues where their uncertain status might undermine . . . white racial purity and integrity."⁸² People from the Mediterranean and Middle East were also not classified as white or as pure a white as those from Northern Europe. The stereotypical image of the Jew as hook-nosed, frizzy-haired, round-shouldered, and not stylishly dressed seemingly does not apply to the recipient of this derogatory monologue. Finally, this racist anti-Semitic voice makes its last comment: "Jews . . . all they ever do is breed": a comment on the Old World agricultural understanding that the more children a family has the more hands there are to help support the family and the truth that few children survived to adulthood.

The Jew in this story does not stand idly by. This is the new kind of Jew, the one that "don't turn the other cheek the way we done before."⁸³ The instigator in this song sees his prey as what David Biale calls "the impotent American Jew."⁸⁴ However, after a few snide remarks, like "we Jews believe it was Santa Claus that killed Jesus Christ," he cannot take the abuse anymore and "hits him with everything I had right square between the eye."⁸⁵ This second part of the lyrics is the Jew's defense of everyone this racist has hated from the African American to the Jew and even the Christian. He "strolled right out the door" as the entire crowd at the bar, who had been the audience, stood in respect.⁸⁶ Nathan Rabin declares that this song "[i]s Friedman's story in miniature: the Jewish outsider beating the rednecks at their own game."⁸⁷ This is a reflection of

79. Friedman, "They Ain't Makin' Jews Like Jesus Anymore."

80. John Ratzinger, *Jesus of Nazareth Part Two, Holy Week: From the Entrance Into Jerusalem To The Resurrection* (Rome: Ignatius Press, 2011).

81. Friedman, "They Ain't Makin' Jews Like Jesus Anymore."

82. Eric Goldstein, "'Now Is the Time to Show Your True Colors': Southern Jews, Whiteness, and The Rise of Jim Crow," in *Jewish Roots in Southern Soil: A New History*, ed. Marcie Cohen, Ferris and Mark I. Greenberg (Waltham, MA: Brandeis University Press, 2006), 135.

83. Friedman, "They Ain't Makin' Jews Like Jesus Anymore."

84. David Biale, "Sexual Stereotypes in American Jewish Culture," in *Eros and the Jews: From Biblical Israel to Contemporary America* (New York: Basic Books, 1992), 205.

85. Friedman, "They Ain't Makin' Jews Like Jesus Anymore."

86. Friedman, "They Ain't Makin' Jews Like Jesus Anymore."

87. Rabin.

the modern understanding of being Jewish and living Jewishly. Rather than the pre-modern perception of Jewish men as weak and incapable, Friedman who was raised in the post Six Day War World understood that, Israeli men, Jewish men, could win if they stood up for themselves.⁸⁸ Interaction with the majority culture did not mean submission; instead, it meant participation and taking charge. Friedman had changed country music, by making it counterculture and critical of American society.

This theme is repeated in the song he co-wrote with Rick Goldberg and J. Maizel, “We Reserve the Right to Refuse Service to You,” in which they describe the experience of being an outsider. In the first verse, the character in the song is refused service in a Texan restaurant because he is a Jew.

While traveling through the Lone Star State . . .
 And the neck who owned the place stepped up to say:
 Hey buddy, are you blind,
 Say, partner, can't you read the sign?
 We reserve the right to refuse service to you,
 Take your business back to Walgreen's,
 Have you tried your local zoo?
 You smell just like a communist,
 You come on through just like a Jew.
 We reserve the right to refuse service to you.⁸⁹

It was very typical of the mid-1950s to associate communism with Jews; many Jews were Socialists and Communists in response to their negative treatment by the Russian czar and because of their beliefs in social action and responsibility. What makes this an interesting and crafty piece is, as Rabin explains, how “the title phrase takes on a different permutation every time it's delivered.”⁹⁰

The first time it is directed at Friedman, the customer, the second time it is directed at Friedman, the Jew, by other Jews:

Well, I walked on in to my House of G-d
 Congregation on the nod,
 Just chosen folks are doing their weekly thing.
 Hear, O Israel, yes indeed,
 My book was backwards, couldn't read,
 But I got a good rise when I heard that Rabbi sing,
Boruch atoh Adonoi,
 What the hell are you doing back there, boy?⁹¹

88. Stone, 28.

89. Kinky Friedman, Rick Goldberg, and J. Maizel, “We Reserve The Right to Refuse Service to You,” *Sold American* [album] (Vanguard Records, 1973).

90. Rabin.

91. Friedman, Goldberg, and Maizel, “We Reserve The Right to Refuse Service to You.”

This verse addresses issues not often discussed outside of Jewish circles, especially Jewish scholarly circles. It is rare, in non-liturgical Jewish music, to include words from Jewish prayers, not to mention this description of Jews. However, this could be Friedman's note to the religious nature of country music, with his own Jewish twist. It might be his need to prove his knowledge of Judaism to maintain his place in the outside culture. "Chosen folk" is not usually used by Jews in public because of the negative perception Christians have of the phrase. Christians believe they have a new covenant and believe that they are the "chosen people." However, to Jews these words mean they were chosen to carry a heavier burden—observe more laws.⁹² Finally, Friedman acknowledges here the conflicts among Jews that are considered Jews' "dirty laundry" that should not be aired in public.

While the use of the Ashkenazi Hebrew "*Boruch atoh Adonoi*" maintains the rhyming pattern, *Adonoi* with boy, this is an intriguing Hebrew phrase to pick. It translates as "Blessed are you, G-d." Thus, the juxtaposition of a blessing of G-d with the word "hell" is consistent with Friedman's "in-your-face" style and his desire to show the ugliness in society. Both in this verse and the next, below, Friedman is strongly critical of Jews stereotyping themselves.

We reserve the right to refuse services to you,
 Your friends are all on welfare
 You call yourself a Jew?
 You need your ticket and your tie
 To zip your prayers on through,
 We reserve the right to refuse services unto you.⁹³

This canny rephrasing of the title phrase from the singular, "service," to the plural, "services," was probably not noticed by the gentile listener, but to the Jewish listener it is most significant. In English any attendance at the synagogue for prayer is referred to as "services" because they really are a series of liturgies strung one after the other. Plus, by altering "to" in the title phrase to "unto" in the chorus line, we get that sense of prayer. Nor is Friedman subtle about his feelings toward those Jews who attend services in the "proper" attire (e.g. tie), but are not heartfelt about their prayers because they "zip" through them. This is a sharp contrast to the narrator who "got a good rise when I heard the rabbi sing" when he "walked on in."

This verse is also an interesting view of who is a Jew. Elaine M. Kauvar asks this very question. She reminds her readers "that to say membership in synagogues guarantees an American Jewish culture is to ignore the problematic nature of Jewish identity."⁹⁴ Friedman's character is not subtle about his feeling toward Jews who are regular synagogue members and seemingly insincere and unfriendly to those they don't deem worthy.

92. Joseph Telushkin, *Jewish Literacy* (New York: William Morrow and Co., 1991); reprint, "Judaism: The 'Chosen People,'" *Encyclopedia Judaica*, 2008, http://www.jewishvirtuallibrary.org/jsource/Judaism/chosen_people.html.

93. Friedman, Goldberg, and Maizel, "We Reserve The Right to Refuse Service to You."

94. Elaine M. Kauvar, "Introduction: Some Reflections on Contemporary American Jewish Culture," *Contemporary Literature*, 34, no. 3 (1993): 342.

The next verse speaks of the time when this song was first released on an album, 1973. Here the lyricists respond to the United States' soldiers being in Cambodia, where the American public felt "their boys" had no place to be. Friedman refuses service to the Cambodians by singing:

Right, face, forward, move
 And get the children, too.
 Let Saigons be bygones,
 Don't blow this world in two.⁹⁵

The final verse is about G-d, who Friedman, Goldberg, and Maizel depict as "A Texan, one big son bitchin' Angl-Saxon, / Some crazy tall Norwegian bore" and heaven that rejects the singer.⁹⁶ The description of G-d is clearly counter to the stereotype of the short, dark Jew and is used to highlight the differences between the Jew and Gentile in America. Mimicking the racist in the first verse, the angels sing to Friedman,

We reserve the right to refuse service to you,
 Take your business back to Walgreen's,
 Have you tried your local zoo?
 Our quota's filled this year
 On singing Texas Jews,
 We reserve the right to refuse service to you.⁹⁷

Perhaps Friedman is referring to the Christian fundamentalist understanding of heaven that is only for those who believe in Jesus as the messiah.

In this brilliantly crafted song, the singer goes from being the outsider to creating the outsider to being the outsider once again. This is a wonderful twist to the Jewish-American experience where the Jews, beginning with New Amsterdam, fought to become citizens with full rights and then, in the late 1800s, the American Jews worked hard to disassociate themselves from the Eastern European Jewish immigrants. Finally, as Jews joined the Civil Rights movement, they were, once again, considered lesser citizens, unwelcome guests, to the United States by white Protestants of the late 1800s and 1900s. He is also able to show that this exclusionary attitude is not specific to gentiles.

In 1974 Friedman released "Before All Hell Breaks Loose" that also references "the chosen people." In this song he is also critical of American society, a theme in his counterculture music, and gives advice on what to do before chaos erupts. The melancholy opening line, "Time to resign from the human race" sets the tone for the song that Friedman uses to show Americans in the early 1970s how divisive their country had become.⁹⁸ Some of his language is ambiguous, as

95. Friedman, Goldberg, and Maizel, "We Reserve The Right to Refuse Service to You."

96. Friedman, Goldberg, and Maizel, "We Reserve The Right to Refuse Service to You."

97. Friedman, Goldberg, and Maizel, "We Reserve The Right to Refuse Service to You."

98. Friedman, "Before All Hell Breaks Loose," Fandom, http://www.lyrics.wikia.com/Kinky_Friedman:Before_All_Hell_Breaks_Loose. The song appeared on *Kinky Friedman* (1974).

in “Now it’s time for the chosen one to choose.”⁹⁹ This could be a reference to Jews or Americans, who often see themselves as superior to others.

Because of the anti-Semitism that developed due to the Jews’ support of African-American rights during the Civil Rights Marches, Jews began to investigate their own modern history. It was not until the 1960s that the Holocaust became part of the American consciousness, which gave the Jewish minority permission to openly discuss it.¹⁰⁰ Twenty years after the Holocaust and the creation of the State of Israel, Jews felt confident in themselves as a vital community.¹⁰¹ “‘Ride ’Em Jewboy’” (released in 1973 on Friedman’s first album) is, as musician and music critic Michael Simmons describes, “a heartbreaking meditation on the Holocaust from his [Friedman’s] viewpoint as a Hebe from Kerrville, Texas,” as well as an examination of “the eternal loneliness of life in the Diaspora.”¹⁰² Michael H. Little, music critic, considers this song “one of the most amazing and great country songs ever written” and declares that “this song would alone make [Friedman] great.”¹⁰³ Friedman mixed the horrors of the genocide with traditional cattle round-up songs sung by cowboys.¹⁰⁴ This is one of the first pieces of popular music to examine both the loneliness of the diaspora and the Holocaust.¹⁰⁵ Diasporic loneliness is mentioned in the chorus, “How long will you be driven relentless around the world,” and the verse,

The blood in the rhythm of the soul. . . .
The loneliness which can’t be spoken
Just swings a rope and rides inside a song.¹⁰⁶

These refer to the various times in Jewish history when Jews were expelled from the countries in which they lived. The Holocaust, the stronger theme in this song, is referenced numerous times from the “six million miles” this cowboy has to ride to the descriptions of the event itself. Friedman refers to the camps in the opening verse: “the smokes from the camps are rising / see the helpless creatures on their way.” Bryan Edward Stone sees the juxtaposition of images in this song as profound. Particularly poignant is the presentation of the Jew.¹⁰⁷ At the beginning of the

99. Friedman, “Before All Hell Breaks Loose.”

100. Kaufman, *Jewhoing the Sixties*, 32.

101. Kauvar, 342.

102. Quoted in Rabin.

103. Michael H. Little, “Graded on a Curve: Kinky Friedman & The Texas Jewboys, *Lost and Found: The Famous Living Room Tape*,” The Vinyl District, February 14, 2014, <http://www.thevinyldistrict.com/storefront/2014/02/graded-curve-kinky-friedman-lost-found-famous-living-room-tape/>.

104. Jonathon Mark, “Texas Jewboy Rides Again,” *The New York Jewish Week*, July 5, 1999, http://www.thejewishweek.com/news/new_york/texas_jewboy_rides_again.

105. Jon Stratton, *Jews, Race and Popular Music* (Burlington: Ashgate, 2009).

106. Friedman, “Ride ’em Jewboy,” Genius, <https://genius.com/Kinky-friedman-ride-em-jewboy-lyrics>. The song was released on *Sold American* (1973).

107. Stone.

song, Jews are cast as cattle: “helpless creatures on their way” and “driven relentless ‘round the world.”¹⁰⁸

At the end, Jews are the cowboys who “ride ’em.”¹⁰⁹ The term Jewboy is “a familiar expression of weakness, [which] underscores Jewish victimization.”¹¹⁰ However, by placing the Jew on the horse as the cowboy, Friedman has put him in “a position of strength and power.”¹¹¹ In addition, Friedman turns the wandering theme from a negative of the Jew being pushed around to that wanderlust represented by cowboys.¹¹²

He is also very good at addressing the idea of differences between Jews and others. Here he says, “Can’t you see by your outfit who you are?” referring to a previous line: “When on your sleeve you wore the yeller star.” The idea of outsider was not unknown to Friedman. As Jan Reid, journalist specializing on Texas, remarked: “the Anglo-Saxon greater Southwest dispossessed its Jews by stripping them of their ethnic identity” and this song, in particular, “turned the tables on Texas” by sitting an ethnic minority in the saddle.¹¹³

On the 1995 album *From One Good American to Another*, Kinky Friedman released “Shield of Abraham.” The title comes from the first verse of Genesis 15: “HaShem came unto Abram in a vision, saying: ‘Fear not, Abram, I am thy shield.’” The chorus reflects this with the lines: “you got the shield You got the shield of Abraham.”¹¹⁴ The song references Hebrew Bible heroes Jacob, Moses, and David. Twenty years into his career, Friedman can renegotiate the religious nature of country music taking it from Christian to Jewish. Even though this is Hebrew Bible (Old Testament)-themed, it could appeal to Jews, Christians and Muslims. Knowing that the lyricist and singer is a Jew makes this a Jewish song.

These last songs also reflect Friedman’s understanding of how one lives Jewishly. While some Jews attend synagogues regularly, he does not see that as the ultimate answer. Nor does he consider those who do not observe the commandments as lesser or non-Jews. After all, as he does say, “If I’m a practicing Jew, I need to practice a little more.”¹¹⁵ He does, however, support Israel’s need to exist and the need to worship.¹¹⁶ He has in some respects taken Charles Leibman’s understanding of Judaism that “institutions, and peoples need not respond solely by adjusting themselves to their environment. They may also seek to change their environment.”¹¹⁷

Almost forty years after he started his music career, Friedman is now considered a staple of Jewish music. Not only was he one of the stars performing at the 15th Washington Jewish Music

108. Friedman, “Ride ’em Jewboy.”

109. Friedman, “Ride ’em Jewboy.”

110. Stone, 33.

111. Stone, 33.

112. Allen, “‘I Just Want To Be a Cosmic Cowboy,’” 276.

113. Reid, 226.

114. Friedman, “Shield of Abraham,” *From One Good American to Another* [compact disc] (Fruit of the Tune, 1995).

115. Lester, “The Kosher Cowboy.”

116. Lester, “The Kosher Cowboy.”

117. Charles Leibman, “Jewish Liberalism,” in *The Ambivalent American Jew: Politics, Religion and Family in American Jewish Life* (Philadelphia: JPS, 1973), 135.

Festival, but was listed with the reggae star Matisyahu in the title of *Broadway World* article about the event.¹¹⁸

When Friedman disbanded The Texas Jewboys, he went to New York City, where he performed at the Lone Star Café. His regular performances included appearances by up-and-coming Robin Williams and John Belushi.¹¹⁹ He has also been influential in country music circles. Michael Simmons explains that “Kinky and I were a match made in purgatory.”¹²⁰ Simmons credits Friedman with making “this little hippie patriotic!”¹²¹ Friedman supports new artists, like Chet O’Keefe, by housing them as they start out in Austin. O’Keefe “learned a lot from his [Friedman’s] showmanship and his easy ability relating to people.”¹²² Jesse Dayton was also influenced by Friedman, so much so he released *Jesse Sings Kinky* in 2012. As a fellow Austinite, he showcased the serious songs from Friedman’s albums because he felt that the world doesn’t understand how great a musician Friedman is.¹²³ In 1999, CD Baby released *Pearls of Snow*, a tribute album to Kinky Friedman. Joel Bernstein remarks “this album shows that his [Friedman’s] songwriting covers a wide range of lyrical as well as musical ground. It’s a fine showcase for everyone involved.”¹²⁴ The artists highlighted on the album include Willie Nelson, Dwight Yoakam, Lyle Lovett, and Tom Waits.¹²⁵

In 2011 Ted Sweeny opened *Becoming Kinky. . . The World According to Kinky Friedman*. The play uses three actors to portray Friedman during his youth, singing career, and political career. While it received mixed reviews,¹²⁶ this does show the importance of this cultural icon and, as one reviewer remarks, “a modern day Will Rogers.”¹²⁷ He also has an entry in the *Jewish Virtual Library*,¹²⁸ which includes in its mission “to provide educational materials on Jewish history and culture.”¹²⁹

118. “Matisyahu, Kinky Friedman to Headline 15th Annual Washington Jewish Music Festival,” *Broadwayworld.com*, May 16, 2014, <http://www.broadwayworld.com/bwwmusic/article/Matisyahu-Linky-Friedman-to-Headline-15th-Annual-Washington-Jewish-Music-Festival-2014516>.

119. “Friedman’s Tour.”

120. Michael Simmons, “I Was a Texas Jewboy: They Ain’t Makin’ Americans Like Kinky Friedman Anymore,” *LA Weekly*, July 29, 2010, <https://www.laweekly.com/music/i-was-a-texas-jewboy-2166205>.

121. Simmons.

122. William Harries Graham, “Meet Chet O’Keef,” *The Austin Chronicle*, January 30, 2014, <https://www.austinchronicle.com/daily/music/2014-01-30/meet-chet-o-keefe/>.

123. Mario Tarradell, “Spotlight on Texas Artists: Jesse Dayton Talks About His Kinky Friedman Tribute Album.” “Guide Live,” *Dallas News*, January 17, 2013, <https://www.dallasnews.com/life/life/2013/01/17/spotlight-on-texas-artists-jesse-dayton-talks-about-his-kinky-friedman-tribute-album>.

124. Joel Bernstein, “Review of *Pearls of Snow*,” *Country Standard Time* (1998), <http://www.countrystandardtime.com/d/cdreview.asp?xid=1695>.

125. Friedman, *Pearls of Snow* (CD Baby, 1999).

126. “A Review of ‘Becoming Kinky . . . The World According to Kinky Friedman,’” *West Texas Weekly*, September 22, 2011, <http://westtexasweekly.com/becoming-kinky-friedman/>; “‘Becoming Kinky’: Staged Reading a Rousing Success,” *Black Tie*, August 14, 2010, http://blacktiemagazine.com/arts_theater/Becoming_Kinky.htm.

127. “Becoming Kinky.”

128. Sandra Brennan and James Manheim, “Kinky Friedman,” *Jewish Virtual Library*, https://www.jewishvirtuallibrary.org/jsource/biography/Kinky_Friedman.html.

129. “About the American-Israeli Cooperative Enterprise,” *Jewish Virtual Library*, <https://www.jewishvirtuallibrary.org/about/index.shtml>.

Friedman has made the discussion of Judaism in popular music acceptable. One of Adam Sandler's most popular songs is his 2009 "Hanukkah Song," where Jewish Sandler points himself out as a Jew and recognizes his Jewish audience by singing "a list of Jewish people, just like you and me." He then notes various actors and singers who one might not identify as Jewish.¹³⁰ Zach Sherwin incorporates Jewishness into his lyrics without being overt. For example, the line in his 2012 release "Street Cred":

The Crip gang? I wasn't in it dog
Just the youth group at my synagogue
He can because it is acceptable to be different.¹³¹

Jonny Whiteside notes that "The Texas Jewboy has made an indelible mark (or stain, depending who you ask) on country music."¹³² Friedman's irreverence even affects his critics. Friedman created what Jeff Janeczko describes as a musical hybrid. It is successful because it "lives in spite of borders than because of them" and has aided others in "remaking identities."¹³³ Despite his controversial nature, or because of it, Kinky Friedman has offered Jews, and other minorities, the opportunity to be themselves in the music business. His influence on popular culture is undeniable.

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130. "Adam Sandler Sings the, Hanukkah Song—SNL," December 11, 2009, YouTube, August 6, 2013, <https://www.youtube.com/watch?v=KX5Z-HpHH9g>.

131. Zach Sherwin, "Street Cred [video]," November 26, 2012, Twitter, <https://twitter.com/zachsherwin/status/273076887553703936>.

132. Whiteside, 88.

133. Jeff Janeczko, "Negotiating Boundaries: Musical Hybridity in Tzadik's Radical Jewish Culture Series," in *The Song is Not the Same: Jews and American Popular Music*, ed. Bruce Zuckerman, Josh Kun, and Lisa Ansell (West Lafayette: Purdue University Press, 2010), 162.

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