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Playing with a Different Sex: Academic Writing on Women in Rock and Pop

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PLAYING WITH A DIFFERENT SEX: ACADEMIC WRITING ON WOMEN IN ROCK AND POP

INTRODUCTION

This annotated bibliography of academic writing on women in rock in pop should provide an overview of most of the scholarly literature on the topic and reflects my personal interest in methodology. When I returned to graduate school in the late 1990s to study American studies and popular culture, I discovered that academe had changed considerably from my undergraduate days when I studied history of art. Although traditional academic disciplines continue, I found that in the humanities and social sciences, there were no longer neat categories for disciplines and disciplines no longer were isolated from each other.

The topic of rock and pop music, in particular, attract scholars from an amazingly broad array of disciplines. Academic areas range from musicology to sociology to history to literature to religious studies to psychology as well as newer disciplines including cultural studies, gender studies, and queer studies. Pondering an overall organizational structure for this bibliography, I came up three basic criteria to break up the content: is the material:

- 1) about specific female performers or
- 2) about special genres, topics, related subcultures and/or women as fans or as listeners or
- 3) of a more general and theoretical nature, touching on multiple performers, topics, etc.

Although I could have chosen to organize this bibliography by discipline, I think most users would find more pleasure in moving from specific to general by perusing by personality, then genre or topic, and then ending with some of the broader works. Who wouldn't enjoy considering the massive collection of academic writing on Madonna or on Riot Grrrl? I have added to many of the annotations, in italics, a few keywords or comments related to discipline. Journal articles are not annotated but integrated into the bibliography in the first section under topic. In the second section where materials are annotated by methodology, journal articles are listed at the end of each subsection.

For two basic, non-scholarly overviews on the history of women in rock and pop, I would recommend Gillian G. Gaar's *She's a Rebel: The History of Women in Rock and Roll* (Seattle: Seal Press, 1992) and Lucy O'Brien's *She Bop: The Definitive History of Women in Rock, Pop, and Soul* (New York: Penguin Books, 1996). Also of note is Karin Pendle's recent bibliography, an exhaustive source on the topic, *Women in Music: A Research and Information Guide* (New York: Routledge, 2005).

Many reading this piece will not recognize my chapter's title. By choosing an album by a relatively obscure band to title my piece, I follow in a long tradition of rock writing insider hermeneutics. Some explication is in order since excessive mystery is not less than coy. *Playing with a Different Sex* was perhaps the feminist recording that spoke to me as a young woman. This 1981 album by the British post-punk band the Au Pairs had angry feminist lyrics sung by a woman, great bass lines, angular and tense guitar riffing, and was all about gender and sex. Best of all, it was mysterious: it had minimal information about the band and a cover of image of two bayoneted Maoist women charging forth. In those pre-Internet days, it was often hard to get information about more

obscure bands. Simon Frith, also amused by the varied possible interpretations of the album title, used it for one of his articles, so with apologies to Frith, I will follow suit.

I. SUBJECTS AND TOPICS

Citations for journal articles, which are not annotated, are integrated alphabetically with annotated materials in section I. This is done in order to bring together as closely as possible what has been written on what are often more narrowly focused subjects, for example, specific performers.

A. INDIVIDUAL FEMALE PERFORMERS

It is challenging to find material on the many specific female rock and pop performers since success is dependent on how the cataloging or indexing service tags the material: by name only or also by the broader topic of “women in popular music,” “women rock musicians,” etc.

Tori Amos

Gordon, Bonnie “Tori Amos's Inner Voices.” In *Women's Voices Across Musical Worlds*, edited by Jane A. Bernstein, 187-208. Boston: Northeastern University Press, 2004.

Close readings by Gordon of two Tori Amos songs, “Me and a Gun,” and “Silent All These Years,” that speak of Amos’ experience as a rape victim. The author focuses on Amos’ voice and her bodily gestures in performance; methods include both musicology and women’s studies/feminist analysis. *Musicology; Women’s studies*

Joan Armatrading

Hisama, Ellie M. “Voice, Race, and Sexuality in the Music of Joan Armatrading.” In *Audible Traces: Gender, Identity, and Music*, edited by Elaine Barkin and Lydia Hamessley. Zurich: Carciofoli, 1999.

Hisama applies some methods from cultural studies as well as musicology. Armatrading occupies hybrid spaces and her music conveys her identity as a black, British woman. *Cultural studies; Musicology*

Joan Baez

Bernstein, Jane A. “Thanks for My Weapons in Battle--My Voice and the Desire to Use It: Women and Protest Music in the Americas.” In *Women's Voices Across Musical Worlds*, edited by Jane A. Bernstein, 166-186. Boston: Northeastern University Press, 2004.

Argentinean folksinger Mercedes Sosa and Joan Baez are considered side-by-side in this analysis of two iconic women folksingers and social activists. The author blends musicological and feminist methods. *Musicology; Women’s studies*

The Bangles

Mercer-Taylor, Peter. “Songs from the Bell Jar: Autonomy and Resistance in the Music of The Bangles.” *Popular Music* 17.2 (1998): 187-204.

Zeck, Shari. “‘The Hero Takes a Fall’: The Bangles and ‘80s Pop.” In *Women and Media: Content, Careers, and Criticism*, edited by Cynthia M. Lont, 349-358. Belmont, Calif.: Wadsworth, 1995.

Zeck, an academic who teaches film, analyzes some Bangles videos to consider the band’s ambivalent relationship to feminism. *Film studies*

Toni Braxton

King, Jason. “Toni Braxton, Disney, and Thermodynamics.” *TDR* 46.3 (2002): 54-81.

Kate Bush

Gordon, Bonnie. “Kate Bush’s Subversive Shoes.” *Women and Music: A Journal of Gender and Music* 9 (2005): 37-50.

Kruse, Holly. "In Praise of Kate Bush." In *On Record: Rock, Pop, and the Written Word*, edited by Simon Frith and Andrew Goodwin, 450-465. New York: Pantheon Books, 1990.

Kruse writes a paean to Kate Bush and includes close analysis of her recordings. The analysis is more in the mode of literary analysis, focusing on lyrics, and is non-theoretical.

Losseff, Nicky. "Cathy's Homecoming and the Other World: Kate Bush's 'Wuthering Heights.'" *Popular Music* 18.2 (1999): 227-40.

Vroomen, Laura. "Kate Bush: Teen Pop and Older Female Fans." In *Music Scenes: Local, Translocal and Virtual*, edited by Andy Bennett and Richard A. Peterson, 238-254. Nashville: Vanderbilt University Press, 2004.

Vroomen, a popular culture scholar, looks at how the Internet helps connect older, female fans of Kate Bush. *Popular culture; Fan culture*

Ani DiFranco

Feigenbaum, Anna. "'Some Guy Designed this Room I'm Standing In': Marking Gender in Press Coverage of Ani DiFranco." *Popular Music* 24.1 (2005): 37-56.

Amy Grant

Romanowski, William D. "Move Over Madonna: The Crossover Career of Gospel Artist Amy Grant." *Popular Music and Society* 17.2 (1993): 47-68.

Deborah Harry/Blondie

Rubinfeld, Mark. "Blondie, from Punk to the Present." *Popular Music and Society* 28.1 (2005): 129-30.

P. J. Harvey

Mazullo, Mark. "Revisiting the Wreck: P. J. Harvey's *Dry* and the Drowned Virgin-Whore." *Popular Music*. Cambridge: Cambridge University Press, 20.3 (2001). See **Gender studies** for annotation of entire special issue

Rycenga, Jennifer. "Endless Caresses: Queer Exuberance in Large-Scale Form in Rock." In *Queering the Popular Pitch*, edited by Sheila Whiteley and Jennifer Rycenga, 275-296. New York: Routledge, 2006. See **Queer studies** for annotation of entire collection under editor

Billie Holiday

Brackett, David. "Family Values in Music?: Billie Holiday's and Bing Crosby's 'I'll Be Seeing You.'" Chap. 2 in *Interpreting Popular Music*. Berkeley: U. Cal. Press, 2000.

Brackett, a musicologist, compares renditions by Billie Holiday and Bing Crosby of "I'll Be Seeing You." Closely reading vocal and music performance of the song and considering issues of reception and style, Brackett views Holiday's work as "undercoded" (underdetermined and likely to be considered more "authentic") and Crosby's "overcoded" (overdetermined). *Musicology; Reception theory*

Purnell, Kim L. "Listening to Lady Day: An Exploration of the Creative (Re)Negotiation of Identity Revealed in the Life Narratives and Music Lyrics of Billie Holiday." *Communication Quarterly* 50.3/4, (2002): 444-466.

Joan Jett

Kennedy, Kathleen. "Results of a Misspent Youth: Joan Jett's Performance of Female Masculinity." *Women's History Review* 11.1 (2002): 89 – 114.

Janis Joplin

Braziel, Jana Evans. "‘Bye, Bye Baby’: Race, Bisexuality, and the Blues in the Music of Bessie Smith and Janis Joplin." *Popular Music and Society* 27.1 (2004): 3-26.

Campbell, Gavin James. "‘The Outer Limits of Probability’: A Janis Joplin Retrospective." *Southern Cultures* 6.3 (2000): 100-11.

Carole King

McKinney, Devin. "Cruising a Road to Nowhere: Mechanics and Mysteries of the Pop Moment." *Popular Music* 24.3 (2005): 311-21.

k. d. lang

Bruzzi, Stella. "Mannish Girl: k. d. lang; From Cowpunk to Androgyny." In *Sexing the Groove: Popular Music and Gender*, edited by Sheila Whiteley, 191-206. New York: Routledge, 1997. See **Gender studies** for annotation of book under editor

Elliott, Robin. "Performing k. d. lang." *Canadian Woman Studies* 24.2/3 (2005): 160-3.

Mockus, Martha. "Queer Thoughts on Country Music and k. d. lang." In *Queering the Pitch: The New Gay and Lesbian Musicology*, edited by Philip Brett, Elizabeth Wood and Gary C. Thomas, 257-271. New York: Routledge, 1994.

Mockus, using personal narrative modes, discusses lang’s music and lyrics from a queer studies perspective and touches on lesbian identity, lesbian camp, butch-femme, lang’s reception by the country music industry and how gay and lesbian culture has recently embraced country music. *Queer studies; Personal narratives; Country music*

Cyndi Lauper

Lewis, Lisa A. "Consumer Girl Culture: How Music Video Appeals to Women." In *Television and Women's Culture: the Politics of the Popular*, edited by Mary Ellen Brown, 89-101. London: Sage, 1989. See **Music videos and MTV** for annotation of book under editor

Stockbridge, Sally. "Rock Video: Pleasure and Resistance." In *Television and Women's Culture: the Politics of the Popular*, edited by Mary Ellen Brown, 102-113. London: Sage, 1989. See **Music videos and MTV** for annotation of book under editor

Annie Lennox

Hawkins, Stan. "Annie Lennox's 'Money Can't Buy It': Masquerading Identity." In *Settling the Pop Score: Pop Texts and Identity Politics*. Aldershot: Ashgate, 2002. See **New musicology** for annotation of book under author

Hawkins, Stan. "Perspectives in Popular Musicology: Music, Lennox, and Meaning in 1990s Pop." *Popular Music* 15.1 (1996): 17.

Piggford, George. "‘Who's that Girl?’ Annie Lennox, Woolf's Orlando, and Female Camp Androgyny." *Mosaic (Winnipeg, Man.)* 30 (1997): 39-58.

Rodger, Gillian. "Drag, Camp and Gender Subversion in the Music and Videos of Annie Lennox." *Popular Music* 23.1 (2004): 17-29.

Courtney Love

Coates, Norma. "‘Moms Don’t Rock’: The Demonization of Courtney Love." In *Bad Mothers: The Politics of Blame in Twentieth-Century America*, edited by Molly Ladd-Taylor and Lauri Urmansky, 319-333. New York: New York University Press, 1998.

Coates writes about Courtney Love, as well as Patti Smith, Mo Tucker, and Chrissie Hynde of the Pretenders and other rockers as "bad mothers." The media coverage of Love’s efforts to blend motherhood and her rock career was overwhelmingly negative. However, since Love plays the "bad girl," this should not be surprising. Coates suggests that Love’s maneuvers are ultimately non-subversive. *Feminist studies; Motherhood*

Madonna

Benson Carol, and Allan Metz, eds. *The Madonna Companion: Two Decades of Commentary*. New York: Schirmer Books, 1999.

Although most of the material in this book is written by journalists, a section is devoted to academic writing. Daniel Harris provides an overview of academic writing on Madonna. Lisa A. Lewis, who mostly writes feminist scholarship on music videos, looks at Madonna as a pop feminist. The performance art aspects of Madonna feature in a wildly discursive essay by Jane Miller. Cathy Schwichtenberg’s work, the most "academic" of the lot, utilizes a variety of methodologies but focuses on postmodernity. "Guilty Pleasures," by Pamela Robertson is a well-known essay on feminist camp based in gender studies. Mark Watt’s essay looks at Madonna’s performances as postmodern and his method touches on star studies. *Variety of methods*

Bordo, Susan. "‘Material Girl’: The Effacements of Postmodern Culture." *Michigan Quarterly Review* 29.4 (1990): 669-675.

Burns, Gary. "Live on Tape: Madonna: MTV Video Music Awards: Radio City Music Hall, New York, September 14, 1984." In *Performance and Popular Music: History, Place and Time*, edited by Ian Inglis, 128-137. Aldershot: Ashgate, 2006.

Burns examines Madonna’s groundbreaking performance of three songs at the MTV Video Music Awards from televisual vantage, .e.g. considering camera angles. *Film studies*.

Faith, Karlene. *Madonna, Bawdy & Soul*. Toronto: University of Toronto Press, 1997.

Feminist as well as cultural studies theory informs this monograph. Faith focuses on Madonna’s reception and her fan culture. Madonna’s constant reinvention of herself is considered as an expression of "natality," the intrapersonal need to continually rebirth and renew oneself, a concept coined by feminist theorist Drucilla Cornella. Faith sees Madonna’s high sexual performance as a parodic power play and compares her to Mae West. Both popularized aggressive female sexuality and although both freed themselves from their working-class roots, they perpetuated working-class stereotypes in their personas. Madonna’s sadomasochist imagery is analyzed in the context of feminist theory. Faith devotes an entire chapter to comparing Madonna to Michel Foucault. *Feminist theory; Queer studies*

Fouz-Hernández, Santiago and Freya Jarman-Ivens, eds. *Madonna's Drowned Worlds: New Approaches To Her Cultural Transformations, 1983-2003*. Aldershot: Ashgate, 2004.

A broad collection of essays on Madonna primarily written by musicologists covering issues of gender, sexuality identity and Madonna’s queer audiences, Madonna’s play with ethnic identities and Madonna as celebrity. *Musicology; Media studies*

Frank, Lisa, and Paul Smith, eds. *Madonnarama: Essays on Sex and Popular Culture*. Pittsburgh, PA: Cleis Press, 1993.

A mixture of experimental journalistic and quasi-academic writing on Madonna. Andrew Ross’s "This Bridge Called My Pussy," relates *Sex* and queerness. bell hooks in "Power to the Pussy: We Don’t Wannabe Dicks in Drag," explores Madonna’s transition to a figure playing with sado-masochistic, lesbian and racial tropes. Madonna’s *Erotica* album is discussed by Simon Frith in "The Sound of *Erotica*: Pain, Power and Pop." *Queer studies*

Freccero, Carla. "Our Lady of MTV: Madonna's *Like a Prayer*." *boundary 2* 19.2 (1992): 163.

Guilbert, Georges-Claude. *Madonna as Postmodern Myth: How One Star's Self-Construction Rewrites Sex, Gender, Hollywood, and the American Dream*. Jefferson, N.C.: McFarland & Co., 2002.

The author draws from a broad palette of theory: postmodernism, gender theory on performativity (Judith Butler), camp, and colonialism. Guilbert considers Madonna's persona to be unfixed and calls her a Trickster (36) and postmodern. Madonna's stardom is contingent on self-created myths loaded with irony, borrowing from different ethnic and sexual identities. Gay culture in particular continually informs Madonna's career. Several chapters discuss how Madonna appropriates performative strategies appropriated by both drag queens and Hollywood icons Greta Garbo, Marlene Dietrich and Mae West. A concluding chapter incorporates themes from American studies including how Madonna relates to the American Dream, shifting American mores, and political and racial discourses. *Postmodernism; Queer studies; Feminist studies; Star studies; American studies;*

Hawkins, Stan. "On Performativity and Production in Madonna's Music." In *Music, Space and Place: Popular Music and Cultural Identity*, edited by Sheila Whiteley, Andy Bennett and Stan Hawkins, 180-190. Aldershot: Ashgate, 2004.

Hawkins considers Madonna's sound recordings as expressions of her performativity. *Musicology*

hooks, bell. "Madonna: Plantation Mistress or Soul Sister?" in *Black Looks: Race and Representation*. Boston: South End Press, 1992.

hooks describes Madonna as a threat and endangering to black culture as a manipulative appropriator of blackness who uses race to add piquancy, "'nasty' blackness," (147) to her image. Young women, Madonna's core audience in the black community, often intensely hate Madonna expressing sublimated envy or desire of her "blonde ambition." In order to connect with progressive black culture, Madonna must explore her working-class roots. *Black studies*

Leonardi, Susan, and Rebecca A. Pope. "Express Yourself: Divas Pop and Pomo," in *The Diva's Mouth: Body, Voice, Prima Donna Politics*. New Brunswick: Rutgers University Press, 1996.

Leonardi and Pope situate Madonna in a long lineage of divas. The authors, drawing extensively on journalist content, focus on Madonna's sexuality and gender disruption. In the pop music diva war between Annie Lennox and Madonna, the authors consider Madonna postmodern and Lennox more of a traditional diva. *Musicology; Gender studies; Postmodernism*

Lugo-Lugo, Carmen R. "The Madonna Experience." *Frontiers: A Journal of Women Studies* 22.2 (2001): 118.

McClary, Susan. "Living to Tell: Madonna's Resurrection of the Fleshly." Chap. 7 in *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991. See **New musicologists** for annotation of book under author

McClary, Susan. "Living to Tell: Madonna's Resurrection of the Fleshly." *Genders* 7 (1990): 1-21.

Miklitsch, Robert. "The Case of Madonna Studies," in *From Hegel to Madonna: Towards a General Economy of "Commodity Fetishism."* Albany: State University of New York Press, 1998.

The author using post-Marxian theory asks "What can Madonna tell us about the problem of affirmation? ... what does the academic, cultural-political appropriation of her work say about ... postmodern 'commodity fetishism'?" (100). Academic authors discussed include E. Ann Kaplan, Lisa Lewis, John Fiske, Kathy Schwichtenberg, Susan Bordo, Cindy Patton, Simon Frith, bell hooks, and Kobena Mercer. *Post-Marxist theory; Overview of academic discourse on Madonna with analysis*

Schwichtenberg, Cathy, ed. *The Madonna Connection: Representational Politics, Subcultural Identities, and Cultural Theory*. Boulder, CO: Westview Press, 1993.

This collection of essays on Madonna uses cultural studies methodology and generally focus on Madonna's audiences and fan culture. Essays are clustered in four groups: race and audiences, reception in the gay community, feminist theory and praxis, and the force of material or commodity culture. The authors, some of whom are well known (Susan Bordo, E. Ann Kaplan) come from a variety of academic disciplines. Analysis of the visual aspects of Madonna, particularly her representation in music videos, plays a major role in many of the essays. *Cultural studies (scholars in variety of disciplines)*

Street, John. "Musicologists, Sociologists and Madonna." *Innovation in Social Sciences Research* 6.3 (1993): 277-289.

Vernallis, Carol. "The Aesthetics of Music Video: An Analysis of Madonna's 'Cherish'." *Popular Music* 17.2 (1998): 153-85.

Vickers, Nancy J. "Maternalism and the Material Girl." In *Embodied Voices: Representing Female Vocality in Western Culture*, edited by Leslie C. Dunn and Nancy A. Jones, 230-246. Cambridge: Cambridge University Press, 1994.

The author uses a 1989 Pepsi Cola commercial by Madonna to show how it encapsulates the themes and other aspects of a two-year cycle of cultural production by Madonna (including recordings, videos, and performances) which related to her autobiographical album, *Like a Prayer*. The focus is on Madonna's imagery. *Feminist theory*

Watts, Mark. "Electrifying Fragments: Madonna and Postmodern Performance." *New Theatre Quarterly* 12.46 (1996): 99. Rpt. in *The Madonna Companion: Two Decades of Commentary*, edited by Carol Benson and Allan Metz. New York: Schirmer Books, 1999.

Wilson, Janelle, and Gerald E. Markle. "Justify My Ideology: Madonna and Traditional Values." *Popular Music and Society*.16.2 (1992): 75-84

Young, Stephen E. "Like a Critique: A Postmodern Essay on Madonna's Postmodern Video *Like a Prayer*." *Popular Music and Society* 15.1 (1991): 59-68.

Joni Mitchell

Smith, Larry David. *Elvis Costello, Joni Mitchell, and the Torch Song Tradition*. Westport: Praeger 2004.

Although Smith is not per se an academic, his writing is scholarly. His book on Elvis Costello and Joni Mitchell continues his exploration of songwriting. He uses both auteur theory and narrative criticism to consider the melodramatic love stories known as torch songs. Both songwriters are celebrities who ask difficult political and social questions in their music. Smith considers Mitchell's relationship with the media as well as her lyrics. *Auteur theory; Literary criticism*

Whitesell, Lloyd. "Harmonic Palette in Early Joni Mitchell." *Popular Music* 21.2 (2002): 173.

Whitesell, Lloyd. "A Joni Mitchell Aviary." *Women and Music: A Journal of Gender and Culture* 1.1 (1997): 46-54.

Holly Near and Redwood Records

Lont, Cynthia M. "Persistence of Subcultural Organizations: An Analysis Surrounding the Process of Subcultural Change." *Communication Quarterly* 38.1 (1990): 1-12.

Love, Nancy S. "'Singing for Our Lives': Women's Music and Democratic Politics." *Hypatia* 17.4 (2002): 71-94.

Stevie Nicks

Thompson, Marceline, and Carol L. Thompson. "Changing Gender Images in Rock and Roll: An Analysis of the Songs and Image of Stevie Nicks." *American Communication Journal* 2.1 (2000).
<http://www.acjournal.org/holdings/vol2/Iss1/essays/thompson.html> (accessed on 12/13/06).

Sinead O'Connor

Cullingford, Elizabeth Butler. "Virgins and Mothers: Sinead O'Connor, Neil Jordan, and The Butcher Boy." *Yale Journal of Criticism* 15.1 (2002): 185-210.

Hulsether, Mark. "Three Challenges for the Field of American Studies: Relating to Cultural Studies, Addressing Wider Publics, and Coming to Terms with Religions." *American Studies* 38 (1997): 117-46.

Mayhew, Emma. "The Booin' of Sinead O'Connor: Bob Dylan 30th Anniversary Concert: Madison Square Garden, New York, October 16, 1992." In *Performance and Popular Music: History, Place and Time*, edited by Ian Inglis, 172-187. Aldershot: Ashgate, 2006.

Mayhew looks at O'Connor's star-text through the prism of gender as it relates to conceptions of authenticity, the construction of the diva, and the schism between the public and the private. *Star studies; Gender studies*

Mayhew, Emma. "'I Am Not in a Box of Any Description': Sinead O'Connor's Queer Outing." In *Queering the Popular Pitch*, edited by Sheila Whiteley and Jennifer Rycenga, 169-184. New York: Routledge, 2006.
See **Queer studies** for annotation of entire collection

Negus, Keith. "Sinead O'Connor, Musical Mother." In *Sexing the Groove: Popular Music and Gender*, edited by Sheila Whiteley, 178-190. New York: Routledge, 1997. See **Gender studies** for annotation under editor

Yoko Ono (music only)

Wiener, Jon. "Pop and Avant-Garde: The Case of John and Yoko." *Popular Music and Society* 22.1 (1998): 1-16.

Suzi Quatro

Auslander, Philip. "I Wanna Be Your Man: Suzi Quatro's Musical Androgyny." *Popular Music* 23.1 (2004): 1-16.

Ogelsbee, Frank W. "Suzi Quatro: A Prototype in the Archsheology of Rock." *Popular Music and Society* 23.2 (1999): 29-39.

Queen Latifa

Roberts, Robin. "'Ladies First': Queen Latifah's Afrocentric Feminist Music Video." *African American Review* 28 (1994): 245-257.

The Raincoats

O'Meara, Caroline. "The Raincoats: Breaking Down Punk Rock's Masculinities." *Popular Music* 22 (2003): 299-313.

Michelle Shocked

Willhardt, Mark. "Available Rebels and Folk Authenticities: Michelle Shocked and Billy Bragg." In *The Resisting Muse: Popular Music and Social Protest*, edited by Ian Peddie, 55-83. Aldershot: Ashgate, 2006.

The author explores the connection between gender and authenticity by comparing Shocked and Bragg. Each used authenticity to further their careers. He concludes that “the criteria by which we judge authenticity is always multiple and most often not transparent,” (45).

Patti Smith

Daley, Mike. "Patti Smith's 'Gloria': Intertextual Play in a Rock Vocal Performance." *Popular Music* 16 (1997): 235-53.

Noland, Carrie Jaures. "Rimbaud and Patti Smith: Style as Social Deviance." *Critical Inquiry* 21 (1995): 581-610.

Sawchuck, Kim. "Towards a Feminist Analysis of 'Women in Rock Music': Patti Smith's 'Gloria.'" *Atlantis* 14.2 (1989): 44-54.

Smith, Greg M. "'And All the Sinners, Saints': Patti Smith, Pioneer Musician and Poet." *The Midwest Quarterly* 41.2 (2000): 173-90.

Whiteley, Sheila. "Patti Smith: *The Old Grey Whistle Test*: BBC-2 TV, May 11, 1976." In *Performance and Popular Music: History, Place and Time*, edited by Ian Inglis, 81-91. Aldershot: Ashgate, 2006.

Whiteley's discussion of Patti Smith's British television performance of her album *Horses* explores Smith as subversive godmother of punk, how Smith's physical stance engendered resistance, and the relationship between Smith's androgyny and female desire. *Gender studies*

Whiteley, Sheila. "Popular Music and the Dynamics of Desire." In *Queering the Popular Pitch*, edited by Sheila Whiteley and Jennifer Rycenga, 249-262. New York: Routledge, 2006. See **Queer studies** for annotation of entire book under editor

Britney Spears

Campbell, Gavin James. "'I'm Just a Louisiana Girl': The Southern World of Britney Spears." *Southern Cultures* 7.4 (2001): 81-97.

Hall, Dennis. "Spears' Space: The Play of Innocence and Experience in the Bare-Midriff Fashion." *Journal of Popular Culture* 39.6 (2006): 1025-34.

Lowe, Melanie. "Colliding Feminisms: Britney Spears, 'Tweens,' and the Politics of Reception." *Popular Music and Society* 26.2 (2003): 123-140.

Lowe, Melanie. "'Tween' Scene: Resistance within the Mainstream." In *Music Scenes: Local, Translocal and Virtual*, edited by Andy Bennett, and Richard A. Peterson, 111-135. Nashville: Vanderbilt University Press, 2004.

Melanie Lowe uses ethnomusicological fieldwork to examine complex issues of sexuality and feminism for the subteen fans of Britney Spears. Lowe contributed an article on Spears to the 2001 special issue of *Popular Music and Society*. *Ethnomusicology*

Spice Girls

Ashby, Justine. "Postfeminism in the British Frame." *Cinema Journal* 44.2 (2005): 127-133.

Brabazon, Tara, and Amanda Evans. "I'll Never Be Your Woman: The Spice Girls and New Flavours of Feminism." *Social Alternatives* 17.2 (1998): 39.

Leach, Elizabeth Eva. "Vicars of 'Wannabe': Authenticity and the Spice Girls." *Popular Music* 20.2 (2001): 143.

Lemish, Dafna. "Spice World: Constructing Femininity the Popular Way." *Popular Music and Society* 26.1 (2003): 17-29.

Dusty Springfield

Smith, Patricia Juliana. "'You Don't Have to Say You Love Me': The Camp Masquerades of Dusty Springfield." In *Camp Grounds: Style and Homosexuality*, edited by David Bergman, 185-205. Amherst: University of Massachusetts Press, 1993.

Dusty Springfield, a pop singer who was very popular during the "swinging sixties" in London, was a closeted lesbian who expressed and disguised herself by blurring race and gender boundaries. Smith describes her as posing as a black woman and a femme gay man. *Queer studies*

B. FEMININE SUBCULTURES AND SPECIFIC MUSICAL GENRES AND STYLES AS THEY RELATE TO WOMEN AS FANS AND LISTENERS

Country music

Bufwack, Mary A. "Girls with Guitars--and Fringe and Sequins and Rhinestones, Silk, Lace, and Leather." *The South Atlantic Quarterly* 94 (1995): 173-216.

Fox, Pamela. "Recycled 'Trash': Gender and Authenticity in Country Music Autobiography." *American Quarterly* 50.2 (1998): 234-66.

Mockus, Martha. "Queer Thoughts on Country Music and k. d. lang." In *Queering the Pitch: The New Gay and Lesbian Musicology*, edited by Philip Brett, Elizabeth Wood and Gary C. Thomas, 257-271. New York: Routledge, 1994. See **k. d. lang** for annotation under author

Roberts, Robin. "Independence Day: Feminist Country Music Videos." *Popular Music and Society* 20 (1996): 135-54.

Wilson, Janelle. "Women in Country Music Videos." *Etc.* 57.3 (2000): 290-303.

Fan culture in general

Ehrenreich, Barbara, Elizabeth Hess, and Gloria Jacobs. "Beatlemania: Girls just Want To Have Fun." In *The Adoring Audience in Culture and Popular Media*, edited by Lisa Lewis, 84-106. London: Routledge, 1992.

In this essay on the experience of the female music fan, Beatlemania is discussed in psychological terms with considerations of teenage girl sexuality and the economics of mass hysteria. The last part of the essay is an interesting consideration of the erotics of the star-fan relationship that oddly concludes with a discussion of Janis Joplin as martyr. *Feminist studies; psychological theory*

Garratt, Sheryl. "Teenage Dreams." In *On Record: Rock, Pop, and the Written Word*, edited by Simon Frith and Andrew Goodwin, 399-409. New York: Pantheon Books, 1990.

Garratt incorporates personal narrative in this early (1984) essay on female fan culture and groups. *Fan cultures; Gender studies; Personal narratives*

Savage, Ann M. *They're Playing our Songs: Women Talk about Feminist Rock Music*. Westport: Praeger, 2003. Savage (media studies) interviews women music fans of feminist rockers to better understand what the music means to them. Almost of her respondents are white and working or middle class. Savage examines why her subjects were attracted to this music and how they perceive changes in the music industry. More importantly, she

examines the impact of the music's politics and feminism in the lives of her subjects: no other scholar other than Barbara Brady has been similarly focused. *Media studies; Ethnographic method*

Girl groups, Brill Building songwriters

These topics are listed together since both relate to the early history of rock and roll.

Bradby, Barbara. "Do-Talk and Don't-Talk: The Division of the Subject in Girl Group." In *On Record: Rock, Pop, and the Written Word*, edited by Simon Frith and Andrew Goodwin, 341-368. New York: Pantheon Books, 1990.

Bradby argues that academic rock history marginalizes women by overemphasizing "cock rock." The American girl groups of the early 1960s brought innovation to rock music and were far more subversive than given credit. Bradby is particularly interested in the contradictory text of many girl group song choruses. *Feminist studies*

Bradby, Barbara. "She Told Me What to Say: The Beatles and Girl-Group Discourse." *Popular Music and Society* 28.3 (2005): 359-90.

Cyrus, Cynthia J. "Selling an Image: Girl Groups of the 1960s." *Popular Music* 22 (2003): 173-193.

Inglis, Ian. "'Some Kind of Wonderful': The Creative Legacy of the Brill Building." *American Music* 21:2 (2003): 214-235.

Rohlfing, Mary E. "'Don't Say Nothin' Bad About My Baby': A Re-Evaluation of Women's Roles in the Brill Building Era of Early Rock 'n' Roll." *Critical Studies in Mass Communication* 13.2 (1996): 93.

Warwick, Jacqueline. "He's Got the Power: The Politics of Production in Girl Group Music." In *Music, Space and Place: Popular Music and Cultural Identity*, edited by Sheila Whiteley, Andy Bennett and Stan Hawkins, 191-200. Aldershot: Ashgate, 2004.

Warwick contends that the "stageiness and artificiality of girl group songs can serve as a metaphor for the experience of girlhood." (192). *Feminist studies*

Hip-hop and rap

Berry, Venise T. "Feminine or Masculine: The Conflicting Nature of Female Images in Rap Music." In *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, edited by Susan C. Cook and Judy S Tsou, 15-34. Chicago: University of Illinois Press, 1994.

Similar to Pough, this earlier essay by Berry looks at how specific female rappers have appropriated this genre of music for their own feminine and feminist ends but her argument is far more simplistic in its optimism that female rappers are breaking down sexism. *African American studies; Feminist studies*

Bost, Suzanne "'Be Deceived if Ya Wanna Be Foolish': (Re)constructing Body, Genre, and Gender in Feminist Rap." *PostModern Culture*, 12.1 (2001).

Forman, Murray. "'Movin' Closer to an Independent Funk': Black Feminist Theory, Standpoint, and Women in Rap." *Women's Studies* 23.1 (1994): 35-55.

Gaunt, Kyra D. "African-American Women Between Hopscotch and Hip-Hop: 'Must Be the Music (That's Turnin' Me On')." In *Feminism, Multiculturalism and the Media: Global Diversities*, edited by Angharad Valdivia, 277-308. Newbury Park: Sage Publications, 1995.

Gaunt, an ethnomusicologist, connects hopscotch and female hip-hop and rap music fans. Hopscotch and double Dutch jump rope games are playful, use handclapping, allow for individual variation or mediation of lyrics, have a sing-songy, declarative quality, emphasize rhythmic punctuation, and use musical breaks: all qualities of hip-

hop and rap. Gaunt's writing blends ethnography, autobiography, poetry, prose, and fiction akin to "sampling" (282). *Ethnomusicology; Personal narratives*.

Goodall, Nataki H. "Depend on Myself: T.L.C. and the Evolution of Black Female Rap." *The Journal of Negro History* 79 (1994): 85-93.

Haugen, Jason D. "'Unladylike Divas': Language, Gender, and Female Gangsta Rappers." *Popular Music and Society* 26.4 (2003): 429-44.

Irving, Katrina. "'I Want Your Hands On Me': Building Equivalences Through Rap Music." *Popular Music* 12.2 (1993): 105-121.

Morgan, Marcyliena. "Hip-Hop Women Shredding the Veil: Race and Class in Popular Feminist Identity." *The South Atlantic Quarterly* 104.3 (2005): 425-44.

Phillips, Layli, Kerri Reddick-Morgan, and Dionne Patricia Stephens. "Oppositional Consciousness Within an Oppositional Realm: The Case of Feminism and Womanism in Rap and Hip Hop, 1976-2004." *Journal of African American History* 90.3 (2005): 253-77.

Pough, Gwendolyn D. *Check It While I Wreck It: Black Womanhood, Hip-Hop Culture, and the Public Sphere*. Boston: Northeastern University Press, 2004.

Pough explores the complex relationship between all facets of hip-hop culture, feminism, and black womanhood. The author's background is in African American studies and she teaches in a women's studies program. She situates influential female rap performers, including Queen Latifah, Missy Elliot, and Lil' Kim, in the broader context of black, female historical struggle. Female rappers use their lyrics for self-empowerment; Pough sees the appropriation of the misogynist language of rap and hip-hop as another means of seizing control. Overall, the book focuses more on the cultural products of hip-hop than on its audience. *African American studies; Feminist studies*

Roberts, Robin. "Music Videos, Performance, and Resistance: Feminist Rappers." *Journal of Popular Culture* 25 (1991): 41-52.

Rose, Tricia. "Bad Sistas: Black Women Rappers and Sexual Politics in Rap Music," in *Black Noise: Rap Music and Black Culture in Contemporary America*. Hanover: University Press of New England, 1994.

This chapter on rap music in Rose's monograph is a sophisticated analysis of the many contradictions related to women and rap music. Rose particularly focuses on the sexual politics of rap. *Black studies*

Shelton, Marla L. "Can't Touch This! Representations of the African American Female Body in Urban Rap Videos." *Popular Music and Society* 21.3 (1997): 107-16.

Woldu, Gail Hilson. "Gender as Anomaly: Women in Rap." In *The Resisting Muse: Popular Music and Social Protest*, edited by Ian Peddie, 89-102. Aldershot: Ashgate, 2006.

Woldu sees women in rap as having matured and evolved into the mainstream of the genre. *Black studies*

Punk

Daugherty, Rebecca. "The Spirit of '77: Punk and the Girl Revolution." *Women & Music* 6 (2002): 27.

Leblanc, Lauraine. *Pretty in Punk: Girls' Gender Resistance in a Boys' Subculture*. New Brunswick, N.J.: Rutgers University Press, 1999.

This sociological exploration of female punks focuses on punk as subculture more than punk as music. The author is an insider, having been a punk herself. This book is important in terms of the depth of the ethnographic

exploration of the subject. The author employs feminist theory and cultural studies methods in order to add more theoretical depth to her interviews. Leblanc provides a chapter on the history of punk with special focus on female musicians and bands and detail about specific punk subgroups. *Sociology; Cultural studies; Feminist theory; Ethnography*

Malott, Curry, and Milagros Peña. *Punk Rockers' Revolution: A Pedagogy of Gender, Race, and Class*. New York: P. Lang, 2003.

The authors focus on how lyrics in punk music represent the struggle for social change and specifically how punk rock fights capitalism. However, the authors also tackle racism, sexism and classism in punk and marginalization within the community. Using a relatively unusual methodology, the authors use a quantitative method of content analysis to analyze punk lyrics, which required them to create categories for their data. Lyrics are excerpted at length. The authors conclude that despite the white, male, heterosexual roots of punk, greater diversity within the punk movement is burgeoning and this diversity is a positive force towards social change. *Punk music and culture; lyrical content analysis*

Riot Grrrl and Girl culture

Cateforis, Theo, and Elena Humphreys. "Constructing Communities and Identities: Riot Grrrl New York City." In *Musics of Multicultural America: A Study of Twelve Musical Communities*, edited by Kip Lornell and Anne K. Rasmussen, 317-342. New York: Schirmer, 1997.

Cateforis, a musicologist and her colleague Humphreys, look at the New York City Riot Grrrl enclave of the early 1990s through an ethnographic perspective with particular focus on the more radical members of the movement. *Ethnomusicology*

Driscoll, Catherine. "Girl Culture, Revenge and Global Capitalism: Cybergirls, Riot Grrrls, Spice Girls." *Australian Feminist Studies* 14.29 (1999): 173-193.

Eileraas, Karina. "Witches, Bitches & Fluids: Girl Bands Performing Ugliness as Resistance." *TDR* 41 (1997): 122-39.

Fuchs, Cynthia. "If I Had a Dick: Queers, Punks, and Alternative Acts." In *Mapping the Beat*, edited by Thomas Swiss, John Sloop and Andrew Herman, 101-118. Malden, MA: Blackwell Publishers, 1998. See **Queer studies** for annotation of book under editor

Gottlieb, Joanne, and Gayle Wald. "Smells like Teen Spirit: Riot Grrrls, Revolution and Women in Independent Rock." In *Microphone Fiends: Youth Music & Youth Culture*, edited by Andrew Ross and Tricia Rose, 250-274. New York: Routledge, 1994.

The popularity of grunge rock in the early 1990s propelled some of the female-fronted Riot Grrrl bands into mainstream popularity: how did this affect their intrinsic subversiveness and how were these bands different from their male counterparts? Some of the female-fronted bands tried to avoid gender labels entirely. The magazine *Sassy* played a major role in trivializing Riot Grrrl's political intent. *Cultural studies; Feminist studies*

Kearney, Mary Celeste. *Girls Make Media*. New York: Routledge, 2006.

An overview of American girls and "girl culture" as it relates to all forms of media, Kearney focuses on Riot Grrrl in particular and other recent spaces for girls to rock including the Rock 'n' Roll Camp for Girls. Girls had little to do with music with the exception of post-World War II teenybopper fandom until the advent of punk music in the late 1970s and early hip-hop a few years later. The author feels that Riot Grrrl, which formed in 1991, was the first truly feminist girl culture to emerge. The bulk of the book focuses on visual culture and zines, not music. *Riot Grrrl, Cultural studies*

Kearney, Mary Celeste. "'Don't Need You': Rethinking Identity Politics and Separatism from a Grrrl Perspective." In *Youth Culture: Identity in a Postmodern World*, edited by Jonathon S. Epstein, 148-188. Malden, Mass.: Blackwell, 1998.

Riot grrrls use separatism as a means of empowerment. Kearney looks at the movement's reformulation of girlhood and the construction of a collective identity. Riot Grrrl challenges the idea of "bedroom culture": a teen culture predicated on passivity/fantasizing about boys. *Feminist theory; Sociology; Cultural studies*

Kearney, Mary Celeste. "The Missing Links: Riot Grrrl, Feminism, Lesbian Culture." In *Sexing the Groove: Popular Music and Gender*, edited by Sheila Whiteley, 207-229. New York: Routledge, 1997. See **Gender studies** for annotation of book under editor

Leonard, Marion. "'Rebel Girl, You Are the Queen of My World': Feminism, 'Subculture' and Grrrl Power." In *Sexing the Groove: Popular Music and Gender*, edited by Sheila Whiteley, 230-256. New York: Routledge, 1997. See **Gender studies** for annotation of book under editor

Nehring, Neil. *Popular Music, Gender, and Postmodernism: Anger is an Energy*. London: Sage, 1997. See **Gender studies** for annotation of book under author

Schilt, Kristin. "'A Little Too Ironic': The Appropriation and Packaging of Riot Grrrl Politics by Mainstream Female Musicians." *Popular Music and Society* 26.1 (2003): 5-16.

Schilt, Kristin. "'Riot Grrrl Is...': Contestation over Meaning in a Music Scene." In *Music Scenes: Local, Translocal and Virtual*, edited by Andy Bennett, and Richard A. Peterson, 162-185. Nashville: Vanderbilt University Press, 2004.

Schilt, a sociologist, conducted interviews, analyzed publications (zines) and tracked journalistic coverage of Riot Grrrl. She examines how the threads of punk and feminism created the egalitarianism of Riot Grrrl and how the movement evolved to fracture overtime. *Sociology*

Stewart, Alan D. "'You're Not Rid of Me': Riot Grrrl Bands and New Roles and Old Roles in the Work of Female Performers." In *Women and Media: Content, Careers, and Criticism*, edited by Cynthia M. Lont, 359-372. Belmont, Calif.: Wadsworth, 1995.

Stewart, a communications professor, writes a simplistic essay on women in popular music and considers Riot Grrrl a new direction in subversion. *Communications*

Wald, Gayle "Just a Girl? Rock Music, Feminism, and the Cultural Construction of Female Youth." *Signs*, 23.3 (Spring, 1998): 585-610. Rpt. in *Rock over the Edge: Transformations in Popular Music Culture*, edited by Roger Beebe, Denise Fulbrook and Ben Saunders, 191-215. Durham: Duke University Press, 2002.

Wald (African American and cultural studies) looks how contemporary female rock musicians represent girls, girlhood and 'girl culture' (192) in an ambivalent manner. She analyzes Gwen Stefani, Shonen Knife and the Riot Grrrl band Bratmobile. *Cultural studies*

Women's music/lesbian music culture

Dowd, Timothy J., Kathleen Liddle, and Jenna Nelson. "Music Festivals as Scenes: Examples from Serious Music, Womyn's Music, and Skatepunk." In *Music Scenes: Local, Translocal and Virtual*, edited by Bennett, Andy, and Richard A. Peterson, 149-168. Nashville: Vanderbilt University Press, 2004.

Dowd, Liddle (sociology) and Nelson (women's studies) compare three very different music festivals, including the Michigan Womyn's Festival, to understand how subcultures need physical separation from outsiders in order to maintain themselves.

Eder, Donna, Suzanne Staggenborg, and Lori Sudderth. "The National Women's Music Festival: Collective Identity and Diversity in a Lesbian-Feminist Community." *Journal of Contemporary Ethnography* 23 (1995): 485-515.

Lont, Cynthia M. "Women's Music: No Longer a Small Private Party." *Rockin' the Boat: Mass Music and Mass Movements*, edited by Reebee Garofalo, 241-253. Boston: South End Press, 1992.

Lont notes the silence from the both the musicological community as well as the broader media on women's music. The author superficially considers the differences between feminist and lesbian performers (and their audiences) since the two can be very different. The essay is essentially the history of women's music with not too much analysis or theory. *Communications (no theory)*

Morris, Bonnie J. "'Anyone Can Be a Lesbian': The Women's Music Audience and Lesbian Politics." *Journal of Lesbian Studies* 5.4, (2001): 91-120.

Rodnitzky, Jerry L. "Songs of Sisterhood: Music as a Countercultural Tool," in *Feminist Phoenix: The Rise and Fall of a Feminist Counterculture*. Westport: Praeger, 1999.

This book chapter is a non-theoretical, historical overview of feminist music culture in the counterculture. In the early 1970s, independent record labels and collectives such as Olivia Records provided an alternative. 1974 represented a first peak for women's music with *Paid My Dues*, the first feminist music journal, and the first National Women's Music Festival held in Champaign-Urbana Illinois. Holly Near receives substantial discussion. *Counterculture; Women's music; Historical overview*

C. PORTRAYAL AND REPRESENTATION OF WOMEN

These entries relate to representations of women in music and women performers in film and video media. There is a sizeable body of work on misogyny in music videos and I chose to include a few outstanding works.

Films on women in music

Hey, Kenneth. "The Girl Can't Help It (1956): Another Look." *Film & History* 12.1 (1982): 12-16.

Kooijman, Jaap. "Triumphant Black Pop Divas on the Wide Screen: *Lady Sings the Blues* and *Tina: What's Love Got to Do With It*." In *Popular Music and Film*, edited by Inglis Ian, 178-193. London: Wallflower, 2003.

Kooijman takes on two biopics about black female performers: *Lady Sings the Blues* and *Tina: What's Love Got to Do With It*. The author considers neither film to be a valid historical representation of their subject but rather vehicles for Diana Ross and Tina Turner to confirm their iconic status. *Star studies*

Vize, Lesley. "Music and the Body in Dance Film." *Popular Music and Film*, edited by Inglis Ian, 22-38. London: Wallflower, 2003.

Vize's essay examines dance-based movies of the 1980s that were inspired by the success of the 1977 *Saturday Night Fever*. These movies require different methods of analysis than traditional musicology and film theory: the author interconnects analysis of these films' visual, sound and dance components. *Women's studies; Film studies*

Heavy metal and depiction of women in music, general

Cooper, B Lee. "'From Lady Day to Lady Di: Images of Women in Contemporary Recordings, 1938-1998." *International Journal of Instructional Media* 26.3 (1999): 353.

Cooper, B Lee. "Images of Women in Popular Song Lyrics: A Bibliography." *Popular Music and Society* 22.4 (1998): 79-89.

- Cooper, B Lee. "Women's Studies and Popular Music Stereotypes." *Popular Music and Society* 23.4 (1999): 31-43.
- Cooper, Virginia W. "Women in Popular Music: A Quantitative Analysis of Feminine Images over Time." *Sex Roles* 13 (1985): 499-506.
- Endres, Kathleen L. "Sex Role Standards in Popular Music." *Journal of Popular Culture* 18.1 (1984): 9-18.
- Freudiger, Patricia. "Love Lauded and Love Lamented: Men and Women in Popular Music." *Popular Music and Society* 6.1 (1978), 1.
- Hyden, Colleen, and N. Jane McCandless. "Men and Women as Portrayed in Lyrics of Contemporary Music." *Popular Music and Society* 9.2 (1983): 19-26.
- Rubin, Alan M., Daniel V. West, and Wendy S. Mitchell. "Differences in Aggression, Attitudes Toward Women, and Distrust as Reflected in Popular Music Preferences." *Media Psychology* 3.1 (2001): 25-42.
- Sloat, Lisa J. "Incubus: Male Songwriters' Portrayal of Women's Sexuality in Pop Metal Music." *Youth Culture: Identity in a Postmodern World*, edited by Jonathon S. Epstein, 286-301. Malden, Mass.: Blackwell, 1998.
- Pop/lite heavy metal songwriters portray female sexuality in lyrics that portray women as victims who willfully degrade themselves in order to please men. Themes include woman as sexual receptacle, cock tease, deadly siren, and masochist object of physical violence and rape. This misogyny is part of the broader continuum of misogyny in rock music. *Feminist studies*

Music videos and MTV

- Goldstein, Lynda. "Revamping MTV: Passing for Queer Culture in the Video Closet." In *Queer Studies: A Lesbian, Gay, Bisexual, and Transgender Anthology*, edited by Beemyn Brett and Mickey Eliason, 262-279. New York: New York University Press, 1996.
- Goldstein considers how MTV has created "crossover" (263) and how "crossover" creates possibilities of gender and sexual fluidity. Most of the videos discussed are dance music-related and feature men or drag queens such as RuPaul. Ultimately, the gender confusion in MTV videos is superficial: the author uses the phrase, "lip-servicing queerness," (268). *Queer studies*
- Hansen, Christine H., and Ranald D. "How Rock Music Videos Can Change What Is Seen When Boy Meets Girl: Priming Stereotypic Appraisal of Social Interactions." *Sex Roles: A Journal of Research* 19.5/6 (1988): 287-316.
- Hansen, Christine H., and Ranald D. "The Influence of Sex and Violence on the Appeal of Rock Music Videos." *Communication Research* 17.2 (1990): 212.
- Kaplan, Ann E. *Rocking Around the Clock: Music Television, Postmodernism, and Consumer Culture*. New York: Methuen, 1987.
- Kaplan was the first to bring a theoretical approach to music videos and she uses methodology from film studies to provide a theoretical overview on the medium and to analyze specific videos. She also makes reference to postmodernism. A lengthy chapter uses the Lacanian trope of gender and the gaze that informs feminist analysis of film as well as postmodernist thought. Kaplan's book is an early effort to consider Madonna theoretically and she also looks at videos by other performers of the early days of MTV including Tina Turner and Annie Lenox. *Feminist film theory; Postmodernism*

Lewis, Lisa A. "Consumer Girl Culture: How Music Video Appeals to Women." In *Television and Women's Culture: the Politics of the Popular*, edited by Mary Ellen Brown, 89-101. London: Sage, 1989.

Stockbridge, Sally. "Rock Video: Pleasure and Resistance." In *Television and Women's Culture: the Politics of the Popular*, edited by Mary Ellen Brown, 102-113. London: Sage, 1989.

Lewis, who has written extensively on music videos, employs a semiotic approach to how girls consume music videos. Drawing on Angela McRobbie and Marjorie Garber, interior spaces are relegated to girls and exterior spaces, e.g. the street, are male spaces. Lewis analyzes two specific videos from Madonna and Cyndi Lauper. Her methods draw largely from cultural studies and star studies with a dash of semiotics. Stockbridge's essay, informed by French feminist theory and Laura Mulvey's feminist film theory, is interested in pleasure in rock videos. She is open-ended about how music videos vary and how men and women respond to them based on gender. *Feminist theory; Semiotics*

Lewis, Lisa A. *Gender Politics and MTV: Voicing the Difference*. Philadelphia: Temple University Press, 1990. MTV has helped some female musicians, specifically Tina Turner, Pat Benatar, Cyndi Lauper and Madonna, reach new audiences and otherwise has enhanced their careers. Videos by the four performers are analyzed in depth and Lewis finds a "coherent textual system of female address emerges," that challenges male hegemony in popular music. The relationship between female performers and female listeners is dynamic and generative. Fashions and fan style imitation in specific are considered as conscious symbolic expressions of gender. *Gender theory*

Pegley, Karen. "'Simple Economics?' Images of Gender and Nationality on Much Music (Canada) and MTV (United States)." *Women & Music: A Journal of Gender and Culture* 4 (2000): 1-17.

Roberts, Robin. "'Sex as a Weapon': Feminist Rock Music Videos." *National Women's Studies Association Journal* 2 (1990): 1-15.

Tapper, John, and David S. Black. "Musical Genre, 'Girl Culture,' and the Female Performer: The Root of Variation between Music Videos." In *Women and Media: Content, Careers, and Criticism*, edited by Cynthia M. Lont, 331-348. Belmont, Calif.: Wadsworth, 1995.

Tapper and Black apply quantitative methods to look at misogyny in music videos. *Communications*

Vincent, Richard C., Dennis K. Davis, and Lilly Ann Boruszkowski, "Sexism on MTV: The Portrayal Of Women in Rock Videos." *Journalism Quarterly* 64.4 (1987): 750-941.

D. WOMEN AS MUSICIANS

Bayton, Mavis. *Frock Rock: Women Performing Popular Music*. Oxford: Oxford University Press, 1998. Bayton, a sociologist, does extensive ethnographic work on women as instrumental musicians in Britain from the 1970s to the 1990s. Her subjects are local musicians, not pop stars. She attended women's music workshops, interviewed musicians, and attended many performances. Her main objective is to understand why there are so few women instrumentalists in bands, why those women who chose to play in bands make their choice, and what were their experiences and how did gender affect their careers. *Sociology; Ethnographic interviews*

Bayton, Mavis. "How Women Become Musicians." In *On Record: Rock, Pop, and the Written Word*, edited by Simon Frith and Andrew Goodwin, 238-257. New York: Pantheon Books, 1990.

This 1988 article is a predecessor piece to Bayton's book-length work on local British women musicians. *Sociology*

Bayton, Mavis. "Women and Popular Music Making in Urban Spaces." In *Women and the City: Visibility and Voice in Urban Space*, edited by Jane Darke, Sue Ledwith and Roberta Woods, 158-73. Houndmills: Palgrave, 2000.

This book chapter doesn't really cover any new turf in regards to Bayton's work on British local women musicians. It employs interviews and Bayton uses sociological methodology. *Sociology*

Carson, Mina Julia, Tisa Lewis, and Susan Shaw. *Girls Rock!: Fifty Years of Women Making Music*. Lexington: University Press of Kentucky, 2004.

The authors, without getting theoretical, take the history of women in rock into somewhat fresh territory. Most works on women in rock tend to focus on describing the various female figures in the history of popular culture but do not, as do Carson, Lewis, and Shaw, address the personal experiences of female rock musicians. By virtue of being a woman, gender and sexual identity issues come into play for most female rock musicians whether they choose to embrace these identities or not. Often female musicians just want to be accepted as musicians without considerations of gender or sexuality. *Feminist studies*

Clawson, Mary Ann. "When Women Play the Bass: Instrument Specialization and Gender Interpretation in Alternative Rock Music." *Gender and Society* 13.2 (1999): 193-210.

Gay Jr., Leslie C. "Acting Up, Talking Tech: New York Rock Musicians and Their Metaphors of Technology." *Ethnomusicology* 42.1 (1998). 81-99.

Groce, Stephen B., and Margaret Cooper. "Just Me and the Boys? Women in Local-Level Rock and Roll." *Gender and Society* 4.2 (1990): 220-229.

II: METHODOLOGIES: GENERAL AND OVERVIEW WORKS

These works often cover multiple musicians, merit arrangement by methodology over subject matter, or simply are more wide-ranging in scope.

A. NEW MUSICOLOGISTS

Fast, Susan. *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music*. New York: Oxford University Press, 2001.

Fast, a new breed musicologist, employs traditional close readings of the music (including transcription) and gender and star studies theory. Surveys and other fieldwork-style methods provide "data" on the fans. Fast also includes detailed observations of concert performances. At the heart of her book are questions about gender and sexuality in the music and its listeners. Robert Plant, the lead singer, strikes an androgynous pose with his slender, hairless body and his long, beautiful hair. Women Led Zeppelin fans are asked by Fast to consider how, as heterosexual women, their gender and sexuality are informed by Zeppelin's cock rock. *Musicology; Gender studies; Star studies*

Hawkins, Stan. "Settling the Pop Score--I'll Never Be an Angel: Stories of Deception in Madonna's Music" and "Annie Lennox's *Money Can't Buy It*: Masquerading Identity," in *Settling the Pop Score: Pop Texts and Identity Politics*. Aldershot: Ashgate, 2002.

This book is a collection of lengthy essays on identity, including gender and sexuality, by a musicologist. The author is well versed in non-musicological theory. Hawkins take on Madonna is that through her destabilization of her gender and sexuality (deception), she is subversive. His work is one of the few studies of Madonna that

brings in close musicological reading. Annie Lennox's video *Money Can't Buy It* also gets a close reading. The author discusses Lennox as the first female gender-bender in rock. *Musicology; Gender studies*

McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991.

McClary is most highly regarded of the first wave of feminist musicologists to consider popular music. Although *Feminine Endings* is largely about classical music, two chapters cover Laurie Anderson and Madonna. The chapter on Laurie Anderson looks at how her music "resists analysis as we practice it in the academy ... because her premises are different," (135). McClary considers Anderson's use of time and space as well as her origins in the bodily discipline of performance art. The discussion of Madonna is, unlike almost that of almost all other scholars, largely focused on her music. McClary writes about Madonna's supreme control of her music and performance. Her music is liberating. *Musicology; Feminist theory*

Warwick, Jacqueline. "I'm Eleanor Rigby: Female Identity and Revolver." In *Every Sound There Is: The Beatles' Revolver and the Transformation of Rock and Roll*, edited by Russell Reising, 58-68. Aldershot: Ashgate, 2002.

Warwick probes how female listeners respond to the Beatles' *Revolver* via a musicological analysis of specific songs. Interestingly, she compares various versions of songs. Aretha Franklin's version of "Eleanor Rigby" manifests a type of split identity as both subject and object in what is a difficult song for the female listener to negotiate. *Musicology; Feminist theory*

Whiteley, Sheila. "'Love, Love, Love': Representations of Gender and Sexuality in Selected Songs by the Beatles." In *Reading the Beatles: Cultural Studies, Literary Criticism, and the Fab Four*, edited by Kenneth Womack and Todd F. Davis, 55-70. Albany: State University of New York Press, 2006.

Whiteley considers if the Beatles' representations of sexuality and gender enforce the status quo or mediate and reframe them. She interrelates the music, the narrative (words) and a third entity, the lyrical focus, the tension between the meaning of the words and the music and vocals. Did the young, white female fans see themselves in the Beatles' songs? Did the Beatles shift in their representation of femininity over time? *Musicology; Gender studies; Cultural studies*

Whiteley, Sheila. *Women and Popular Music: Sexuality, Identity and Subjectivity*. London: Routledge, 2000. This monograph by the scholar currently best known for writing on gender and popular music, covers a wide range of topics. The book has a chronological organization. Opening chapters cover the counterculture, sixties rock, women's liberation, and feminist culture, Janis Joplin, Joni Mitchell, and folk singers including Joan Baez. The punk and new wave periods focus on Patti Smith and Siouxsie Sioux. Whiteley follows up with considerations of Annie Lennox, Madonna, k. d. lang, Tracy Chapman, Tori Amos, Courtney Love, P. J. Harvey and Björk. The book concludes with Brit Pop and the Spice Girls. Whiteley neatly combines musicological analysis with gender, queer, and feminist theory. She is very fluent in all academic discourses related to her topic and her writing brings fresh insight to her subjects. *Musicology; Gender, feminist theory; Focus on performers not subcultures*

Articles

Cook, Susan G. "'R-E-S-P-E-C-T (Find Out What It Means to Me)': Feminist Musicology and the Abject Popular." *Women and Music: A Journal of Gender and Culture* 5 (2001): 140.

Cusick, Suzanne G. "'Eve ... Blowing in Our Ears'? Toward a History of Music Scholarship on Women in the Twentieth Century." *Women & Music* 5 (2001): 125-141.

Dibben, Nicola. "Representations of Femininity in Popular Music." *Popular Music* 18.3 (1999): 331-55.

Fast, Susan. "Rethinking Issues of Gender and Sexuality in Led Zeppelin: A Woman's View of Pleasure and Power in Hard Rock." *American Music* 17.3 (1999): 245-99.

B. FEMINIST AND WOMEN STUDIES

Here are works that use a feminist or women's studies methodology or perspective. Some works may focus on specific female performers but not on any individual performer. Differentiating feminist and women's studies methods from gender studies can be challenging since both can be theoretical and gender studies derives in part from feminist and women's studies.

Biggs, Lesley. "If I Can't Sing, I Don't Want to Belong to Your Revolution: Teaching Feminist Theory Through Music." In *Gendered Intersections: An Introduction to Women's and Gender Studies*, edited by Lesley Biggs and P. Downe, 85-90. Halifax: Fernwood, 2005.

Biggs taught feminist theory by having her students analyze popular music lyrics and found success in her method because of the visceral and bodily aspects of the music experience. The author provides some background on popular music and gives examples of the popular music artists she incorporates into her pedagogy. *Feminist theory; Pedagogy*

Caputo, Virginia. "Music and Gender." In *Gendered Intersections: An Introduction to Women's and Gender Studies*, edited by Lesley Biggs and P. Downe, 85-90. Halifax: Fernwood, 2005.

Caputo takes a Canadian focus in the performers she analyzes: k. d. lang, Sarah McLachlan, and Alanis Morissette. She also considers "Girl Power" in terms of Riot Grrrl as well the Spice Girls. The author works along a simplistic, feminist position of looking at music as either oppositional or as upholding stereotypes. *Feminist theory*

Cusick, Suzanne G. "On Musical Performances of Gender and Sex." In *Audible Traces: Gender, Identity, and Music*, edited by Elaine Barkin and Lydia Hamessley. Zurich: Carciofoli, 1999.

Cusick introduces concept of embodied music criticism based on theories of Judith Butler. *Feminist theory*

Nehring, Neil. *Popular Music, Gender, and Postmodernism: Anger is an Energy*. London: Sage, 1997.

Feelings, considered feminine and irrational, are dangerous, particularly anger, the root of all radical resistance. Many scholars and critics are dismissive about anger in popular music and Nehring, influenced by feminist theory, seeks to reclaim anger in music and debunk postmodern cynicism and apathy on both the Left and Right ends of the political spectrum. Nehring criticizes the work of many scholars on the left, specifically Frederic Jameson, Lawrence Grossberg and the influential British critic Simon Reynolds (who was one of the first to write seriously about gender in rock). Riot Grrrl is analyzed in depth. Nehring says many interesting things about rock and gender, repositioning the complex debate on this topic. *Feminism; Cultural studies; Postmodernism; Riot Grrrl*

Kaplan, E. Ann. "The Politics of Feminism, Postmodernism, and Rock: Revisited, with Reference to Parmar's *Righteous Babes*." In *Postmodern Music/Postmodern Thought*, edited by Judy Lochhead and Joseph Auner, 323-34. New York: Routledge, 2002.

Kaplan examines Pratibha Parmar's 1999 *Righteous Babes*, a documentary about women rock stars of the 1990s, in order to compare contemporary feminism to feminist theory of the 1980s in terms of their positions on postmodernity. Kaplan sees both possibilities in postmodernism and the documentary reflects both the superficiality and the potential liberation of women. *Postmodernism; Feminist theory*

Whiteley, Sheila. "Repressive Representations: Patriarchy and Femininities in Rock Music of the Counterculture." In *Mapping the Beat*, edited by Thomas Swiss, John Sloop and Andrew Herman, 153-170. Malden, MA: Blackwell Publishers, 1998.

In late 1960s rock music, Whiteley finds representations of women rooted in mid-Victorian era iconography. The first part of the article looks at women's roles in the counterculture and the second considers women within the broader rock discourse. Whiteley particularly focuses on music from the Beatles and, to a lesser extent, the Rolling Stones. *Feminist studies; Counterculture*

Articles

Bayton, Mavis. "Out on the Margins: Feminism and the Study of Popular Music." *Women: A Cultural Review* 3.1 (1992): 51-59.

Becker, Audrey. (1990). "New Lyrics by Women: A Feminist Alternative." *Journal of Popular Culture* 24.1 (1990): 1-21.

Davies, Helen "All Rock and Roll is Homosocial: The Representations of Women in the British Rock Music Press." *Popular Music* 20.3 (2001): 301-319.

Einerson, Martha J. "'Do Ya Wanna Dance?': Collaborating with and Empowering Preadolescent Girls in Feminist Interpretive Research." *Frontiers: A Journal of Women Studies* 19.3 (1998): 42-67.

Fox, William S., and Michael Wince. "Feminist Attitudes and Preferences for a Feminist Message Song: A Research Note." *Popular Music and Society* 4.3 (1975): 156-69.

Giordano, Teresa, et al. "Is there a Feminist Aesthetic in Music?" *Heresies* 10 (1980): 20-24.

Lewis, Nghana tamu. "In a Different Chord: Interpreting the Relations among Black Female Sexuality, Agency, and the Blues." *African American Review* 37.4 (2003): 599-609.

Lister, Linda. "Divafication: The Deification of Modern Female Pop Stars." *Popular Music and Society* 25.3/4 (2001): 1-10.

Manners, Marilyn. "All the Stupid 'Sex Stuff,' or Fun with Feminism at the End of the Millennium." *Strategies: Journal of Theory, Culture & Politics* 12.1 (1999): 25.

McCarthy, Kate. "Not Pretty Girls?: Sexuality, Spirituality, and Gender Construction in Women's Rock Music." *Journal of Popular Culture* 39:1 (2006): 69-94.

Westmoreland, Kalene. "'Bitch' and Lilith Fair: Resisting Anger, Celebrating Contradictions." *Popular Music and Society* 25.1/2 (2001): 205-220.

C. Gender studies

I generally exclude gender studies work focusing on male performers including male performers who appropriate feminine identities or who play with gender boundaries. Most works using cultural studies in this bibliography are found in this category.

Burns, Lori, and Melisse Lafrance. *Disruptive Divas: Feminism, Identity, and Popular Music*. New York: Routledge, 2002.

Written by an academic tag team composed of a musicologist and a feminist popular culture scholar, these essays discuss four subversive female musicians: Tori Amos, Courtney Love, Me'Shell Ndegeocello and P. J. Harvey. The authors consider how these musicians negotiate their identity through their music. The themes of the book are "gender consciousness, sex/gender performance and performativity, agency and resistance, social

relations of domination and subordination, representations of the 'female' body, religion, sexuality, desire, race (especially 'whiteness' and 'blackness')" as well how these "articulations" exist within popular music (xiv). *Gender studies; Musicology*

Coates, Norma. "Can't We Just Talk about Music?: Rock and Gender on the Internet." In *Mapping the Beat*, edited by Thomas Swiss, John Sloop and Andrew Herman, 77-100. Malden, MA: Blackwell Publishers, 1998.

Coates looks at gender in the online academic discourse on rock via the *Rocklist* email discussion group. Coates and other female posters to this listserv, including sociologist Donna Gaines, created an alternative female group within the listserv after female participants who tried to address issues of gender in rock "were ignored, argued with, or trivialized," (78). *Cultural studies*

Frith, Simon, "Playing with a Different Sex," in *Music for Pleasure: Essays in the Sociology of Pop*. London: Routledge, 1988.

Frith takes on the timeworn issue of whether or not rock is for boys and pop music is for girls. Punk did little to transform the (male) sexual core of rock culture. Female-fronted bands may be embedded in traditional conventions of pop but speak to female audiences. *Cultural studies; Gender studies*

Frith, Simon, and Angela McRobbie. "Rock and Sexuality," In *On Record: Rock, Pop, and the Written Word*, edited by Simon Frith and Andrew Goodwin. 371-389. New York: Pantheon Books, 1990.

This essay, originally written in 1978 for the journal *Screen Education*, is considered the first theoretical discussion of the relationship between rock and gender. The authors view rock as both a means of expression of sexuality and as repressive of (women's) sexuality. Frith and McRobbie situate the discussion with the listener: how users "constitute their sexuality," (372) when working with an art form that has multiple and contradictory representations. *Cultural studies*

Gender and Sexuality. Popular Music. Cambridge: Cambridge University Press, 20.3 (2001).

This special issue of *Popular Music* is devoted to gender and sexuality. Noteworthy articles include: Helen Davies on the representation of women in the British popular media; Diane Railton provides a theoretical overview of gender in popular music; Kay Dickinson connects the vocoder, Cher and camp; Cynthia Mahabir traces the rise of feminism in calypso music; and Mark Mazullo discourses on P. J. Harvey's *Dry* and her ambiguous and untidy imagery of drowning, loss of virginity and whoredom.

Neal, Mark Anthony. "Another Man is Beating My Time: Gender and Sexuality in Rhythm and Blues." In *American Popular Music: New Approaches to the Twentieth Century*, edited by Rachel Rubin and Jeffrey Melnick, 127-140. Amherst: University of Massachusetts Press, 2001.

Neal looks at lyrics in rhythm and blues express the negotiation of gender and sexuality in the black community. He notes a change in the relationship between men and women post-Civil Rights era. The change is evidenced in rhythm and blues, albeit with trepidation and hesitation. Disco culture, however, was an opening for public gay life and engendered a backlash in the black community. *Gender studies, Black studies*

Reynolds, Simon, and Joy Press. *The Sex Revolts: Gender, Rebellion, and Rock 'n' Roll*. Cambridge: Harvard, 1995.

The Sex Revolts is one of the first books to consider the issues of gender and sexuality in rock and roll. In the second part of the book, the authors analyze how women are idealized in rock as the ultimate home, representing the urge to return to the oceanic/womb of prebirth. Specifically, psychedelic music is related to this impulse. The last and third section of the book looks at female musicians and a specifically feminine form of rebellion of masquerades and mysticism, deconstruction of traditional femininity, and confessional modes. *Gender studies*

Whiteley, Sheila, ed. *Sexing the Groove: Popular Music and Gender*. New York: Routledge, 1997.

A collection of sixteen essays written by scholars from different disciplines. *Sexing the Groove* “describes and debates issues which are directly located within the discourses of femininities, masculinities, musicology and cultural studies” (xvii). A section on rock music culture includes Sara Cohen on gender in local music scenes in Liverpool and Norma Coates writing more broadly on the gendering of rock music. Feminine constructions, the focus of the third section, features David Sanjek on the women of rockabilly, Charlotte Greig on women songwriters, Keith Negus on Sinead O’Connor, Stella Bruzzi on k. d. lang, and Mary Celeste Kearney and Marion Leonard on Riot Grrrl. The fourth section covers the issues of visual identity. *Gender studies*

Wise, Sue. “Sexing Elvis.” In *On Record: Rock, Pop, and the Written Word*, edited by Simon Frith and Andrew Goodwin, 390-398.. New York: Pantheon Books, 1990.

A groundbreaking 1984 essay on Elvis and gender, Wise looks at how Elvis evolved from an object of his fans into a subject (397) and thus became less threatening to other men. She describes Elvis as two contradictory selves, “butch god” and “teddy bear.” Wise uses an autobiographical, personal narrative form. *Personal narratives; Gender studies*

Articles

Bradby, Barbara. "Sampling Sexuality: Gender, Technology and the Body in Dance Music." *Popular Music* 12.2 (1993): 155-176.

Clawson, Mary Ann. “Masculinity and Skill Acquisition in the Adolescent Rock Band.” *Popular Music* 18.1 (1999): 99-114.

Cogan, Brian, and Gina Cogan. "Gender and Authenticity in Japanese Popular Music: 1980-2000." *Popular Music and Society* 29.1 (2006): 69-90.

Manuel, Peter. "Gender Politics in Caribbean Popular Music: Consumer Perspectives and Academic Interpretation." *Popular Music and Society* 22.2 (1998): 11-29.

Railton, Diane. "The Gendered Carnival of Pop." *Popular Music* 20.3 (2001): 321-331.

Wald, Gayle. “‘I Want It That Way’: Teenybopper Music and the Girling of Boy Bands." *Genders* 35 (2002). http://www.genders.org/g35/g35_wald.html (accessed on 1/2/07).

D. QUEER STUDIES

Fuchs, Cynthia. “If I Had a Dick: Queers, Punks, and Alternative Acts.” In *Mapping the Beat*, edited by Thomas Swiss, John Sloop and Andrew Herman, 101-118. Malden, MA: Blackwell Publishers, 1998.

The queer community within Riot Grrrl and punk is a cohesive but diverse group. Fuchs discusses a specific performance by queer-core bands Tribe 8, Pansy Division and Sexpod as well as other gay performers. *Queer studies; Queercore; Riot Grrrl*

Goldstein, Lynda. "Revamping MTV: Passing for Queer Culture in the Video Closet." *Queer Studies: A Lesbian, Gay, Bisexual, and Transgender Anthology*, edited by Beemyn Brett and Mickey Eliason, 262-279. New York: New York University Press, 1996. See **Music videos and MTV** for annotation under editor

Pegley, Karen, and Virginia Caputo. “Growing Up Female(s): Retrospective Thoughts on Musical Preferences and Meanings. In *Queering the Pitch: The New Gay and Lesbian Musicology*, edited by Philip Brett, Elizabeth Wood and Gary C. Thomas, 297-313. New York: Routledge, 1994.

A prose poem incorporating feminist theory and personal narratives. Each author calls herself “informant A” and “informant B” respectively. *Queer studies; Personal narratives*

Schippers, Mimi. *Rockin' Out of the Box: Gender Maneuvering in Alternative Hard Rock*. New Brunswick, N.J.: Rutgers University Press, 2002.

Schippers' book is the first book to address sexuality as well as gender in rock sociology. Riot Grrrl, as well as the do-it-yourself small label ethos of independent rock of the 1990s, ushered in new roles and opportunities for women. Old presumptions about the essential maleness of rock shifted and an overall queering of rock culture has occurred. Schippers uses the idea of gender maneuvering strategies to express the mutability and performativity of gender in this new terrain. Using an ethnographic approach, Schippers writes in the first person, and subsequently her observations of the post-punk, alternative music subculture have a liveliness rarely found in academic writing. *Queer studies; Gender studies; Ethnography; Sociology*

Whiteley, Sheila, and Jennifer Rycenga. *Queering the Popular Pitch*. New York: Routledge, 2006.

Judith Halberstam explores lesbian subcultures including riot dyke punks and drag kings and posits that subcultural theory fails to address queer subcultures. Jason Lee Oakes looks at the appropriation of Stevie Nicks in the queer and transgendered community. Karen Tongson connects between lesbian music and emo, a male heterosexual low-fi punk style. Emma Mayhew considers Sinéad O'Connor's outing as a lesbian performer. Jennifer Rycenga's essay looks at the large-scale form in rock and considers in part P. J. Harvey's *Is This Desire* and how it provides an immediate musical experience. Sheila Whiteley's essay explores queer desire as fantasy and fantasy denied. Her three linked case studies are Freddie Mercury, Patti Smith and Rob Halford. *Queer studies*

Articles

Dickinson, Kay. "Believe? Vocoder, Digitalised Female Identity and Camp." *Popular Music* 20.3 (2001): 333-47.

Periano, Judith. "'Rip Her to Shreds': Women's Music According to a Butch-Femme Aesthetic." *Repercussions* 1 (1992): 19-47.

Schippers, Mimi. "The Social Organization of Sexuality and Gender in Alternative Hard Rock: An Analysis of Intersectionality." *Gender & Society* 14.6 (2000): 747-762.

E. OTHER METHODOLOGIES; ANTHOLOGIES

Bennett, Andy, Barry Shank, and Jason Toynbee, eds. *The Popular Music Studies Reader*. London: Routledge, 2006.

An anthology of previously published articles (many annotated under subject in this bibliography) includes Susan McClary on Laurie Anderson, David Brackett on Billie Holiday, Sarah Thornton on women in "clubland" as a subculture, Tia DeNora on identity in music from a musicological viewpoint, Mavis Bayton on women musicians, Joanne Gottlieb and Gayle Wald on Riot Grrrl, and Susan Fast's on women and Led Zeppelin. *Anthology; Variety of methods*

Bindas, Kenneth J., ed. *America's Musical Pulse- Popular Music in Twentieth-Century Society*. Westport CT: Greenwood Press, 1992.

This anthology features a quartet of scholarly essays on women in popular music; three by Linda Dahl, Karen Saucier Lundy, and Therese L. Lueck focus on genres (jazz, country and pop music) and Virginia W. Cooper's essay analyzes popular music using quantitative methods. None of the essays employ theory and but all provide good historical overviews. *Anthology; History*

Chapple, Steve, and Reebee Garofalo, eds. "Long Hard Climb: Women in Rock," in *Rock'n'Roll is Here to Pay: The History and Politics of the Music Industry*. Chicago: Nelson-Hall, 1977.

One of the first American essays on women in popular music, this book is focused on the business aspects of the music industry with an interesting chart of the percentage of women in year end Top 50 albums and singles charts from 1950 to 1974 using data from the industry magazine *Cashbox* and further commentary drawing from industry perspectives. *Business aspects of music industry*

Hisama, Ellie. "Postcolonialism on the Make: The Music of John Mellencamp, David Bowie and John Zorn." *Popular Music* 12.2 (1993): 91-104.

Mayhew, Emma. "Positioning the Producer: Gender Divisions in Creative Labour and Value." In *Music, Space and Place: Popular Music and Cultural Identity*, edited by Sheila Whiteley, Andy Bennett and Stan Hawkins, 149-162. Aldershot: Ashgate, 2004.

How are women in rock viewed by media? Mayhew focuses on the producer in music and how it is so male-dominated and the role producers play in creative control. *Communications studies*

Mellers, Wilfrid. *Angels of the Night: Popular Female Singers of Our Time*. New York: Blackwell, 1986. A nice survey of women popular music singers, the author looks at the image of the woman singer has evolved to reflect broader trends in the history of popular music. Mellers is a professor of music but his writing is accessible to the non-musicologist as well as the non-academic. His focus is on the biography and the creations of these singers and not on the reception or audiences. Mellers works historically starting with the blues and covers all genres from country to punk. The book has three sections: black women as earth goddesses, white women as survivors and women as singing poet. *Straight music history, no theory*

Millard, Andre, and Rebecca McSwain. "The Guitar Hero." In *The Electric Guitar: A History of an American Icon*, edited by A. J. Millard, 143–162. Baltimore: Johns Hopkins University Press, 2004.

Millard, Andre, and Rebecca McSwain. "Heavy Metal: From Guitar Heroes to Guitar Gods." In *The Electric Guitar: A History of an American Icon*, edited by A. J. Millard, 163-180. Baltimore: Johns Hopkins University Press, 2004.

Millard and McSwain define a guitar hero as a man (143) and traces the guitar hero back to early blues guitarists and the imagery based in this culture (e.g. guitar as woman). The authors provide good historical insight into the intrinsic masculinity of the guitarist and the hypermasculinity of the heavy metal players but their arguments are not too complex. *American studies*

Padel, Ruth. *I'm a Man: Sex, Gods, and Rock 'n' Roll*. London: Faber and Faber, 2000.

The author, a British cultural critic, adds to the discourse on gender and rock by analyzing her topic through the lens of Greek mythology. Padel positions rock as intrinsically masculine and then, in course, traces contemporary masculinity, sex and heroism, to Western classical culture, which was male-oriented as well. The author, however, complicates her thinking by relating her theme to opera as well as how female rock performers contend with the intrinsic maleness of rock. Themes include the guitar as phallic symbol and weapon, woman as siren and bewitcher, the hero's journey, and romantic notions about race. *Classical studies*

Rhodes Lisa L. *Electric Ladyland: Women and Rock Culture*. Philadelphia: University of Pennsylvania Press, 2005.

Rhodes explores the connection between the feminist movement and 1960s and 1970s rock through secondary figures in the history of the music: women rock journalists and famous female groupies. Journalists discussed are Lillian Roxon, author of the influential *Rock Encyclopedia*, Ellen Sander (*Saturday Review*), and Ellen Willis (*New Yorker*). Groupies, Cynthia Plastercaster for example, became national media figures and used their connections to rock stars to forge careers of their own. By featuring these figures that functioned as interpreters and intermediaries between the music, the media and the public, Rhodes considers her subjects as active figures in the intermediation between feminism, sexuality and the complexities of misogyny in rock music culture. *Media studies*