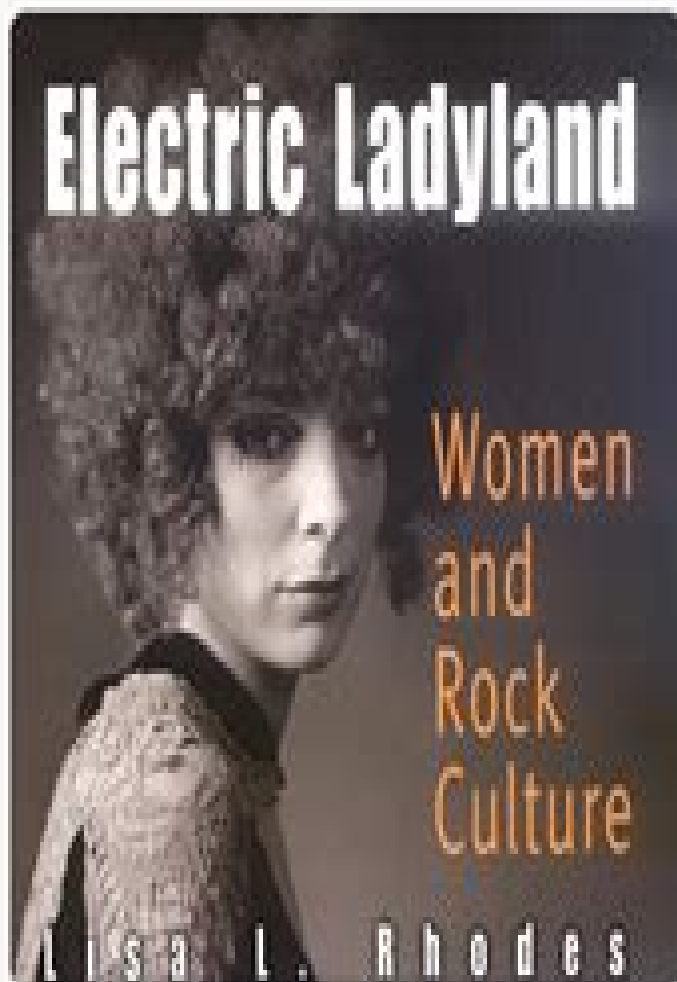


Electric Ladyland

Women
and
Rock
Culture

Lisa L. Rhodes



Electric Ladyland Women And Rock Culture

Gretchen Lemke-Santangelo



Electric Ladyland Women And Rock Culture:

Electric Ladyland Lisa Rhodes, 2005 *Electric Ladyland* is a social and cultural history that tracks the changing conception of female sexuality and gender roles and the ways women musicians, journalists and groupies gained influence despite confining double standards applied by male writers and performers

Feminism and Pop Culture Andi Zeisler, 2008-10-14 Whether or not we like to admit it, pop culture is a lens through which we alternately view and shape the world around us. When it comes to feminism, pop culture aids us in translating feminist philosophies, issues and concepts into everyday language, making them relevant and relatable. In *Feminism and Pop Culture*, author and cofounder of *Bitch* magazine, Andi Zeisler traces the impact of feminism on pop culture and vice versa from the 1940s to the present and beyond. With a comprehensive overview of the intertwining relationship between women and pop culture, this book is an ideal introduction to discussing feminism and daily life.

A Social History of Early Rock 'n' Roll in Germany Julia Sneeringer, 2018-05-31 *A Social History of Early Rock n Roll in Germany* explores the people and spaces of St Pauli's rock n roll scene in the 1960s. Starting in 1960, young British rockers were hired to entertain tourists in Hamburg's red light district around the Reeperbahn. In the area of St Pauli, German youths quickly joined in to experience the forbidden thrill of rock n roll and used African American sounds to distance themselves from the old Nazi generation. In 1962, the Star Club opened and drew international attention for hosting some of the Beatles' most influential performances. In this book, Julia Sneeringer weaves together this story of youth culture with histories of sex and gender, popular culture, media and subculture. By exploring the history of one locale in depth, Sneeringer offers a welcome contribution to the scholarly literature on space, place, sound and the city and pays overdue attention to the impact that Hamburg had upon music and style. She is also careful to place performers such as The Beatles back into the social, spatial and musical contexts that shaped them and their generation. This book reveals that transnational encounters between musicians, fans, entrepreneurs and businessmen in St Pauli produced a musical style that provided emotional and physical liberation and challenged powerful forces of conservatism and conformity with effects that transformed the world for decades to come.

This Ain't the Summer of Love Steve Waksman, 2009-02-04 Waksman brings a new understanding to familiar material by treating it in an original and stimulating manner. This book tells the other side of the story. Philip Auslander, author of *Performing Glam: Rock, Gender and Theatricality in Popular Music*. While there are a number of histories of punk and metal and numerous biographies of important bands within each genre, there is no comparable book to *This Ain't the Summer of Love*. The ultimate contribution the book makes is to provoke the reader into rethinking the ongoing fluid relationship between punk, a music that enjoyed considerable critical support, and metal, a music that has been systematically denigrated by critics. This book is the product of superior scholarship; it truly breaks fresh ground and, as such, it is an important book that will be regularly cited in future work. Rob Bowman, Professor of Music at York University and author of *Soulsville USA: The Story of Stax Records*. Debunking simplistic assumptions that punk rebelled and

heavy metal conformed Steve Waksman demonstrates with precisely chosen examples that for decades the two shared strategies and concerns As a result this important volume is among the first to extend to rock history the same much needed revisionism that elsewhere has transformed our understanding of minstrelsy blues country music and pop Eric Weisbard author of *Use Your Illusion I II* *Early '70s Radio* Kim Simpson, 2011-07-21 *Early 70s Radio* focuses on the emergence of commercial music radio formats which refer to distinct musical genres aimed toward specific audiences This formatting revolution took place in a period rife with heated politics identity anxiety large scale disappointments and seemingly insoluble social problems As industry professionals worked overtime to understand audiences and to generate formats they also laid the groundwork for market segmentation Audiences meanwhile approached these formats as safe havens wherein they could re imagine and redefine key issues of identity A fresh and accessible exercise in audience interpretation *Early 70s Radio* is organized according to the era s five prominent formats and analyzes each of these in relation to their targeted demographics including Top 40 soft rock album oriented rock soul and country The book closes by making a case for the significance of early 70s formatting in light of commercial radio today **Bad Reputation** Dave Thompson, 2011-08-01 *Bad Reputation* is the unexpurgated story of Joan Jett the single most exciting rocker of the American 1980s one of the biggest selling acts of the age and one of punk rock s most valued elder statespeeps Through its pages a welter of exclusive interviews and observations paint what might well be the last great tale of rock hedonism but one that comes with a twist in its tail The rockers are women the groupies are guys It could have been the plot line for a movie or even a sitcom but the Runaways Jett s first band made it happen and Jett made it last The first serious female rocker of the 1980s Jett became the template for everyone that followed But unlike so many of her peers and counterparts she never lost her credibility never sold out and never gave up And she has backed her reputation up with genuine star power following the chart topping *I Love Rock n Roll* one of the most played 80s anthems of all time with *Crimson and Clover* *Do You Wanna Touch Me* and *I Hate Myself for Loving You* before the decade ended And while the 1990s saw Jett purposefully step away from the spotlight she remained and remains America s number one Queen of Noise Dusty! Annie J. Randall, 2008-11-17 Dubbed the White Queen of Soul singer Dusty Springfield became the first British soloist to break into the U S Top Ten music charts with her 1964 hit *I Only Want To Be With You* a pop classic followed by many others including *You Don t Have to Say You Love Me* and *Son of a Preacher Man* Today she is usually placed within the history of the Beatles led British Invasion or seen as a devoted acolyte of Motown In this penetrating look at her music and career Annie J Randall shows how Springfield s contributions transcend the narrow limits of those descriptions and how this middle class former convent girl became perhaps the unlikely of artists to achieve soul credibility on both sides of the Atlantic Randall reevaluates Springfield s place in sixties popular music through close investigation of her performances as well as interviews with her friends peers professional associates and longtime fans As the author notes the singer s unique look blonde beehive wigs and heavy black

mascara became iconic of the mid sixties postmodern moment in which identity scrambling and camp pastiche were the norms in swinging London's pop culture Randall places Springfield within this rich cultural context focusing on the years from 1964 to 1968 when she recorded her biggest international hits and was a constant presence on British television The book pays special attention to Springfield's close collaboration and friendship with American gospel singer Madeline Bell the distinctive way Springfield combined US soul and European melodrama to achieve her own musical style and stage presence and how her camp sensibility figured as a key element of her artistry **The Selling Sound** Diane Pecknold, 2007-11-07 Industry history of the country music business It's Just the Normal Noises Timothy Gray, 2017-05-01 Roots rock Americana alt country what are they and why do they matter Americans have been trying to answer these questions for as long as the music bearing these labels has existed Music can function as an escape from the outside world or as an explanation of that world Listeners who identify with the music's message may shape their social understandings accordingly Rock critics like Greil Marcus and Peter Guralnick the titans of rock criticism tap this fluid dichotomy considering the personal appeal of roots music alongside national ideals of democracy and selfhood So too do many other critics novelists and fans explaining to themselves and us how music forms our selves and the communities we seek out and build up In It's Just the Normal Noises Timothy Gray examines a wide array of writing about roots music from the 1960s to the 2000s In addition to chapters on the genre defining work of Guralnick and Marcus he explores the influential writings of Grant Alden and Peter Blackstock the editors of *No Depression* magazine and the writers who contributed to its pages Bill Friskicks Warren Ed Ward David Cantwell and Allison Stewart among them A host of memoirists and novelists from Patti Smith and Ann Powers to Eleanor Henderson and Dana Spiotta shed light on the social effects and personal attachments of the music's many manifestations from punk to alt country to hardcore The ambivalent attitudes of rock musicians toward success and failure the meaning of soul the formation of alternative communities through magazine readership and the obsession of Generation X scenes with DIY production values wend through these works Taking a personal approach to the subject matter Gray reads criticism and listens to music as though rock n roll not only explains American culture but also shores up his life This book is for everyone who's heard in roots rock the sound of an individual and a nation singing themselves into being

Understanding Fandom Mark Duffett, 2013-08-29 Fans used to be seen as an overly obsessed fraction of the audience In the last few decades shifts in media technology and production have instead made fandom a central mode of consumption A range of ideas has emerged to explore different facets of this growing phenomenon With a foreword by Matt Hills *Understanding Fandom* introduces the whole field of fan research by looking at the history of debate key paradigms and methodological issues The book discusses insights from scholars working with fans of different texts genres and media forms including television and popular music Mark Duffett shows that fan research is an emergent interdisciplinary field with its own key thinkers a tradition that is distinct from both textual analysis and reception studies Drawing on a range of debates

from media studies cultural studies and psychology Duffett argues that fandom is a particular kind of engagement with the power relations of media culture

Popular Music: The Key Concepts Roy Shuker, 2017-03-27 Now in an updated fourth edition this popular A Z student handbook provides a comprehensive survey of key ideas and concepts in popular music culture With new and expanded entries on genres and subgenres the text comprehensively examines the social and cultural aspects of popular music taking into account the digital music revolution and changes in the way that music is manufactured marketed and delivered New and updated entries include Age and youth Black music Digital music culture K Pop Mash ups Philadelphia Soul Pub music Religion and spirituality Remix Southern Soul Streaming Vinyl With further reading and listening included throughout Popular Music The Key Concepts is an essential reference text for all students studying the social and cultural dimensions of popular music

There's A Riot Going On Peter Doggett, 2009-06-04 Between 1965 and 1972 political activists around the globe prepared to mount a revolution from the Black Panthers to the Gay Liberation Front from the Yippies to the IRA Rock and soul music supplied the revolutionary tide with anthems and iconic imagery and renowned musicians such as John Lennon Mick Jagger and Bob Dylan were particularly influential in the movement This is the definitive account of this unique period in modern history a compelling portrait of an era when revolutionaries turned into rock stars and rock stars dressed up as revolutionaries

Daughters of Aquarius Gretchen Lemke-Santangelo, 2009 The first book to focus specifically on the women of the counterculture movement reveals how hippie women launched a subtle rebellion by rejecting their mothers suburban domesticity in favor of their grandmothers agrarian ideals which assigned greater value to women's contributions

Feedback Casey Harison, 2014-11-06 In Feedback The Who and Their Generation historian Casey Harison offers a cultural and social history of one of the most successful bands of the 1960s British Invasion In this historically sensitive account of the superband's impact during its first decade Harison describes the key role played by The Who in the formation of the Atlantic Generation of rock n roll fans When the band first burst onto the scene they quickly established their reputation for amping up the volume pushing distortion effects feedback and destroying instruments on stage at the end of performances If The Who did nothing else for their generation they would have easily secured a place in rock n roll history for high volume smashed guitars and kicked over drum sets Ever since The Who's stage antics have achieved iconic status in rock n roll But we should not forget how startling this on stage violence was and what it signified Audiences had never experienced music so loud a band so energetic and stage destruction so redolent of the frustrations they shared If anything who'd have thought the three in combination with excellent songwriting and studio production would emerge as a formula for success Feedback The Who and Their Generation begins with the roots of rock music setting the stage for The Who when its four band members came together in 1964 to produce their most successful work over the next decade Throughout Harison looks at the musical and social cross Atlantic feedback that characterized The Who's reception and impact From distorted guitars to big sound drum solos The Who mirrored youth culture its anger and its

frustrations from the class conflicts of England and Europe to the Vietnam protest movements of the United States The Who like no other British Invasion band assumed a signal role in the transatlantic cultural traffic From the American music traditions they borrowed rock blues R B they transformed and returned to America the very music that served as their source of anger echoing audiences angst while developing enormous fan bases in Europe and America **"She's So Fine:**

Reflections on Whiteness, Femininity, Adolescence and Class in 1960s Music " Laurie Stras,2017-07-05 She s So Fine explores the music reception and cultural significance of 1960s girl singers and girl groups in the US and the UK Using approaches from the fields of musicology women s studies film and media studies and cultural studies this volume is the first interdisciplinary work to link close musical readings with rigorous cultural analysis in the treatment of artists such as Martha and the Vandellas The Crystals The Blossoms Brenda Lee Dusty Springfield Lulu Tina Turner and Marianne Faithfull Currently available studies of 1960s girl groups girl singers fall into one of three categories industry generated accounts of the music s production and sales sociological commentaries or omnibus chronologies discographies She s So Fine by contrast focuses on clearly defined themes via case studies of selected artists Within this analytical rather than historically comprehensive framework this book presents new research and original observations on the 60s girl group girl singer phenomenon **Popular Music Fandom** Mark Duffett,2013-11-07 This book explores popular music fandom from a

cultural studies perspective that incorporates popular music studies audience research and media fandom The essays draw together recent work on fandom in popular music studies and begin a dialogue with the wider field of media fan research raising questions about how popular music fandom can be understood as a cultural phenomenon and how much it has changed in light of recent developments Exploring the topic in this way broaches questions on how to define theorize and empirically research popular music fan culture and how music fandom relates to other roles practices and forms of social identity Fandom itself has been brought center stage by the rise of the internet and an industrial structure aiming to incorporate systematize and legitimate dimensions of it as an emotionally engaged form of consumerism Once perceived as the pariah practice of an overly attached audience media fandom has become a standardized industrial subject position called upon to sell box sets concert tickets new television series and special editions Meanwhile recent scholarship has escaped the legacy of interpretations that framed fans as passive pathological or defiantly empowered taking its object seriously as a complex formation of identities roles and practices While popular music studies has examined some forms of identity and audience practice such as the way that people use music in daily life and listener participation in subcultures scenes and tribes this volume is the first to examine music fans as a specific object of study **Charles Manson's Creepy**

Crawl Jeffrey Melnick,2019-07-23 With a new epilogue updated from its hardcover edition titled Creepy Crawling Charles Manson and the Many Lives of America s Most Infamous Family Creepy crawling was the Manson Family s practice of secretly entering someone s home and without harming anyone leaving only a trace of evidence that they had been there

some reminder that the sanctity of the private home had been breached Now author Jeffrey Melnick reveals just how much the Family creepy crawled their way through Los Angeles in the sixties and then on through American social political and cultural life for fifty years firmly lodging themselves in our minds Even now it is almost impossible to discuss the sixties teenage runaways sexuality drugs music California or even the concept of family without referencing Manson and his girls Not just another Charles Manson history Charles Manson s Creepy Crawl The Many Lives of America s Most Infamous Family explores how the Family weren t so much outsiders as emblematic of the Los Angeles counterculture freak scene and how Manson worked to connect himself to the mainstream of the time Ever since they spent two nights killing seven residents of Los Angeles what we now know as the Tate LaBianca murders the Manson family has rarely slipped from the American radar for long From Emma Cline s The Girls to the TV show Aquarius as well as two major films in 2019 including Quentin Tarantino s Once Upon a Time in Hollywood the family continues to find an audience What is it about Charles Manson and his family that captivates us still Author Jeffrey Melnick sets out to answer this question in this fascinating and compulsively readable cultural history of the Family and their influence from 1969 to the present

American Countercultures: An Encyclopedia of Nonconformists, Alternative Lifestyles, and Radical Ideas in U.S. History Gina Misiroglu, 2015-03-26 Counterculture while commonly used to describe youth oriented movements during the 1960s refers to any attempt to challenge or change conventional values and practices or the dominant lifestyles of the day This fascinating three volume set explores these movements in America from colonial times to the present in colorful detail American Countercultures is the first reference work to examine the impact of countercultural movements on American social history It highlights the writings recordings and visual works produced by these movements to educate inspire and incite action in all eras of the nation s history A Z entries provide a wealth of information on personalities places events concepts beliefs groups and practices The set includes numerous illustrations a topic finder primary source documents a bibliography and a filmography and an index

The Cultural Study of Music Martin Clayton, Trevor Herbert, Richard Middleton, 2012-03-12 What is the relationship between music and culture The first edition of The Cultural Study of Music A Critical Introduction explored this question with groundbreaking rigor and breadth Now this second edition refines that original analysis while examining the ways the field has developed in the years since the book s initial publication Including contributions from scholars of music cultural studies anthropology sociology and psychology this anthology provides a comprehensive introduction to the study of music and culture It includes both pioneering theoretical essays and exhaustively researched case studies on particular issues in world musics For the second edition the original essays have been revised and nine new chapters have been added covering themes such as race religion geography technology and the politics of music With an even broader scope and a larger roster of world renowned contributors The Cultural Study of Music is certain to remain a canonical text in the field of cultural musicology

Dressed in Black Lisa MacKinney, 2025-03-18 The first full length history of the Shangri Las one of

the most significant and most misunderstood pop groups of the 1960s Sisters Mary and Betty Weiss together with twins Mary Ann and Marguerite Ganser were schoolgirls when they formed the Shangri Las in 1963 and had a meteoric rise to fame with songs like Leader of the Pack and Remember Walking in the Sand Their career was cut short for reasons largely beyond their control derailed by the machinations of Mafia linked record executives and heartbreak and tragedy followed Historian Lisa MacKinney marshals an impressive array of new evidence to tell the Shangri Las story dispelling many myths and long standing mysteries along the way Equally importantly Dressed in Black radically rewrites the accepted narrative of the Shangri Las place in rock history As young women they were permitted little agency within a male dominated industry that viewed teenagers as fodder to be manipulated and exploited by producers songwriters and label owners For decades this has served as an excuse for critics to deny the musical input of the group members to trivialize the Shangri Las as a girl group and to assign their work a lesser rank in the canon of authentic rock and roll MacKinney s great achievement here is to foreground the Shangri Las considerable abilities and musicality and establish the centrality of their performance of their songs to the group s underappreciated artistic achievement This is not to deny the critical role in the group s success of professional songwriters including Ellie Greenwich and Jeff Barry and writer producer George Shadow Morton a pioneering and eccentric figure whose self mythologizing has generated a level of obfuscation that rivals that of the Shangri Las themselves MacKinney s clear sighted account reveals Morton in a completely new light and as part of a complex ecosystem of musical relationships Morton wrote and produced highly emotional material specifically for the Shangri Las because he knew they had the skills to make his mini operas not only believable but enthralling The group members particularly Mary Weiss channeled personal anguish into their extraordinary performances which are central to the songs impact no less so than for such classic singers as Ella Fitzgerald and Elvis Presley who also relied on producers and songwriters for their body of work The Shangri Las impassioned delivery elicited a massive response from their audience of fellow teenagers at the time and has continued to connect profoundly with audiences ever since MacKinney backs up these arguments with in depth analysis of key Shangri Las recordings and makes a powerful case that their achievements warrant a far more prominent place for the Shangri Las in the history of popular music

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