

LUCY O'BRIEN

# she bop

the definitive history of  
women in rock, pop and soul

# II

# She Bop Ii The Definitive History Of Women In Rock Pop And Soul

**Martin Iddon, Melanie L. Marshall**



## **She Bop II The Definitive History Of Women In Rock Pop And Soul:**

**She Bop II** Lucy O'Brien, 2002-01-01 Popular music grew out of ragtime vaudeville and the blues to become global mass entertainment. Women like Ma Rainey and Bessie Smith were the original pop divas yet eighty years after they blazed a trail have their successors achieved the recognition and affirmation they deserve. Or has the only way to success been to slot into saleable images of the cute baby or sexy chanteuse? Lucy O'Brien has written the ultimate hands-on history of women in rock, pop and soul. Billie Holiday, Ella Fitzgerald, Dusty Springfield, Patti Smith, Madonna, Joni Mitchell, Whitney Houston, Courtney Love, Alanis Morissette, Destiny's Child—all the key names are here. But *She Bop II* refuses to look at women artists simply as personalities, problems or victims. From dream babes to rock chicks, riot grrrls and ragamuffins, girlpower, Lilith Fair, rock and the rise of the corporate diva, *She Bop II* is the uncompromising story of women as creators and innovators. Lucy O'Brien is the author of two previous books, the bestsellers *Annie Lennox* 1991 and *Dusty* 1989. She has contributed to the *Guardian*, *Sunday Times*, *Observer*, *Marie Claire*, *New Musical Express* and *The Face* and worked extensively in TV and radio as both guest pundit and producer.

*She Bop* Lucy O'Brien, 1995. Book. *She Bop* is the definitive in-depth study of women in popular music. Drawing on more than 250 firsthand interviews, it covers nine decades of musical history from ragtime and vaudeville to punk and hip hop and features a remarkable cast of trailblazing female performers: Ella Fitzgerald and Madonna, Billie Holiday and Whitney Houston, Dusty Springfield and Beyoncé and many many more. First published in 1995, *She Bop* was widely praised as a contemporary classic and a must for any serious music lover's bookshelf. It became a key text on numerous university and college courses and has had a major impact on writing about women in music. To coincide with the second edition published in 2002, the National Portrait Gallery in London ran a *She Bop* exhibition of photographs inspired by the book, while BBC Radio 2 broadcast a two-part documentary series of the same name which was scripted by O'Brien. In recent years there has been an explosion of female artists on the pop scene. Artists like Adele, Amy Winehouse and Florence Welch have spearheaded a third British Invasion of the US charts, while American acts such as Lady Gaga, Rihanna and Katy Perry continue to dominate the global market. This revised and expanded third edition brings the story of *She Bop* into the 21st century with extensive revisions throughout and a new final chapter covering the current generation of female performers and the ways in which the internet and digital culture have reconfigured the music industry for women.

**The Lost Women of Rock Music** Helen Reddington, 2016-09-17 In Britain during the late 1970s and early 1980s a new phenomenon emerged with female guitarists, bass players, keyboard players and drummers playing in bands. Before this time women's presence in rock bands, with a few notable exceptions, had always been as vocalists. This sudden influx of female musicians into the male domain of rock music was brought about partly by the enabling ethic of punk rock—anybody can do it—and partly by the impact of the Equal Opportunities Act. But just as suddenly as the phenomenon arrived, the interest in these musicians evaporated and other priorities became important to music audiences. Helen Reddington investigates the social and

commercial reasons for how these women became lost from the rock music record and rewrites this period in history in the context of other periods when female musicians have been visible in previously male environments Reddington draws on her own experience as bass player in a punk band thereby contributing a fresh perspective on the socio political context of the punk scene and its relationship with the media The book also features a wealth of original interview material with key protagonists including the late John Peel Geoff Travis The Raincoats and the Poison Girls

**Women's Bands in America** Jill M. Sullivan, 2016-12-12 Women's Bands in America is the first comprehensive exploration of women's bands across the three centuries in American history Contributors trace women's emerging roles in society as seen through women's bands concert and marching spanning three centuries of American history Authors explore town immigrant industry family school suffrage military jazz and rock bands adopting a variety of methodologies and theoretical lenses in order to assemble and interrogate their findings within the context of women's roles in American society over time Contributors bring together a series of disciplines in this unique work including music education musicology American history women's studies and history of education They also draw on numerous primary sources diaries film military records newspaper articles oral history interviews personal letters photographs published ephemera radio broadcasts and recordings Thoroughly contributors engage in archival historical research biography case study content analysis iconographic study oral history and qualitative research to bring their topics to life This ambitious collection will be of use not only to students and scholars of instrumental music education music history and ethnomusicology but also gender studies and American social history Contributions by Vilka E Castillo Silva Dawn Farmer Danelle Larson Brian Meyers Sarah Minette Gayle Murchison Jeananne Nichols David Rickels Joanna Ross Hersey Sarah Schmalenberger Amy Spears and Sondra Wieland Howe

[The Multimedia Encyclopedia of Women in Today's World](#) Mary Zeiss Stange, Carol K. Oyster, Jane E. Sloan, 2013-01-09 This e only volume expands and updates the original 4 volume Encyclopedia of Women in Today's World 2011 offering a wide range of new entries and new multimedia content The entries reflect such developments as the Arab Spring that brought women's issues in the Islamic world into sharp relief the domination of female athletes among medal winners at the London 2012 Olympics nine more women joining the ranks of democratically elected heads of state and much more The 475 articles in this e only update accompanied by photos and video clips supplement the themes established in the original edition providing a vibrant collection of entries dealing with contemporary women's issues around the world

[The Lyre of Orpheus](#) Christopher Partridge, 2014 The study of religion and popular culture is an increasingly significant area of scholarly inquiry Surprisingly however Christopher Partridge's The Lyre of Orpheus is the first general introduction to the subject of religion and popular music His aim in this book is to introduce a range of theoretical and methodological perspectives to be used in the study of religion and popular music and popular music subcultures He addresses a range of issues from postcolonialism to postmodernism from sex to drugs from violence to the demonic and from misogyny to misanthropy Part One provides a

general overview of the history of popular music scholarship and the key approaches that have been taken Part Two looks at approaches from the perspectives of theology and religious studies examining key themes relating to particular genres and subcultures Part Three narrows the focus and examines key artists and bands mentioned in Part Two including Elvis Bob Dylan Madonna and Bjrk Written to be accessible to the undergraduate The Lyre of Orpheus will also appeal to general readers interested in the role of religion in our culture

**Post-Punk, Politics and Pleasure in Britain** David Wilkinson,2016-08-31 As the Sex Pistols were breaking up Britain was entering a new era Punk's filth and fury had burned brightly and briefly soon a new underground offered a more sustained and constructive challenge As future focused independently released singles appeared in the wake of the Sex Pistols there were high hopes in magazines like NME and the DIY fanzine media spawned by punk Post Punk Politics and Pleasure in Britain explores how post punk's politics developed into the 1980s Illustrating that the movement's monochrome gloom was illuminated by residual flickers of countercultural utopianism it situates post punk in the ideological crossfire of a key political struggle of the era a battle over pleasure and freedom between emerging Thatcherism and libertarian feminist and countercultural movements dating back to the post war New Left Case studies on bands including Gang of Four The Fall and the Slits and labels like Rough Trade move sensitively between close reading historical context and analysis of who made post punk and how it was produced and mediated The book examines too how the struggles of post punk resonate down to the present

**Women in Audio** Leslie Gaston-Bird,2019-12-06 Women in Audio features almost 100 profiles and stories of audio engineers who are women and have achieved success throughout the history of the trade Beginning with a historical view the book covers the achievements of women in various audio professions and then focuses on organizations that support and train women and girls in the industry What follows are eight chapters divided by discipline highlighting accomplished women in various audio fields radio sound for film and television music recording and electronic music hardware and software design acoustics live sound and sound for theater education audio for games virtual reality augmented reality and mixed reality as well as immersive sound Women in Audio is a valuable resource for professionals educators and students looking to gain insight into the careers of trailblazing women in audio related fields and represents required reading for those looking to add diversity to their music technology programs

**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

**Freedom Girls** Alexandra M. Apolloni,2021-10-01 Freedom Girls Voicing Femininity in 1960s British Pop tells the stories

a group of singers Sandie Shaw Cilla Black Millie Small Dusty Springfield Lulu Marianne Faithfull and P P Arnold whose singing voices transformed understandings of modern femininity in the 1960s Often left out of histories of rock and pop music the stories of these singers show us how the way we speak and sing are tied to the way we understand race and gender This book analyzes musical recordings television programs and a wide range of media produced for young audiences in the 1960s to show how girl singers played a crucial role in the history of pop music

**Queer Tracks: Subversive Strategies in Rock and Pop Music** Doris Leibetseder, 2016-05-23 Queer Tracks describes motifs in popular music that deviate from heterosexual orientation the binary gender system and fixed identities This exciting cutting edge work deals with the key concepts of current gender politics and queer theory in rock and pop music including irony parody camp mask masquerade mimesis mimicry cyborg transsexuality and dildo Based on a constructivist concept of gender Leibetseder asks Which queer feminist strategies are used in rock and pop music How do they function Where do they occur Leibetseder's methodological process is to discover subversive strategies in queer theory which are also used in rock and pop music without assuming that these tactics were first invented in theory Furthermore this book explains where exactly the subversiveness is situated in those strategies and in popular music With the help of a new kind of knowledge transfer the author combines sociological and cultural theories with practical examples of rock and pop music The subversive character of these queer motifs is shown in the work of contemporary popular musicians and is at the same time related to classical discourses of the humanities Queer Tracks is a revised translation of Queere Tracks Subversive Strategien in Rock und Popmusik originally published in German

**The Songs of Joni Mitchell** Anne Karppinen, 2016-05-26 An unorthodox musician from the start singer songwriter Joni Mitchell's style of composing performing and of playing and tuning the guitar is unique In the framework of sexual difference and the gendered discourses of rock this immediately begs the questions are Mitchell's songs specifically feminine and if so to what extent and why Anne Karppinen addresses this question focusing on the kind of music and lyrics Mitchell writes the representation of men and women in her lyrics how her style changes and evolves over time and how cultural context affects her writing Linked to this are the concepts of subjectivity and authorship when a singer songwriter sings a song in the first person about whom are they actually singing Mitchell offers a fascinating study for the songs she writes and sings are intricately woven from the strands of her own life Using methods from critical discourse analysis this book examines recorded performances of songs from Mitchell's first nine studio albums and the contemporary reviews of these albums in Anglo American rock magazines In one of the only books to discuss Mitchell's recorded performances with a focus that extends beyond the seminal album Blue Karppinen explores the craft of Mitchell's songwriting and her own attitudes towards it as well as the dynamics and politics of rock criticism in the 1960s and 1970s more generally

**The Birth of Rock & Roll** Britannica Educational Publishing, 2012-12-01 When rock and roll first burst onto the scene in the 1950s it was more than a new form of music it was a rebellion against the past With the music of such

artists as Elvis Presley Buddy Holly Little Richard and the Supremes came a new attitude that allowed fans many of them young to look past the social norms of the time a shift that included a greater interaction with and understanding between the races This stunning story filled volume examines the phenomenon of rock and roll the way it was before it crept into the mainstream it had once retaliated against and the many musicians who made it into an art      **Gender and Rock** Mary Celeste Kearney,2017-07-13 Gender Rock introduces readers to how gender operates in multiple sites within rock culture including its music imagery technologies and business practices Additionally it explores how rock culture despite a history of regressive gender politics has provided a place for musicians and consumers to experiment with alternate ways of being

The Oxford Handbook of Punk Rock George McKay,Gina Arnold,2025-05-06 No Future Punk is Dead That is what was sung and said Yet as we approach 50 years of punk rock it still endures and sometime thrives From White riot to Pussy Riot Never Mind the Bollocks to Nevermind DIY to never gonna die punk rock has marked or stained it marks or stains our musical and cultural history and practice Here key established writers as well as emerging scholars from around the world offer critical views on punk practice and legacy in a timely re evaluation of its significance as music culture politics nostalgia heritage The handbook looks at pre and proto punk forms the high years of c 1976 84 the international spread of the music and style punk media from films to fanzines as well as a thread that may run through its entire history the inspiring politics of DIY Do It Yourself Crossing and blurring disciplinary boundaries it presents methodological innovations to offer new ways of understanding punk s significance The Oxford Handbook of Punk Rock also identifies and explores some of punk s core contradictions its anti war messages alongside its often gendered violence its anti racism alongside its dominant whiteness its energy and attitudinality as a youth culture for an aging demographic its intermittent but persistent flirtations with populism and nationalism      **Popular Music Culture** Roy Shuker,2022-03-22 Now in its fifth edition this popular A Z student reference book provides a comprehensive survey of key ideas and concepts in popular music culture examining the social and cultural aspects of popular music Fully revised with extended coverage of the music industries sociological concepts and additional references to reading listening and viewing throughout the new edition expands on the foundations of popular music culture tracing the impact of digital technology and changes in the way in which music is created manufactured marketed and consumed The concept of metagenres remains a central part of the book these are historically socially and geographically situated umbrella musical categories each embracing a wide range of associated genres and subgenres New or expanded entries include Charts Digital music culture Country music Education Ethnicity Race Gender Grime Heritage History Indie Synth pop Policy Punk rock and Streaming Popular Music Culture The Key Concepts is an essential reference tool for students studying the social and cultural dimensions of popular music      *The Fascist Groove Thing* Hugh Hodges,2023-02-21 This is the late 1970s and 80s as explained through the urgent and still relevant songs of the Clash the Specials the Au Pairs the Style Council the Pet Shop Boys and nearly four hundred other bands and solo artists

Each chapter presents a mixtape or playlist of songs related to an alarming feature of Thatcher's Britain followed by an analysis of the dialogue these artists created with the Thatcherite vision of British society Tell us the truth Sham 69 demanded and pop music however improbably did It's a furious and sardonic account of dark times when pop music raised a dissenting fist against Thatcher's fascist groove thing and made a glorious boredom smashing noise Bookended with contributions by Dick Lucas and Boff Whalley as well as an annotated discography The Fascist Groove Thing presents an original and polemical account of the era *Lady Gaga and Popular Music* Martin Iddon, Melanie L. Marshall, 2014-01-03 This book is a multi-faceted interdisciplinary examination of the music and figure of Lady Gaga combining approaches from scholars in cultural studies art fashion and music It represents one of the first scholarly volumes devoted to Lady Gaga who has become over a few short years central to both popular and indeed populist as well as more scholarly thought in these areas and who the contributors argue is helping to shape directly and indirectly thought and culture both in the fields of the scholarly and the everyday Lady Gaga's output is firmly embedded in a self-consciously intellectual pop culture tradition and her music videos are intertextually linked to icons of pop culture intelligentsia like Alfred Hitchcock and open to multiple interpretations In examining her music and figure this volume contributes both to debates on the status of intertextuality held in tension with originality and to debates on the figuring of the sexualized female body and representations of disability There is interest in these issues from a wide range of disciplines popular musicology film studies queer studies women's studies gender studies disability studies popular culture studies and the burgeoning sub-discipline of aesthetics and philosophy of fashion **Girls Rock!** Mina Carson, Tisa Lewis, Susan M. Shaw, 2014-07-11 With a foreword by Jennifer Baumgardner and Amy Richards Girls Rock explores the many ways women have defined themselves as rock musicians in an industry once dominated and controlled by men Integrating history feminist analysis and developmental theory the authors describe how and why women have become rock musicians what inspires them to play and perform how they write what their music means to them and what they hope their music means to listeners As these musicians tell their stories topics emerge that illuminate broader trends in rock's history From Wanda Jackson's revolutionary act of picking up a guitar to the current success of independent artists such as Ani DiFranco Girls Rock examines the shared threads of these performers' lives and the evolution of women's roles in rock music since its beginnings in the 1950s This provocative investigation of women in rock is based on numerous interviews with a broad spectrum of women performers those who have achieved fame and those just starting bands those playing at local coffeehouses and those selling out huge arenas Girls Rock celebrates what female musicians have to teach about their experiences as women artists and rock musicians *Sing Us a Song, Piano Woman* Adrienne Trier-Bieniek, 2013-06-06 Sing Us a Song Piano Woman Female Fans and the Music of Tori Amos explores the many layered relationships female fans build with feminist musicians in general and with Tori Amos in particular Using original interview research with more than forty fans of Tori Amos multiple observer-participant experiences at Amos's concerts and



critical content analysis of Amos's lyrics and larger body of work Adrienne Trier Bieniek utilizes a combination of gender emotions music and activism to unravel the typecasts plaguing female fans Trier Bieniek aggressively challenges the popular culture stereotypes that have painted all female fans as screaming crying teenage girls who are unable to control themselves when a favorite generally male performer occupies the stage In stunning contrast admirers of Tori Amos comprise a more introspective category of fan Sing Us a Song Piano Woman examines the wide range of stories from these listeners exploring how Amos's female fans are unique because Amos places the experiences of women at the center of her music Tori Amos's fan base is considered devoted because of the deeply emotional often healing connection they have to her music an aspect that has been overlooked particularly in sociological and cultural research on gender emotions and music Tori Amos's female fans as a social phenomenon are vital for understanding the multi layered relationships women can have with female singer songwriters At a time when superficial women dominate public media presentations from the Kardashians to the Real Housewives the relationship between Tori Amos and her fans illustrates the continuous search by women for female performers who challenge patriarchal standards in popular culture Trier Bieniek's research serves as a springboard for further study of women in pop culture whose purpose is to empower and provoke their fans as well as change society

## **She Bop Ii The Definitive History Of Women In Rock Pop And Soul** Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the energy of words has be evident than ever. They have the ability to inspire, provoke, and ignite change. Such is the essence of the book **She Bop Ii The Definitive History Of Women In Rock Pop And Soul**, a literary masterpiece that delves deep to the significance of words and their effect on our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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## **She Bop Ii The Definitive History Of Women In Rock Pop And Soul Introduction**

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