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**Women in Rock Music in the 1960s and 1970s in the USA**

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## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

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### Z á s a d y p r o v y p r a c o v á n í :

Závěrečná bakalářská práce se bude věnovat neotřelému tématu rockové hudby, především ženské rockové kapele The Runaways. V úvodu práce studentka stručně nastíní dobový kontext - tj. pojedná oobecně o kulturní situaci doby a specificky o hudební scéně a o změnách, které s sebou přinesla tzv. druhá vlna feminismu. Jádrem práce se pak zaměří na skupiny The Runaways, její genezi, specifické postavení mezi ostatními kapelami doby a především na písňové texty. Studentka bude tyto texty analyzovat a ukáže, zda a jak odrážejí proměňující se postavení žen v 60. a 70. letech v americké společnosti.

## Příloha zadání bakalářské práce

### Seznam odborné literatury:

- HEWITT, Nancy A. No permanent waves: recasting histories of U.S. feminism. New Brunswick, N.J.: Rutgers University Press, c2010, xii, 453 p. ISBN 08-135-4725-3.
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- WHITELEY, Sheila. Women and popular music: sexuality, identity, and subjectivity. New York: Routledge, 2000, x, 246 p. ISBN 04-152-1190-5.



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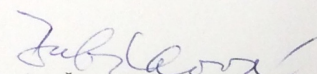
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Souhlasím s prezenčním zpřístupněním mé práce v Univerzitní knihovně.

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Radka Musílková

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**Abstract:**

This bachelor thesis analyzes changes in the role of women during the 1960s and 1970s in the USA as reflected in rock music. The first part is dedicated to the role of women and the second wave of feminism, the second part deals with the music industry and women entering the music industry. Next part foreshadows characteristics and origin of genres that led to the emergence of rock music and the key female musicians within these genres. The fourth chapter defines rock music and the last one analyzes chosen lyrics.

**Key words:** Women, rock, music, 1970s, the USA, feminism

**Abstrakt:**

Tato bakalářská práce rozebírá změny úlohy žen v 60. a 70. letech 19. století v USA a jejich odraz v rockové hudbě. První část je věnována roli žen a druhé vlně feminismu. Druhá část se zabývá hudební průmyslu a ženám vstupujícím do hudebního průmyslu. Další část nastiňuje znaky a původ žánrů, které vedly ke vzniku rockové hudby a důležité ženské osobnosti v rámci těchto žánrů. Čtvrtá kapitola definuje rockovou hudbu a poslední kapitola se věnuje analýze vybraných textů.

**Klíčová slova:** Ženy, rock, hudba, 70. léta, USA, feminismus

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## **Introduction**

Loud music.

Wildness.

Alcohol.

Sex.

Drugs.

These are frequently used words to describe the rock scene in the 1970s. This thesis attempts to broaden the prevalent description and present this music scene in its complexity with emphasis on the roles of women during this era.

The 1960s and 1970s were two important decades for women in the United States. The first chapter, starting with a narration of an ordinary life and role of a woman in the 1960s and 70s, is dedicated to the second wave of feminism and defines the goals of feminism as well as radical feminism and anti-feminism. The second wave of feminism was also accompanied by music so the opening chapter briefly analyzes two songs connected to feminism.

The second chapter exposes innovations, changes, and growth of the music industry, and women attempting to enter the industry in form of girl groups and folk musicians, and challenges they were facing.

Next chapter briefly characterizes genres that blended, melted and transformed into rock music. Blues and hokum blues opens the chapter followed by rhythm and blues, rockabilly and rock and roll dividing and unifying the society at the same time. This part also deals with the key influential female musicians within these genres.

The forth chapter reveals the amount of influence of the second wave of feminism on rock music, defines rock music, and explains the answer to commercialization of rock.

The last chapter of the thesis attempts to map the development and influence of the feminism movement on song lyrics. The end of this chapter is dedicated to the first all-

female rock band – the Runaways and analysis of their image, audience, marketing and influence.

At the end of this bachelor thesis there is a conclusion summarizing findings collected when writing this paper.

## **1. Roles of Women**

The opening chapter is divided into two main parts – everyday life of women in the 1960s and 1970s and the second wave of feminism.

The first part of the chapter aims to depict the role of women in the 1960 and 1970s and discusses their image in media and so called “male gaze”.

The second part describes important events that happened during the second wave of feminism in the 1960s and defines radical and liberal feminists. The part also briefly looks at the anti-feminist group of conservative women and work of Coalition of Labor Union Women. The end of the part is focused on women using music as a tool to achieve equality.

### **1.1. Everyday Life**

A documentary *Growing Up Female* directed by Julia Reichert follows lives of 6 women of different age from 4 to 35 years old living in the USA in the early 1970s. The documentary indicates social structures linked to sex since early childhood. The documentary captured a few examples during children’s playtime. Girls were playing with a kitchen playset, cleaning, and taking care of an imaginary household whilst boys were playing outdoors with trucks on the playground.<sup>1</sup> Lives of adolescent girls of that time “are usually confined to the locality of their homes; they have less money than boys, less free time, less independence of parental control.”<sup>2</sup> When girls were devoting their time to “domestic tasks – babysitting, housework – which girls unlike boys are already expected to do,”<sup>3</sup> pop music played in the background.

The role of women was mainly predetermined before the 1960s as the expectations were to get married in the early twenties, give a birth to an offspring and take care of the household in terms of meals, cleaning while the male counterpart focused on the financial

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<sup>1</sup> *Growing Up Female*, Online, directed by Jim Klein and Julia Reichert (New Day Digital, 2007), accessed February 8, 2015, <http://www.newdaydigital.com/Growing-Up-Female.html>.

<sup>2</sup> Frith and McRobbie, “Rock and Sexuality,” 50.

<sup>3</sup> Ibid.

aspect. Education provided for women was mostly focused on housework before 1960s. Having high expectations and dreams other than a clean house and raising a child could cause harm and uncertainty in their life because it would mean going against standards and personal convictions of the majority. Fulfilling these expectations was a way to feel appreciated and needed.

Despite the fact that women's alternative music that emerged during the 1960s was affected by the discussion about equal rights for women, the Civil Rights movement, and the Vietnam War, media representation and social realities for women remained largely unchanged.<sup>4</sup> Media had a tremendous influence on the way women were seen as well as the way they saw themselves. Commercials, movies, magazines, books, and articles offered certain role models and "their role was to seek fulfillment as wives and mothers."<sup>5</sup> This resulted in women being afraid to question their role in society. The role was not a subject to discuss so it delayed the possibility of feeling dissatisfied with the lifestyle described above. Women were not raised knowing they may have desires. Any sexual thoughts on woman's mind were inappropriate as described in the essential book of the second wave of feminism published in the early 1960s - *the Female Mystique* by Betty Friedan.<sup>6</sup> One of the women interviewed in the book sheds light on her perception of her role as a mother and wife - "my husband thinks that being a good mother is the most important career there is. I think it's even more important than a career."<sup>7</sup> Despite her deep love for her children she expresses dissatisfaction with spending most of her time only in their company and keeping the house excessively clean every day instead of occasionally spending time with women of her age.<sup>8</sup>

### 1.1.1. Male Gaze

On one side there was the predictable life of a housewife, on the other side there was a woman depicted as a sex symbol in magazines and advertisements, to appeal to the male fantasy.

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<sup>4</sup> Dunbar, *Women, Music, Culture: An Introduction*, 315.

<sup>5</sup> Friedan, *The Feminine Mystique*, 15.

<sup>6</sup> *Ibid.*, 468.

<sup>7</sup> *Ibid.*

<sup>8</sup> *Ibid.*

A feminist Laura Mulvey published an essay in the *Screen* journal – a “leading international journal of academic film and television studies,”<sup>9</sup> in 1975. The essay dealt in depth with the concept of a male gaze, “in which a woman’s body is objectified by the empowered male watching her.”<sup>10</sup> Mulvey writes about the male gaze in the film industry, however, music industry is closely related to the film industry and the phenomenon of the male gaze can be traced there as well. The male gaze in movies “is found in the lingering shot on the curves of a woman’s body; in music, it is found under a spotlight that is focused on a woman singing. In music video, the gaze objectifies the woman in front a male audience that exists both on and off screen.”<sup>11</sup>

[The] female star was often the subject of the male gaze, with male characters and camera shots that focused lingeringly on the woman’s body. Often, a woman’s musical ability was overshadowed by her physical appearance. Along with solo acts, the girl group movement that began with the Boswell Sisters in the 1930s continues the Andrews Sisters in the 1940s.<sup>12</sup>

Young ladies and women were turned into sexual objects with no desires because “films taught, then, that upward mobility was dependent on sexual abstinence and the necessity for respectable girls to be chaste.”<sup>13</sup> A girl group the Shirelles released a song called “What Does a Girl Do?” in 1963. The song is dealing with social norms of dating at that time. Shirelles sang about girls being frustrated - “somebody tell me, tell me, tell me what does a girl do,”<sup>14</sup> and complained about remaining passive. “She can’t ask him to let her walk him home, oh no”<sup>15</sup> or even “ask him for the number”<sup>16</sup> She has to wait to be approached and “hope that he can see”.<sup>17</sup> The idea of a girl chasing a boy was unthinkable. Girls were supposed to “set physical boundaries and defend them vigorously”<sup>18</sup> and interpret their sexuality in romance.<sup>19</sup>

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<sup>9</sup> Screen Journal, "About the Journal," accessed July 26, 2015, [http://www.oxfordjournals.org/our\\_journals/screen/about.html](http://www.oxfordjournals.org/our_journals/screen/about.html).

<sup>10</sup> Dunbar, *Women, Music, Culture: An Introduction*, 175.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid., 147.

<sup>13</sup> Warwick, *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*, 142

<sup>14</sup> Shirelles. *What Does a Girl Do* (New York: Scepter Records, 1963). Accessed January 23, 2018, <https://genius.com/The-shirelles-what-does-a-girl-do-lyrics>.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

<sup>18</sup> Warwick, *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*, 141.

<sup>19</sup> Frith and McRobbie, “Rock and Sexuality,” 10.

This double standard applies to behavior in wider context putting pressure and restraint on women. Warwick draws attention to these established moral principles:

Morality is invariably a female responsibility; among adolescents, girls are always expected to set physical boundaries and defend them vigorously, and those who fail in this important task are penalized. Aggression in boys, on the other hand, is tolerated—even encouraged—as a sign of “normal” and healthy (hetero)sexuality and male social identity more generally.<sup>20</sup>

Facts mentioned in this chapter caused changes in the American society led by women calling for freedom to express their desires and equality. The following part is dealing with these changes.

## **1.2. The Second Wave of Feminism**

The predetermined lifestyle, inequality, and female oriented sexual objectification raised women’s discontentment in the 1960s known as the Second Wave of Feminism – a middle class women movement. September 7, 1968 was the milestone of the movement, “when about one hundred women from across the country [...] converged on Atlantic City to protest the Miss America Pageant.”<sup>21</sup> Women gathered to manifest disagreement with established beauty standards criticizing them and throwing “items symbolic of women’s oppression—hair curlers, high heels, girdles, dish soap, bras—into a ‘Freedom Trash Can’.”<sup>22</sup> One of the key women involved in the process of organizing the protest was a feminist, writer, and rock critic Ellen Willis. Media captured the protest and served as a catalyst for growing the movement. The Second Wave of Feminism spread all over the United States by virtue of drawing the attention of press.<sup>23</sup> Although the movement emerged in 1960s, the results appeared in the 1970s.

It is important to realize that every woman did not share the values of the feminism movement and changes that feminists demanded because it would affect also the role of men. Anti-feminists stood on the side of men promoting traditional values. They were pointing out that not all these changes would mean an improvement. A leader of the conservative movement Eagle Forum, Phyllis Schlafly, started a campaign against feminism describing feminists as “intolerant” and “uncivil” women, “whose sport is to

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<sup>20</sup> Warwick, *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*, 141.

<sup>21</sup> Wollman, “Women and the Music Industry in the 1970s.”

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.



humiliate men” and appeals to men to “stop treating feminists like ladies, and instead treat them like the men they say they want to be.”<sup>24</sup> This resulted in a great number of men feeling their role was endangered by possible results of the movement and a fear of losing power and feeling useless.

However, acclaimed music journalist and critic Christgau sees this as a common misconception of what feminism actually is and what feminists intend to achieve. He claims the statement that “the typical feminist wants to ‘be like a man’ is a canard,”<sup>25</sup> and believes that in reality a feminist “wants only the freedom to explore what it is to be a woman.”<sup>26</sup> This requires certain characteristics that are often labelled as masculine at that time and connected with male’s behaviour, such as “independence—from her man, her job, her life training.”<sup>27</sup> The role of men was to provide for their families and make decision therefore women with low or no income were highly dependent on men but this does not imply that a feminist would take over male’s role completely but rather developing their own identity.

We can differentiate between two forms of feminism during the 1960s and 1970s in the USA – liberal feminism and radical feminism. Followers of the first one mentioned required equal job opportunities, women in politics.<sup>28</sup> They also encouraged women to study in technical fields and to study in general. Radical feminists went slightly further and focused also on the private aspects of life, a relationship between men and women, violence against women, abortion, rape, abuse, and established beauty standards that “were used to denigrate women and reinforce their subordination”.<sup>29</sup> Historian and university professor Michael McGerr labelled radical feminism as “one of the most important intellectual developments in the modern world [...] by redefining what's important.”<sup>30</sup>

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<sup>24</sup> Phyllis Schlafly, “Feminists On The Warpath Get Their Man,” *Eagle Forum*, February 16, 2015, accessed July 19, 2015, <http://www.eagleforum.org/column/2005/feb05/05-02-16.html>.

<sup>25</sup> Christgau, “Look at That Stupid Girl.”

<sup>26</sup> Ibid.

<sup>27</sup> Ibid.

<sup>28</sup> Michael McGerr, lecture for “Feminism and 1960-1970s Popular Music,” Indiana University, April 1, 2014, accessed August 16, 2015. <http://www.c-span.org/video/?318487-1/feminism-19601970s-popular-music#>.

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

The Coalition of Labor Union Women was that formed in 1974 focuses on protecting women from “sexual harassment and violence at work”<sup>31</sup> as well as promotes equal pay for them.<sup>32</sup> Coalition of Labor Union offers variety of programs for women “from university-based labor studies courses to the network of residential summer school involving members to develop their skills and encourage their participation in leadership positions.”<sup>33</sup>

Music industry drew attention of feminists for its masculinity and ability of music to be a strong political tool. “Music is political precisely because so often it is about intimate relationships that often weren't traditionally considered political.”<sup>34</sup> It was a powerful way to unite women and encourage them to have dreams. Music about women and for women can be seen from two distinct perspectives – “either to denigrate or celebrate women”<sup>35</sup> A notable song that reflected the mood of the moment was Aretha Franklin’s remake of Otis Redding’s song “Respect” released in 1967. The song became the number one hit for twelve weeks<sup>36</sup> and an unofficial “feminism anthem”.<sup>37</sup> Comparing Redding’s original lyrics with Franklin’s remake, the change is barely noticeable but a few lines were added. Thanks for these slight changes and additional lines the song acquired an entirely different meaning. Redding’s original version is written from a point of view of a hard-working man who provides for his wife “and I am about to just give you all my money”<sup>38</sup> referring to the fact that his woman has everything she wants and needs. In return, he is asking for respect when he comes tired from work as in the line – “all I’m asking for is a little respect when I come home”.<sup>39</sup> Aretha Franklin “took Otis Redding’s ‘Respect’ and turned it inside out, making it deeper, stronger, loading it with double

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<sup>31</sup> “About CLUW.” accessed July 27, 2015,

[http://cluw.org/?zone=unionactive/private\\_view\\_page.cfm&page=About20CLUW](http://cluw.org/?zone=unionactive/private_view_page.cfm&page=About20CLUW)

<sup>32</sup> Ibid.

<sup>33</sup> Brigid O’Farrel and Joyce L. Kornbluh, “An Overview: And Not Falling Out.” in *Rocking the Boat: Union Women’s Voices, 1915-1975*, ed. by Brigid O’Farrell and Joyce L. Kornbluh, (New Brunswick: Rutgers University Press, 1996), 9.

<sup>34</sup> Michael McGerr, “Feminism and 1960-1970s Popular Music.”

<sup>35</sup> Ibid.

<sup>36</sup> Rolling Stone, “500 Greatest Songs of All Time,” accessed August 25, 2015,

<http://www.rollingstone.com/music/lists/the-500-greatest-songs-of-all-time-20110407/aretha-franklin-respect-20110516>

<sup>37</sup> Wollman, “Women and the Music Industry in the 1970s.”

<sup>38</sup> Otis Redding, *Respect* (Memphis: Volt/Altco, 1965), accessed August 25, 2015,

[http://www.aldielyrics.com/lyrics/otis\\_redding/respect.html](http://www.aldielyrics.com/lyrics/otis_redding/respect.html).

<sup>39</sup> Ibid.

entendres.”<sup>40</sup> Franklin’s version of the song start with “what you want, baby, I got. What you need. Do you know I got it?”<sup>41</sup> As opposed to Redding’s version “What you want, honey, you’ve got it. And what you need, baby. You’ve got it,”<sup>42</sup> Franklin wants the man to see the importance of his woman for him. She wishes to be treated with respect and wishes to get the attention she deserves. In comparison with the Redding’s version, the occurrence of the word “respect” is far higher and stands out. Franklin also added a bridge to the song spelling the word “respect” followed by “find out what it means to me”<sup>43</sup>. At the end of the song she expresses a free will of a woman to leave her man – “you might walk in and find out I’m gone.”<sup>44</sup> This was still an uncommon decision to make at the time.

“Respect” was not the only song associated with the second wave of feminism. The song “I Am Woman” by Helen Reddy is “perhaps most directly associated with the second wave.”<sup>45</sup> This song is a celebratory song meant to uplift women’s mind and make them realize the value of being treated as equal. A notably powerful part is the chorus of the song where Reddy sings: “If I have to I can do anything. I am strong. I am invincible. I am woman.”<sup>46</sup> The words “strong” and “invincible” are repeated by a female choir and intensified by music composition, especially drums and cymbals.<sup>47</sup> The song “was released in the summer of 1972, and entered the Billboard Hot 100 at No. 99. It fell off the charts three weeks later, because radio stations refused to play it.”<sup>48</sup> Despite this obstacle, Reddy kept promoting the song by making an appearance in several shows. “Women across the country began calling their local radio stations demanding to hear the song”<sup>49</sup> and the song it became the number one hit on December 19.<sup>50</sup>

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<sup>40</sup> Jerry Wexler and David Ritz, *Rhythm and the Blues: A life in American Music* (New York: Alfred A. Knopf, 1993), 213.

<sup>41</sup> Aretha Franklin, *Respect* (New York: Atlantic Records, 1967), accessed August 25, 2015, <http://www.azlyrics.com/lyrics/arethafranklin/respect.html>.

<sup>42</sup> Otis Redding, *Respect*.

<sup>43</sup> Aretha Franklin, *Respect*.

<sup>44</sup> Ibid.

<sup>45</sup> Wollman, “Women and the Music Industry in the 1970s.”

<sup>46</sup> Helen, Reddy, *I Am Woman* (Los Angeles: Capitol, 1972), accessed August 25, 2015, <http://www.azlyrics.com/lyrics/helenreddy/iamwoman.html>.

<sup>47</sup> Helen, Reddy, *I Am Woman*, by Ray Burton and Helen Reddy, in *I Am Woman* (Los Angeles: Capitol, 1972), accessed August 25, 2015, <https://www.youtube.com/watch?v=NUvmPfgVTGQ>.

<sup>48</sup> Wollman, “Women and the Music Industry in the 1970s.”

<sup>49</sup> Ibid.

<sup>50</sup> “The Hot 100 – 1972 Archive,” *Billboard*, accessed July 26, 2015, <http://www.billboard.com/archive/charts/1972/hot-100>.

The second wave of feminism may be also frowned upon for society ills such as the legalization of abortion and no-fault divorce laws that “increased the number of divorces, and illegitimate births,”<sup>51</sup> This actually led to an increase of number of single mothers and the income of a mother-headed family then dropped “by 73 percent, while the father’s income rises by 42 percent.”<sup>52</sup> A majority of divorced fathers completely abandoned their children. Lack of commitment can be attributed to sexual liberation “according to which people have a right, possibly a duty, to change sexual partners as desired. A corollary seems to be that the free man has no responsibilities except to himself.”<sup>53</sup>

## **2. Music Industry**

The second chapter of the thesis introduces the innovations and inventions in modern music history that participated in the fast growth of the music industry in the 1960s and 1970s, such as electrification of musical instruments, storage media, and recording technology.

The next part of the chapter focuses on concert venues, technical innovations in terms of special effects as well as marketing innovations that were linked directly to the growth of the music industry.

The last part of the chapter deals with female musicians, gender connotation history of musical instruments, a phenomenon of girl groups, folk musicians, women’s music, women in the leading positions in the music industry as well as the attitude of top major record companies of that time towards women. At the end the thesis briefly compares the situation of women within other music genres that emerged in the 1970s.

### **2.1. Innovations and Inventions in Music**

Technology and innovations played a major role in a boom of music industry and rock music. The first turning point was the invention of a phonograph record by the Columbia

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<sup>51</sup> O’Neill, *Feminism in America: A History*, 315.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

Records in 1948.<sup>54</sup> This invention spread music into households and the music industry that soon reached the size of the film industry.

The second turning point was electrification and mass production of musical instruments. Leo Fender's company built the electric bass guitar in the 1950s<sup>55</sup> and the beginning of the mass production of electrified music instruments resulted in "attainable and affordable" electric guitars, electric basses, and amplifiers.<sup>56</sup> This was followed by the invention of an audio cassette tape in the 1960s helped spreading music fast among the youth. Major manufacturer, such as Sony and Phillips, developed a standard. Audio cassettes had many advantages for listeners as well as for the companies releasing them. They were portable, lightweight, and affordable and easy to record on. The first portable devices so called boom boxes appeared in the mid 1970s. Cassette players were installed in cars and walkmans started to sell by the end of the 1970s. These characteristics of tapes brought bootleg recordings. There was a possibility of buying a blank cassette tape at market and recording audio tracks on it. Despite the increased sales growth of cassettes and affordability, vinyl records remained the main sound storage medium of the 1970s.<sup>57</sup>

"Until the 1960s, most popular music was recorded using a single performance."<sup>58</sup> The whole band was recorded at the same time as they played. The result was a one track recording. The invention of tapes brought experimenting and engineers invented multi-track recording machines that were able to record more tracks at the same time. It enabled musicians to re-record a single track when they were not satisfied with the result because the tracks were recorded separately "As the '60s and '70s progressed, tapes could contain eight, sixteen, twenty four, forty eight, or even more tracks."<sup>59</sup>

## 2.2. Music Industry in the 1970s

Rock music arose from the rock and roll rebellion movement but "by the early 1970s, the rock revolution was over."<sup>60</sup> Rock started blending with other genres and major record

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<sup>54</sup> Scaruffi, "The History of Rock Music: 1955-1966."

<sup>55</sup> Dunbar, *Women, Music, Culture: An Introduction*, 176.

<sup>56</sup> Ibid.

<sup>57</sup> Campbell, *Popular Music in America: The Beat Goes On*, 235-236.

<sup>58</sup> John Covach and Andrew Flory, *What's That Sound?: An Introduction to Rock and Its History* (New York: W. W. Norton & Company, 2012), 26.

<sup>59</sup> Covach and Flory, , *What's That Sound?: An Introduction to Rock and Its History*, 26.

<sup>60</sup> Campbell, *Popular Music in America: The Beat Goes On*, 235.

companies stepped in making it a fast growing business.<sup>61</sup> Rock and roll music from the 1950s shifts the perception of a musician when it “displays a conflict between different media - stage versus record. Through a face-to-face confrontation between the star and the public, rock constructed its power around a mythic stage in the quest for a lost hand-to-hand clinch between idols and people.”<sup>62</sup> This transformation led to the need of large concert halls and rock musicians started playing enormous venues such as stadiums. “It cost more to create and promote a record, put on a concert, and operate a venue. There was more money to be made but also more to be lost.”<sup>63</sup> Clever marketing decisions, such as idolization and adjustment of music and artist’s image to the audience demand brought spectacular commercial success and also a loss of rawness specific to the rock and roll genre.

“A major business innovation of the seventies was cross-marketing.”<sup>64</sup> An artist supported his newly released record album with a tour in stadiums and arenas. The set list consisted of songs that the audience was already familiar with and the performances did not differ much from a venue to venue. The shows were spectacular – “lights, fog, costumes, makeup, pyrotechnics, and the like were now the norm at rock concerts.”<sup>65</sup> The visual component outweighed the sound in some cases.<sup>66</sup>

Considering the size and profit, rock was at its best. The stadiums were full and record sales were escalating. “The Recording Industry association of America created a new category in 1975, the platinum record, which signified the sale of 1 million units.”<sup>67</sup>

### **2.3. Women Entering the Music Industry**

A girl group, “a small ensemble of female vocalists who sing popular music,”<sup>68</sup> was extremely favored form of a performance in the late 1950s and 1960s. “Girl groups rarely

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<sup>61</sup> Ibid.

<sup>62</sup> Martin Clayton et al., *The Cultural Study of Music: A Critical Introduction* (New York and London: Routledge, 2003), 88.

<sup>63</sup> Campbell, *Popular Music in America: The Beat Goes On*, 235.

<sup>64</sup> Ibid.

<sup>65</sup> Ibid.

<sup>66</sup> Ibid.

<sup>67</sup> Ibid.



wrote their own material and they never played instruments.”<sup>69</sup> If we look under the surface of the female vocal groups, we will see record producers, composers, and sound engineers holding the reins. Singers had basically no control over the music.<sup>70</sup>

Singers did not perform on stage to express their feelings and musical ideas. These girl groups were a matter of business. They were told what to perform and the way to perform. If they were not able to keep pace or were not willing to accept requirements, a schedule or a form, they were replaced. The music business turned into a money making machine. “In studio sessions and on the road producers and managers rotated artists and backup singers as needed.”<sup>71</sup>

The music business of girl groups as well as boy bands worked as a production line. Songwriter wrote a song and hired musicians recorded it under the baton of the composer or composers. For example, one of the most famous boy bands, the Beach Boys did not record any instruments in the studio. They participated in the recording process only with their vocals. The product was easy to manufacture in this manner, it was fast and perfectly sounding. At the end of the process, there was a song prepared to be aired on the radio and press on thousands of vinyl records. Vocalists were only a component of this mass production. The final product was a hit song performed by a band or a performer, that has an ability to attract the audience, goes on tours, and sells hundreds of thousands of records. Behind these recordings was a great ensemble of musicians working, recording, and composing in studios whose name never appeared in the credits. One of these unnoticed musicians was Carol Kaye, who played guitar and bass on many hit recordings of the 1950s and 1960s. She recorded for the Beach Boys (“Surfin’ the USA”), Nancy Sinatra (“These Boots Are Made for Walking”), Richie Valens (“La Bamba”), and many others across pop music.<sup>72</sup> Kaye remembers – “we thought of ourselves as a group trying to create

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<sup>68</sup> Ibid., 330.

<sup>69</sup> O’Dair, *Trouble Girls: The Rolling Stone Book of Women in Rock*, 105.

<sup>70</sup> Warwick, *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*, 151.

<sup>71</sup> O’Dair, *Trouble Girls: The Rolling Stone Book of Women in Rock*, 105.

<sup>72</sup> Carol Kaye. “Guitar Hits,” accessed September 1, 2015, <http://www.carolkaye.com/www/library/guitarhits.htm>.

a product.”<sup>73</sup> She claims that the recording process is a joy but also a job and she adds, "whatever they want I'll do it and that's the spirit we all had."<sup>74</sup>

Another example of an invisible woman working in the music industry was a rock radio disc jockey Alison Steele known as “the Nightbird”.<sup>75</sup> She was one of the first female disc jockeys in the United States. A woman hosting a radio show was a novelty and a big step, especially when radios were a great influence. Steele was on air five days a week from two in the morning till six in the morning.<sup>76</sup>

The opposite of girl groups and boy bands were folk musicians and singer-songwriters – “solo performers who made personal statements in song.”<sup>77</sup> They mostly accompanied themselves on acoustic guitar. Acoustic guitar lost its masculinity in the meantime thus a woman playing acoustic guitar was less disconcerting to the public and the music industry. Folk or folk rock “genre’s low-key performance style does not typically emphasize the sexuality of its musicians,”<sup>78</sup> compared to rock music. The songs were mostly written and recorded by the musicians. Yet this was a step towards women in rock music.

A folk musician Carole King experienced a major commercial and critically acclaimed success with her first solo record *Tapestry* in the early seventies.<sup>79</sup> However, it did not really improve the situation of women in music. Joni Mitchell a folk-inspired singer-songwriter was advertised by her label, the Warner Bros. Records, as a “90% Virgin”<sup>80</sup> The advertisement meant to convey that “Joni Mitchell had yet to achieve any real market penetration.” Warner Bros. pulled the advertisement on her demand. This was a noteworthy signal that she was serious about her music career as well as that the major

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<sup>73</sup> Ley Vaughn. “Carol Kaye,” *Youtube* video, 7:33, July 9, 2013, <https://www.youtube.com/watch?v=vh9zoO4xUKI>.

<sup>74</sup> The Snapshots Foundation. “Carol Kaye: Session Legend Interview,” *YouTube* video, 1:10:35, June 13, 2013, <https://www.youtube.com/watch?v=q4JWqK6r6N4>.

<sup>75</sup> Michael McGerr, lecture for “Feminism and 1960-1970s Popular Music,” Indiana University, April 1, 2014, accessed August 16, 2015. <http://www.c-span.org/video/?318487-1/feminism-19601970s-popular-music#>.

<sup>76</sup> David Stout, “Alison Steele, Disk Jockey, Dies; The Pioneer ‘Nightbird’ Was 58,” *New York Times*, September 28, 1995, accessed September 6, 2015, <http://www.nytimes.com/1995/09/28/obituaries/alison-steele-disk-jockey-dies-the-pioneer-nightbird-was-58.html>.

<sup>77</sup> Campbell, *Popular Music in America: The Beat Goes On*, 247.

<sup>78</sup> Wollman, “Women and the Music Industry in the 1970s.”

<sup>79</sup> Wollman, “Women and the Music Industry in the 1970s.”

<sup>80</sup> Goodman, *The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-on Collision of Rock and Commerce*, 79.

label recognizing crossing the line.<sup>81</sup> King's and Mitchell's songs came from their personal experiences and life as ordinary young women. They were artists in the first place rather than feminists fighting for women rights. However, entering the inhospitable music scene for women as music writers meant longing for equality.

Despite the success of the mentioned folk songwriters, the music industry was very slow and cautious in responding to the second wave of feminism and record companies hesitated to sign record deals with female musicians and bands.<sup>82</sup> This hesitation is reasonable from the business point of view as Dunbar emphasizes the aim of business is:

“to make a profit, and the goal in marketing is to capture the imagination of consumers willing to pay for a product. Rock's target consumer base was reluctant to accept women in genres that were loud, aggressive, and delivered by electronics.”<sup>83</sup>

At the time female musicians did not generate sizeable profit nor were they recognized musicians. Even though women musicians were not interesting for major record companies in terms of profit, a rock music critique Christgau admits that some of the musicians were professionals and finds it alarming that they were never signed by a record label.<sup>84</sup> Only a very few bands attracted record labels enough to be signed.

“Until the 1960s, the rebellion associated with rock had been focused on the male perspective, and women who addressed their own views found their voices silenced by the industry.”<sup>85</sup> This situation led to a foundation of the first record label owned by women in 1973 – Olivia Records.<sup>86</sup> The record label was focused on releasing mainly women's music and also lesbian artists. This was the beginning of ‘women's music’ – “music written and released by women, about women, and for women.”<sup>87</sup> An all-female band would not be considered as ‘women's music’ if they were under contract at a major record label when major record labels were controlled by men. As well as if “their lyrics were no more

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<sup>81</sup> Goodman, *The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-on Collision of Rock and Commerce*, 79.

<sup>82</sup> Wollman, “Women and the Music Industry in the 1970s.”

<sup>83</sup> Julie C. Dunbar, *Women, Music, Culture: An Introduction* (New York: Routledge, 2010), 309.

<sup>84</sup> Christgau, “Look at That Stupid Girl.”

<sup>85</sup> Julie C. Dunbar, *Women, Music, Culture: An Introduction* (New York: Routledge, 2010), 315.

<sup>86</sup> Wollman, “Women and the Music Industry in the 1970s.”

<sup>87</sup> Cynthia M. Lont, “Women's Music: No Longer a Small Private Party,” in *Rockin' the Boat: Union Women's Voices, 1915-1975*, ed. by Brigid O'Farrell and Joyce L Kornbluh (New Brunswick: Rutgers, 1996), 242.

women-centered than those of other rock music”<sup>88</sup>. Neither women’s music nor folk music was considered mainstream music. Lont points out the differences between women’s music and mainstream music.

Women’s music (the lyrics, the music, and its support structure) directly opposed the patriarchal culture in which mainstream popular music existed. Mainstream music was based on the experiences of males, subsuming women’s experiences within men’s experiences or ignoring women’s experiences completely.<sup>89</sup>

“Vocalist and dancers received significant notoriety in popular music, but with fame came the price of being sexually objectified.”<sup>90</sup> This escalated and became prominent in rock music making it the subject of feminist criticism in the 1970s. An anonymous article was published in *Rat*, an underground newspaper in New York, also known as *Women’s LibeRATion*<sup>91</sup>, castigating rock music for its attitude. The essay was later published under a pseudonym Susan Hiwatt referring to a large British guitar and bass amplifier manufacturer “whose amplifiers were used by the Who and other rockers.”<sup>92</sup> in the mainstream rock music scene. Hiwatt details her experience with rock music being a teenage girl in the United States in the 1970s. She discusses the generation gap, alienation, and seeking a sense of belonging in rock culture. “A whole sense of people together, behind their own music. It was the only thing we had of our own, where the values weren’t set up by the famous wise professors.” Hiwatt soon discovered the dark side of rock music – the rock music world was spun by men. Stage light technicians, radio presenters, record producers, D.J.’s, and musicians were positions filled by men. The only place to find women was in the audience also outnumbered by men. Finding a woman working in the music business during the 1960s and 1970s was a rare occurrence. The fact that “women were not encouraged to study topics such as physics, mathematics, and mechanics - the roots of music technology”<sup>93</sup> during 1940s and 1950s contributed to the lack of female engineers and producers in the music business in the 1970s.<sup>94</sup> The music business was very masculine. “I learned how hard it was to be a woman in Hollywood and show business. A

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<sup>88</sup> Ibid., 243.

<sup>89</sup> Lont, “Women’s Music: No Longer a Small Private Party”, 243.

<sup>90</sup> Dunbar, *Women, Music, Culture: An Introduction*, 149

<sup>91</sup> Michael McGerr, lecture for “Feminism and 1960-1970s Popular Music,” Indiana University, April 1, 2014, accessed August 16, 2015. <http://www.c-span.org/video/?318487-1/feminism-19601970s-popular-music#>.

<sup>92</sup> Ibid.

<sup>93</sup> Dunbar, *Women, Music, Culture: An Introduction*., 288.

<sup>94</sup> Frith, *The Sociology of Rock*, 174.

lot of people would accuse me later on for being a womanizer, but I sympathize with women who are pieces of meat for men in business,<sup>95</sup>” a record producer, manager, and an icon of the music business Kim Fowley describes the situation in the music industry.

By the 1960s and 1970s men were in the leading positions of the top major record companies. Recording engineers, producers, musicians, and managers were also largely men. Breaking into this male dominated environment was difficult, especially for rock and hard rock female artists. The preconception of women not being able to play rock instruments well and sexual objectification were considerable obstacles and stereotypes to disprove.<sup>96</sup>

#### **2.4. Women Playing Musical Instruments**

Musical instruments were initially played only by men for a certain period of time. A woman playing a musical instrument was beyond the pale as it was not considered ladylike. Instruments tend to carry specific gender connotation that shifts from being marked as for men to acceptable for women and even further to instruments played largely by women. For example, women were accepted to play violin and flute first at the beginning the twentieth century. Later these instruments were highly recommended to women who wished to learn to play music.<sup>97</sup> Popular journals and magazines of the end of the 19<sup>th</sup> century were very influential as well. Godey’s Ladies Book displayed trends and acceptable behavior of a ‘proper lady’ of that time “by presenting images of women performing on specific instruments such as the violin.”<sup>98</sup> Orchestras were also mainly a male domain. Women music ensembles were not taken seriously in spite of the fact that the repertoire was comparable.<sup>99</sup> “Gender segregation was common in instrumental ensembles, and all-women groups were scrutinized for their visual appeal as much as their musical ability.”<sup>100</sup> Female musicians usually “settled for performance experiences as an avocation

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<sup>95</sup> Kim V. Fowley, *Lord of Garbage* (New York: Kicks Books, 2012), 7.

<sup>96</sup> Wollman, “Women and The Music Industry in the 1970s.”

<sup>97</sup> Dunbar, *Women, Music, Culture: An Introduction*, 134.

<sup>98</sup> *Ibid.*, 133.

<sup>99</sup> *Ibid.*, 132.

<sup>100</sup> Dunbar, *Women, Music, Culture: An Introduction*, 149

rather than a profession.”<sup>101</sup> A woman interested in playing a musical instrument was rather a peculiar hobby when women on the stage were mostly found behind microphones.

Gender connotation of every musical instrument has been changing throughout the time, the times when it was shocking to see a woman playing acoustic guitar had passed. Even though a woman playing guitar was still not common at the time, it was definitely not perceived as outrageous anymore. As previously mentioned, there were a few popular female folk musicians. On the other side of the range of musical instruments acceptable in the 1970s for women to play were rock musical instruments. By rock musical instruments we understand drums, electric guitar, and electric bass guitar.

A study made by Harold F. Abeles and Susan Yank Porter in 1978 reveals that respondents think of musical instruments as gender-specific. For example, “the violin, flute, and clarinet are considered the most ‘female’ instruments while the trumpet, trombone, and drums”<sup>102</sup> appeared on the other side of the scale being perceived as “the most ‘male’ ”<sup>103</sup> musical instruments. A studio musician Carol Kaye recalls “there was a little bit of prejudice against women. There were no women musicians in the rhythm section back then”<sup>104</sup> in the 1950s and 1960s. She remembers “there was a woman in the string section.”<sup>105</sup> That woman played harp and was the only one in the section. Based on this stereotype of the musical instrument connected to a gender, teachers and parents discouraged girls from music instruments, such as drums and electric guitar.<sup>106</sup> Gender-specific instruments were not the only problem when it comes to rock music. Rock music was typical for its sexual lyrics and sexuality was also reflected in the style of playing. During live performances guitars and microphones turned into “phallic symbols.”<sup>107</sup>

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<sup>101</sup> Ibid., 149.

<sup>102</sup> Angela Smith. *Women Drummers: A History from Rock and Jazz to Blues and Country* (Lanham: Rowman & Littlefield, 2014), 183.

<sup>103</sup> Ibid.

<sup>104</sup> The Snapshots Foundation. "Carol Kaye: Session Legend Interview," *YouTube* video, 1:10:35, June 13, 2013, <https://www.youtube.com/watch?v=q4JWqK6r6N4>.

<sup>105</sup> Ibid.

<sup>106</sup> Angela Smith. *Women Drummers: A History from Rock and Jazz to Blues and Country* (Lanham: Rowman & Littlefield, 2014), 183.

<sup>107</sup> Frith and McRobbie, “Rock and Sexuality,” 44.



Electric guitars and electric bass guitars were “perceived as extensions of the male body”<sup>108</sup> and definitely the most masculine of musical instruments. They were loud, heavy and the technology and equipment was challenging. Acoustic guitar that can be played immediately after it is removed from its case and tuned. Electric guitar has several potentiometers and needs to be plugged into an amplifier with another set of potentiometers. One or more effect pedals is required to get distorted sound or any other sound effect. The guitar player is in control of sound. This technology needs professional maintenance and repairs. Technology in general was not seen as a possible interest for women and physical proportions of the electric and bass guitar were thought as not suitable for girls. Rock musicians preferred solid body electric guitars for their sound features. Compared to hollow body guitars, a solid body guitar can be played at high volume and distortion with no audio feedback issues. However, a disadvantage of a solid body guitar is in its heavy weight. Image is a vital part of the rock music scene. Electric guitars were constructed by men and suited for men taking into account a size of an average male body. This and the weight of a solid body electric guitar can be challenging for women.

According to a studio musician Carol Kaye “the note doesn’t say it’s a male of female. The note is either good or bad.”<sup>109</sup> This point was not easily applicable to rock music in the 1970s. Rock music was not only about playing the right notes. A guitar player can either wear the guitar high, in that case it is technically easier to play it, or wear it low and “look cool”.<sup>110</sup> It was defined by the audience and performers attitude. “British invasion reinforced images of woman as goddess and/or the girl next door, both unobtainable sexually. The sexual revolution and hard rock change the girl next door into the groovy chick, ever accommodating to a man.”<sup>111</sup>

A girl eager to play guitar had to possess an inordinate amount of courage to cope with masculine and feminine stereotypes. The only way women could enter the rock music

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<sup>108</sup> Mina Carson, Tisa Lewis, and Susan M. Shaw, *Girls Rock! Fifty Years of Women Making Music* (Lexington: University Press of Kentucky, 2004), 4.

<sup>109</sup> The Snapshots Foundation. "Carol Kaye: Session Legend Interview," *YouTube* video, 1:10:35, June 13, 2013, <https://www.youtube.com/watch?v=q4JWqK6r6N4>.

<sup>110</sup> *Ibid.*

<sup>111</sup> Cynthia M. Lont, *Between Rock and a Hard Place: A Model of Subcultural Persistence and Women's Music* (Iowa City: University of Iowa, 1984), 87.

scene and feel welcomed was “only on the sidelines - as fans and groupies.”<sup>112</sup> A musician Jean Millington from an all-female band Fanny remembers:

[...] In England when the producer of the show took the women backstage to the dressing rooms. He pointed to one and said, ‘This is the dressing room for the girls.’ He pointed to another and said, ‘This is the dressing room for the band.’<sup>113</sup>

Women had to prove to be twice as good as men to gain success and even that did not mean they would be respected, for example, the blues rock singer-songwriter Janis Joplin and a singer Aretha Franklin, previously mentioned in the paper in connection with a song “Respect”. It’s a lot like the rest of the world where women have to be twice as good just to be acceptable.”<sup>114</sup> It was incredibly hard for women to convince the audience and musicians that they can play rock music instruments and rock as well as male musicians. “Men just didn’t want to listen to women play bass, drums, or electric guitar.”<sup>115</sup> Hiwatt recalls in her essay the eye-opening moment when she discovered that women can play electric guitars as well:

It blew my mind. [...] Partly because of the whole idea we have that women can’t understand anything about electronics (and we’re not even supposed to want to), and also because women are supposed to be composed, gentle, play soft songs. [...] There were other parallel myths that have kept us out of rock: women aren’t strong enough to play the drums; women aren’t aggressive enough to play good, driving rock.<sup>116</sup>

Women were usually only backing vocalists or backing musicians in bands as they were not taken seriously to be lead musicians. Hiwatt remembers seeing a band with female backing musicians. “They were introduced as Rose and Licorice-no last names. The men thought it was cute that they were there and they had such cute names. No one, either on stage or in the audience, related to them as musicians. But they sure were sweet and

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<sup>112</sup> Mina Carson, Tisa Lewis, and Susan M. Shaw, *Girls Rock! Fifty Years of Women Making Music* (Lexington: University Press of Kentucky, 2004), 3.

<sup>113</sup> Mina Carson, Tisa Lewis, and Susan M. Shaw, *Girls Rock! Fifty Years of Women Making Music* (Lexington: University Press of Kentucky, 2004), 85.

<sup>114</sup> Susan Hiwatt, “Cock Rock: Men Always Seem to End Up on Top,” in *The Rock History Reader*, ed. Theo Cateforis (New York: Routledge, 2013), 121.

<sup>115</sup> Mina Carson, Tisa Lewis, and Susan M. Shaw, *Girls Rock! Fifty Years of Women Making Music* (Lexington: University Press of Kentucky, 2004), 3.

<sup>116</sup> Susan Hiwatt, “Cock Rock: Men Always Seem to End Up on Top,” in *The Rock History Reader*, ed. Theo Cateforis (New York: Routledge, 2013), 120.

pretty.”<sup>117</sup> Female bands were laughed at and yelled at and poorly treated. “They were given the spot between the up-and-coming group and the big-name group-sort of for comic relief.”<sup>118</sup> This did not discourage female musicians to give up the fight for their freedom of expression represented in rock music. According to Frith and McRobbie “women can contrast rock expression to the respectable image they are offered elsewhere – hence the feminist importance of the few female rock stars like Janis Joplin.”<sup>119</sup> Even though women gained a certain degree of equality within other genres, such as folk music, hard rock remained mostly untouched by them. It was necessary to redefine the meaning of femininity to make it possible for women to this type of music. The first few female musician pioneers in rock music in the 1970s were a bass guitarist Suzi Quatro, Nancy Wilson, a guitar player of Heart, and an all female band - the Runaways. Opposed to a girl group, described in the first chapter, women in rock bands “play their own instruments.”<sup>120</sup> This is a fundamental feature of rock music.

The 1970s were not a decade of only rock music. Genres, such as disco and punk emerged during this time but “hard rock proved particularly resistant to woman performers.”<sup>121</sup> Although sound of punk music was based on electric guitars as well as hard-rock music, it was very different in its core and community. Punk music was raw, straightforward, and personal. Concerts took place in small venues. Rock concerts turned into a glamorous theatre taking place in huge arenas. Punk songs objectified society whilst hard rock songs objectified women and sexual desires.

### **3. Genres Related to Rock Music**

The third chapter of the thesis briefly introduces the origin and background of genres that led to cradle of rock music with emphasis on female musicians within these genres.

Music genres may be linked to, for example, a specific ethnicity or race within a geographical location and social class, but the line between genres can be very thin or unidentifiable as the groups influence each other and evolve.

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<sup>117</sup> Susan Hiwatt, “Cock Rock: Men Always Seem to End Up on Top,” in *The Rock History Reader*, ed. Theo Cateforis (New York: Routledge, 2013), 120.

<sup>118</sup> *Ibid.*

<sup>119</sup> Frith and McRobbie, “Rock and Sexuality,” 45.

<sup>120</sup> Dunbar, *Women, Music, Culture: An Introduction*, 330.

<sup>121</sup> Wollman, “Women and The Music Industry in the 1970s.”

This chapter starts with blues music and its subgenre *hokum blues* at the beginning of the 20<sup>th</sup> century followed by rhythm and blues in the 1930s, and rockabilly music in the 1940s. The end of this chapter is dedicated to a detailed description of the rock and roll music genre, its impact on American youth and society, and factors that led to commercialization of rock and roll music.

### 3.1. Blues and “Hokum Blues”

The origin of blues dates back to the beginning of the 20th century when black Americans in the South sang secular folk songs. Blues songs were rather lyrical than narrative. Lyrics told ordinary stories or expressed feelings of “sadness or melancholy, often due to problems in love.” Blues existed essentially in a vocal form.<sup>122</sup> Speech carries rhythm and in connection with “Patterns of repetition, length of phrase, rhyme, and alliteration [...] words come alive, especially when text delivery is performed in a musical way.”<sup>123</sup> Later blues songs were accompanied by acoustic guitar. A crucial moment that helped new genres emerge was spreading African American culture, literature and music during the Harlem Renaissance movement in the 1920s when white Americans became interested in African American music.<sup>124</sup>

One of the first widely popular women of blues was a singer Mamie Smith born in the 1883. By the age of ten Mamie Smith joined vaudeville performers as a dancer and later moved to singing in “the burgeoning Harlem nightclubs.”<sup>125</sup> An appearance in a musical “Made in Harlem” and her hit song “Crazy Blues” release in the 1920 brought her ultimate success.<sup>126</sup> “Bessie Smith would follow suit with her first blues record in 1933.”<sup>127</sup> Bessie Smith, a singer born in 1894, "orphaned by age ten" and found her livelihood in

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<sup>122</sup> "Blues," Encyclopaedia Britannica, accessed November 26, 2014, <http://www.britannica.com/EBchecked/topic/70493/blues>.

<sup>123</sup> Dunbar, *Women, Music, Culture: An Introduction*, 153.

<sup>124</sup> Maida, Springer-Kemp, “We Did Change Some Attitudes,” in *Rockin’ the Boat: Union Women’s Voices, 1915-1975*, ed. by Brigid O’Farrell and Joyce L Kornbluh (New Brunswick: Rutgers, 1996), 85.

<sup>125</sup> Jacqueline Edmondson, edit., *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and stories That Shaped Our Culture* (Santa Barbara: ABC-CLIO, 2013), 1075.

<sup>126</sup> Jacqueline Edmondson, edit., *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and stories That Shaped Our Culture* (Santa Barbara: ABC-CLIO, 2013), 1075.

<sup>127</sup> Scaruffi, “The History of Rock Music: 1955-1966.”

singing “in the streets for change, accompanied by her brother, Andrew.”<sup>128</sup> At the age of eighteen Bessie Smith “began her formal career as a performer with the Moses Stokes Company, a touring minstrel show.”<sup>129</sup> Neither Mamie Smith nor Bessie Smith was “a street performer from the South,”<sup>130</sup> as it was common for blues musicians in the beginning. They also did not play any musical instrument on stage.

Bessie Smith referred to herself in one of her songs as “red hot mama.” The first time the expression appeared in blues was at the end of the 19<sup>th</sup> century. “One of the most prominent features of this vernacular was its eroticization of familial relations.”<sup>131</sup> On one hand this term carried sexual meaning on the other hand it expressed maternal authority. “The ambivalence often took the form of struggle between desire and fear. Generally depicted as sexual aggressor, the blues queen was thus both mother and lover, both alluring and unsettling.”<sup>132</sup>

Hokum blues was a form of blues “that poked fun at various aspects of adult relationships, mostly centered on sexual relations and the many situations that can arise in this context.”<sup>133</sup> An example of a hokum blues song is “Hound Dog” sang by an African-American singer Willie Mae Thornton nicknamed “Big Mama” for being corpulent. The song certainly carries sexual overtones pointed out by Covach and Flory in the following part: “ ‘You ain't nothing' but a hound dog, snoopin' 'round my door. You can wag your tail, but I ain't gonna feed you no more.’ ”<sup>134</sup> Willie Mae Thornton was born in 1926 into a religious musical family in Alabama. She “learned to sing, play the harmonica, and drum at church”, joined a southern vaudeville troupe, and became “the new Bessie Smith”<sup>135</sup> She was an influential and modern woman - confident, outspoken, and occasionally wore men’s clothes. A confident and outspoken woman can be considered as a part of African-American culture. Her attitude inspired rock and roll musicians. The song “Hound Dog”

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<sup>128</sup> Jacqueline Edmondson, edit., *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and stories That Shaped Our Culture* (Santa Barbara: ABC-CLIO, 2013), 1075.

<sup>129</sup> *Ibid.*, 1074.

<sup>130</sup> Scaruffi, “The History of Rock Music: 1955-1966.”

<sup>131</sup> Peter Angelyes, “Red Hot Mammams: Bessie Smith, Sophie Tucker, and the Ethnic Maternal Voice in American Popular Song,” in *Embodied Voices: Representing Female Vocality in Western Culture*, ed. Leslie C. Dunn and Nancy A. Jones (New York: University of Cambridge, 1994), 213.

<sup>132</sup> *Ibid.*

<sup>133</sup> John Covach and Andrew Flory, *What's That Sound?: An Introduction to Rock and Its History* (New York: W. W. Norton & Company, 2012), 69.

<sup>134</sup> *Ibid.*, 70.

<sup>135</sup> Jacqueline Edmondson, edit., *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and stories That Shaped Our Culture* (Santa Barbara: ABC-CLIO, 2013), 1159.

was reinterpreted by Elvis Presley in the 50s. “Ironically, Presley’s sexy masculinity comes into being in part as he draws on Thornton’s confrontational black femininity.”<sup>136</sup>

### 3.2. Rhythm and Blues

The era of rhythm and blues started during 1930s in Chicago and Detroit. The first female guitar players appeared during this time. Rhythm and blues emerged from blues, boogie-woogie – a “heavily percussive style of blues piano”<sup>137</sup>, and the sound of a jazz big band, especially brass instruments, “created by working-class African Americans, many of whom had moved from rural agricultural areas to larger industrial cities during and after World War II.”<sup>138</sup>

Rhythm and blues characteristics are upbeat rhythm and humorous lyrics.<sup>139</sup> Previously mentioned song “Hound dog” can be also considered as a rhythm and blues song. As music genres blend and combine different aspects, in some cases it is rather difficult to link a song to a specific genre.

A famous female rhythm and blues musician was “originally a gospel singer and early pioneer of the electric guitar”<sup>140</sup> Rosetta Tharpe. She was one of the first female guitarists and one of the most influential one. Later in her career we can observed that she switched an acoustic guitar for the electric one. This was seen as very unusual for a woman at the time. Rhythm and blues was earning high interest among white young Americans. Tharpe’s popularity gave her an opportunity to come to Europe to tour Britain.<sup>141</sup>

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<sup>136</sup> Maureen Mahon, “Mama’s Voice: The Lasting Influence of Willie Mae ‘Big Mama’ Thornton,” accessed April 21, 2015. [https://rockhall.com/story-of-rock/features/all-featured/7734\\_willie-mae-big-mama-thornton-story-hound-dog/](https://rockhall.com/story-of-rock/features/all-featured/7734_willie-mae-big-mama-thornton-story-hound-dog/).

<sup>137</sup> “Boogie-woogie,” Encyclopaedia Britannica, accessed March 25, 2016, <http://www.britannica.com/art/boogie-woogie>.

<sup>138</sup> Jacqueline Edmondson, edit., *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and stories That Shaped Our Culture* (Santa Barbara: ABC-CLIO, 2013), 488.

<sup>139</sup> “Rhythm and Blues,” Encyclopaedia Britannica, accessed November 26, 2014, <http://www.britannica.com/EBchecked/topic/501938/rhythm-and-blues>.

<sup>140</sup> Jacqueline Edmondson, edit., *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and stories That Shaped Our Culture* (Santa Barbara: ABC-CLIO, 2013), 488.

<sup>141</sup> *The Godmother of Rock & Roll: Sister Rosetta*, Online, directed by Mick Csáky (Antelope South Limited, 2014), accessed May 26, 2015. <https://vimeo.com/101093967>.

Rhythm and blues was originally tied with African Americans and “white critics considered this music raucous and sexual.”<sup>142</sup> Due to this connection and increasing interest of white youth in this genre, it was marked as “potentially 'dangerous' to white youth”<sup>143</sup> and the genre was not released by major record labels. “Instead, independent labels and some radio stations recorded and played the genre.”<sup>144</sup>

### 3.3. Rockabilly

The rural American South was the cradle of country music in the late 1940s. Performers were primarily white Americans. Country music’s popularity was on the rise as and rhythm and blues was already popular among the white American youth so these two genres easily melded and created rockabilly.<sup>145</sup> This genre can be considered as an early form of rock and roll music.

Wanda Jackson, a passionate guitar player and singer, started her career as a country musician.

"Every day after school, I carried my guitar up to the radio station, and kids would laugh at me and everything. Country wasn't cool, you know, but it never mattered to me. And they said well, we'll tell you what: if you can keep a sponsor for that fifteen-minute time slot, you can keep up that show."<sup>146</sup>

Music was her life so she did not surrender and pursued her career. A song “You Can’t Have My Love” she released as 16-year-old in 1954, hit the top 10 songs of the time and became a hit song. The success of the song was followed by a tour with Elvis Presley. “During his early fame, when no other opening act could command his audience. She and Presley became close, and he persuaded her to try rock and roll.” This made “Wanda Jackson one of the biggest stars of rockabilly.”<sup>147</sup> However, it happened to be too early for a woman to play this type of music in the 1950s.

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<sup>142</sup> Jacqueline Edmondson, edit., *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and stories That Shaped Our Culture* (Santa Barbara: ABC-CLIO, 2013), 488.

<sup>143</sup> *Ibid.*

<sup>144</sup> *Ibid.*

<sup>145</sup> Julie C. Dunbar, *Women, Music, Culture: An Introduction* (New York: Routledge, 2010), 149.

<sup>146</sup> Mina Carson, Tisa Lewis, and Susan M. Shaw, *Girls Rock! Fifty Years of Women Making Music, 1.*

<sup>147</sup> *Ibid.*, 2.

The United States in the 1950s was not ready for women who could growl, shake, moan, and demand their share of the fun (sexual or otherwise) with the best of male rock 'n' rollers. Rejecting postwar notions of femininity, rockabilly women asserted themselves in both their lyrics and their performance. They were sassy, sexy, aggressive, and decidedly 'unladylike.' 'America just wasn't ready for a female screaming, hollering, twisting and singing like that,'<sup>148</sup>

Although she encountered negative reactions in the United States, she was hugely popular in Europe and Japan.

### 3.4. Rock and Roll

As rhythm and blues was adopted by white Americans and influence by other genres, it transformed into rock and roll.<sup>149</sup> Rock and roll music provoked changes in American society. "Youthful desires, feelings, and concerns were expressed as never before. Rock 'n' roll was the 'soundtrack' for the emergence of a youthful culture that has had significant effects on social discourse and intercourse over the past half century."<sup>150</sup> Rock and roll music brought American youth together regardless of ethnicity.

Genres of an African-American origin and white American origin merged in the history of music many times but this time the connection was more significant and helped tearing down the walls between white teenage Americans and young African-Americans. Rock and roll was not only a new emerging music genre in the 1950s. It was a youth rebellion movement where ethnicity did was not an issue. "It educated kids to ways of living that their approved education glossed over, and it provided a bond for the young and the youthful,"<sup>151</sup> states Christgau, and does not hesitate to call rock and roll "the most socially productive force in the Western world."<sup>152</sup>

Despite having this ability to connect young generation, parents of the teenagers involved in this movement and many adults perceived rock and roll as a violent

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<sup>148</sup> Mina Carson, Tisa Lewis, and Susan M. Shaw, *Girls Rock! Fifty Years of Women Making Music*, 2.

<sup>149</sup> Jacqueline Edmondson, edit., *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and stories That Shaped Our Culture* (Santa Barbara: ABC-CLIO, 2013), 488.

<sup>150</sup> Neil Ullestad, "Diverse Rock Rebellions Subvert Mass Media Hegemony," in *Rockin' the Boat: Mass Music & Mass Movements*, ed. by Reebee Garofalo (Cambridge: South End Press, 1992), 39.

<sup>151</sup> Robert Christgau, "Rock 'n' Revolution."

<sup>152</sup> Robert Christgau, "Rock 'n' Revolution."



movement<sup>153</sup> and did not approve the fact that rock and roll was “explicitly charged with sexual energy and the question of how to release it,”<sup>154</sup> Rock and roll was raw, outspoken, and straightforward.

Language of rock and roll was explicit, lyrics were sexual, as well as behavior of musicians on stage. It was loud, rebellious, and it originated in African-American music. Therefore older generation of white Americans despised rock and roll.<sup>155</sup> A music producer, manager, and composer Kim Fowley points out themes of rock and roll song lyrics and the driving force of the rock and roll youth.

Rock and roll is driven by revenge and sex. The revenge part is directed against mean family members, unfriendly friends, resentful school teachers, and neighborhood enemies who always thought you were a loser with no talent, no magic, no future. The sex part is all the boys and girls that your future rock and roll hero wanted to love that didn't know you were in the same room with them. They didn't even know you were alive.<sup>156</sup>

Rock and roll created a great tension and widened the gap between youth and their parents. Young people created communities, music and culture that adults detested and were not willing to understand.<sup>157</sup> Frank Sinatra, a famous American singer, condemned the rock and roll movement as a sharp decline of moral values and rock and roll music as unpleasant and:

The most brutal, ugly, degenerate, vicious form of expression it has been in my displeasure to hear. [...] It fosters almost totally negative and destructive reactions in young people. It smells phony and false. It sung, played and written for the most part by cretinous goons and by means of its almost imbecilic reiterations and sly, lewd, in fact plain dirty – lyrics. [...] It manages to be the martial music of every sideburned delinquent on the face of the earth.<sup>158</sup>

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<sup>153</sup> Eric Vaillancourt, “Rock 'n' Roll in the 1950s: Rockin' for Civil Rights” (Master thesis, The College at Brockport: State University of New York, 2011), accessed February 8, 2015, [http://digitalcommons.brockport.edu/cgi/viewcontent.cgi?article=1118&context=ehd\\_theses](http://digitalcommons.brockport.edu/cgi/viewcontent.cgi?article=1118&context=ehd_theses).

<sup>154</sup> Warwick, *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*, 143.

<sup>155</sup> Eric Vaillancourt, “Rock 'n' Roll in the 1950s: Rockin' for Civil Rights” (Master thesis, The College at Brockport: State University of New York, 2011), accessed February 8, 2015, [http://digitalcommons.brockport.edu/cgi/viewcontent.cgi?article=1118&context=ehd\\_theses](http://digitalcommons.brockport.edu/cgi/viewcontent.cgi?article=1118&context=ehd_theses).

<sup>156</sup> Kim V. Fowley, *Lord of Garbage* (New York: Kicks Books, 2012), 39.

<sup>157</sup> Neil Ullestad, “Diverse Rock Rebellions Subvert Mass Media Hegemony,” in *Rockin' the Boat: Mass Music & Mass Movements*, ed. by Reebee Garofalo (Cambridge: South End Press, 1992), 38.

<sup>158</sup> Gerald Lyn Early, *One Nation Under a Groove: Motown and American Culture* (Ann Arbor: University of Michigan Press, 2004), 23.

The rock and roll movement created a sense of belonging among American teenagers. “The influence of rock 'n' roll on the culture and society of America is almost too vast to measure. The impact of rock 'n' roll was first felt by the masses in the 1950s. During this time rock 'n' roll became a dividing and uniting force.”<sup>159</sup>

Rock was more than music, however. It was a form of social rebellion that focused on sexuality, and in the 1950s, women were not supposed to be rebellious or aggressively sexual. Without a doubt, male rockers also were criticized by a generation that preferred Bing Crosby and Rosemary Clooney.<sup>160</sup>

“ ‘My name is Cathy... and I’m WILD.’ [...] I think she was thirteen years old,”<sup>161</sup> says a music producer and writer Kim Fowley about Cathy Rich, a daughter of a famous jazz drummer Buddy Rich. “Buddy Rich wasn’t very happy that his thirteen-year-old daughter was saying, ‘My name is Cathy and I’m Wild.’ He yelled at the guys at World Pacific, who he was under contact to, ‘Why did you let that weird guy produce my daughter doing that?’”<sup>162</sup> Expressing sexuality and desires by women was still seen as unacceptable.

Women wished to have the same freedom of sexual expression as men without being judged, however, the music business was a territory fully controlled by men. The music industry discovered the potential of a sexualized image of young female singers and started turning it into a great lucrative business.

Early rock and roll, [...] along with its dramatic stage presentation, rock’s lyrical emphasis on love and sexuality created an opportunity for the music industry to capitalize on culturally defined perceptions of music-body-sexuality, resulting in immense profit.<sup>163</sup>

As the record sales signaled, rock music was on the rise to become a popular mainstream genre among young teenagers.<sup>164</sup> “Rock music of the late 1960s and early 1970s was vital popular culture and thriving capitalist enterprise, but to many observers both inside and outside of music labels, its reign as the predominant music of young people

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<sup>159</sup> Eric Vaillancourt, “Rock 'n' Roll in the 1950s: Rockin' for Civil Rights” (Master thesis, The College at Brockport: State University of New York, 2011), accessed February 8, 2015, [http://digitalcommons.brockport.edu/cgi/viewcontent.cgi?article=1118&context=ehd\\_theses](http://digitalcommons.brockport.edu/cgi/viewcontent.cgi?article=1118&context=ehd_theses).

<sup>160</sup> Julie C. Dunbar, *Women, Music, Culture: An Introduction* (New York: Routledge, 2010), 309.

<sup>161</sup> Kim V. Fowley, *Lord of Garbage* (New York: Kicks Books, 2012), 121.

<sup>162</sup> *Ibid.*

<sup>163</sup> Julie C. Dunbar, *Women, Music, Culture: An Introduction* (New York: Routledge, 2010), 176.

<sup>164</sup> *Ibid.*, 309.

was coming to an end. More acts, from a variety of musical genres and subgenres, attracted the attention of the majors of the music business."<sup>165</sup> The attention of the major record labels caused commercialization of rock and roll. Musicians signed contracts with the major record companies and became untouchable celebrated icons performing at stadiums full of fans. Due to this development rock and roll partially lost some of its characteristics as independency and youthful rebellion.

Without a doubt, rock and roll was intense, raised a wave of indignation, and turned moral values upside down. "The 1960s are generally recognized as a turning point in youth culture and the popular music of the decade has been considered particularly worthy."<sup>166</sup> This may leads us to a hasty conclusion and "too often, the 1970s is viewed as the disappointing end of the 1960s; but for women and popular music, it was a glorious, monumental beginning."<sup>167</sup> With the growth of the music business "if one had to reduce the relationship between sixties and early-seventies music to a single word, that word might well be 'more'. Whatever happened in the sixties happened more in the seventies."<sup>168</sup> Sound of rock was powerful due to more powerful amplifiers and became more diverse as different genres blended with it. On one side there were songwriters writing and performing very personal songs on the other side there were alienated iconic rock stars whose career was based on performing a sort of a play in costumes for the audience so called glam rock, for example David Bowie and Kiss.<sup>169</sup>

#### **4. Rock Music in the 1970s**

We may find that the terms rock music and rock and roll music are used interchangeably by some musicians as well as music critiques. This thesis attempts to diferentiate between the terms considering the origin, sound, performances, period of time these genres emerged, and other factors discussed in this and following chapter.

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<sup>165</sup> Devon Powers. *Writing the Record: The Village Voice and the Birth of Rock Criticism*. (Boston: Univesity of Massachusetts Press, 2013), 99.

<sup>166</sup> Warwick, *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*, 4.

<sup>167</sup> Wollman, "Women and The Music Industry in the 1970s."

<sup>168</sup> Campbell, *Popular Music in America: The Beat Goes On*, 236.

<sup>169</sup> *Ibid.*

#### 4.1. Characteristics of Rock Music

Writing and performing skills were a vital part of rock music. This aspect of rock music combined with a desire to deliver the energy of live performances to the audience brought a different recording technique. As described in the first chapter, it was common practice to hire dozens of musicians to record the instrumental part of a song or the whole record. That was not the case of rock music. Rock bands often recorded songs all together at once as they would perform live. “Rock recording techniques—particularly those from 1970s on— often aspire toward an invisible means of production, implying a concert performance that just happened to be captured on tape.”<sup>170</sup> This was an important aspect of recording a rock band because “musically, rock has always been an affirmation of energy”<sup>171</sup> and the flow of energy during live performances is significantly bigger than in case of separate recording sessions. This genre is focused on live music, energy and theatricality. Frith and McRobbie came to a conclusion that characteristic features of rock music lie in “loud, rhythmically insistent, built round techniques of arousal and climax; the lyrics are assertive and arrogant, though the exact words are less significant than the vocal styles involved the shouting and screaming.”<sup>172</sup> Christgau thinks rock music originates in unspoken sexual desires and sexual energy. “Since we grew up in an antisexual society, we have tended to embrace that giant breakthrough with the total passion we think it deserves,”<sup>173</sup> comparing the energy of blues, country music, in which rock music originated, with the energy of rock music, Christgau comes to a conclusion that there is a strong connection between sexual energy and sexist energy in music genres. “It posits the classic pattern of man the pursuer/actor and woman the pursued/acted-upon.”<sup>174</sup>

#### 4.2. Mainstream and Independent Music

Rock music scene of the 1960s and 1970s can be divided into mainstream and alternative. We can look at mainstream and alternative music from two different perspectives – scope and objective. The key part of alternative music is being local, authentic, bringing together local audience, supporting local businesses and creating networks. Its main idea is art for art’s sake and expression. Mainstream music involves less local aspects. It is meant to

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<sup>170</sup> Warwick, *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*, 95.

<sup>171</sup> Christgau, “Look at That Stupid Girl.”

<sup>172</sup> Frith and McRobbie, “Rock and Sexuality,” 44.

<sup>173</sup> Christgau, “Look at That Stupid Girl.”

<sup>174</sup> *Ibid.*

draw attention of the broad audience, and generate profit. Uncompromising and independent alternative music scene emerged as a response to commercialization of music by the music industry. “Part of this process of mainstreaming has been the move of leading performers [...] from independent labels to major companies”<sup>175</sup> and placing particular local sounds within larger structures, reaching a larger market in the process.”<sup>176</sup> Mainstream music “subtly embeds cultural values into our collective psyche.”<sup>177</sup> It is music for masses and majority. “In a sense, music is a window into the world of time-specific gender beliefs.”<sup>178</sup>

#### 4.3. “Cock Rock” and “Teenybop”

A music genre called cock rock also referred to as hard rock or stadium rock arose from rock and roll music and expanded in mainstream music in the 1970s. “By cock rock we mean music making in which performance is an explicit, crude and often aggressive expression of male sexuality.”<sup>179</sup> Cock rockers exhibited their masculinity and power. Performers were frequently “aggressive, dominant, boastful and constantly seek to remind the audience of their prowess, their control”<sup>180</sup> during live performances. In other words cock rock music can be seen as machismo – the image highlights performer’s masculinity and sexuality was also reflected in their dressing style – revealed bodies, tight pants, and leather clothes.<sup>181</sup>

In contrast to cock rock stands teenybop. While cock rock performances were attended mainly by males, teenybop performances were attended “almost exclusively by girls.”<sup>182</sup> The image and behavior of cock rock and teenybop performers were also significantly different. “The teenybop idol’s image is based on self-pity, vulnerability, and need. The image is of the young boy next door: sad, thoughtful, pretty and puppy-like”<sup>183</sup> whilst a cock rock star is sweaty, dominant, tough, aggressive and courting during live shows. The difference between the two subgenres is not only in behavior and image but

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<sup>175</sup> Ray Shuker, *Popular Music: The Key Concepts* (London: Routledge, 2002), 7, accessed March 25, 2016. [http://samples.sainsburysebooks.co.uk/9781134453719\\_sample\\_480514.pdf](http://samples.sainsburysebooks.co.uk/9781134453719_sample_480514.pdf).

<sup>176</sup> Ibid.

<sup>177</sup> Dunbar, *Women, Music, Culture: An Introduction*, 131.

<sup>178</sup> Ibid..

<sup>179</sup> Frith and McRobbie, “Rock and Sexuality,” 44.

<sup>180</sup> Ibid.

<sup>181</sup> Ibid., 45.

<sup>182</sup> Ibid.

<sup>183</sup> Ibid.

also in attitude towards women. Frith and McRobbie point out that teenybop does not objectifies women. However it does not give the option to accept the existence of female sexual desires and urges and their importance.<sup>184</sup> One of the main features of cock rock is referring to women as an object of men's sexual desire but on the other hand cock rock's audacity helped challenging social conventions during that period of time. "The rock ideology of freedom from domesticity has an obvious importance for girls, even if it embodies an alternative mode of sexual expression."<sup>185</sup> It gives women an opportunity to prove their equality to men, freedom to express their desires and sexuality and independency. "Women like rock not only because it has human value but also because some of that human value is, or has been, good for them as women."<sup>186</sup>

#### **4.4. Women in Rock Bands**

Rock music has always been criticized by feminists for a strong sexual objectification of women. Robert Christgau describes the widespread attitude of cock rock fans and musicians towards women using – "for the hard-core rock freak, a chick's place is not only in the home but between the sheets, and a feminist is more fucked up than fucked over and better off just plain fucked,"<sup>187</sup> The harassment and objectification became more prominent as women reached the border of purely men's world of rock music. Tucker describes the way all-girl bands were seen by audience and other musicians in Dunbar's book – "all women who played in all-girl bands were at times viewed as sexually suspect, either as loose or as lesbian."<sup>188</sup>

### **5. Song Analysis**

The practical part of the thesis analyzes songs mentioned in the theoretical part. The analysis starts with chosen songs from blues, followed by rock and roll and rock music. The aim of this chapter is to trace the changes the role of women as reflected in specific song. The analysis consists of three aspects – theme, language and mood. A basic historical background is provided at the beginning of each analysis.

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<sup>184</sup> Frith and McRobbie, "Rock and Sexuality," 45.

<sup>185</sup> Ibid.

<sup>186</sup> Christgau, "Look at That Stupid Girl."

<sup>187</sup> Ibid.

<sup>188</sup> Dunbar, *Women, Music, Culture: An Introduction*, 277.

### 5.1. “Crazy Blues” by Mamie Smith

A songwriter Perry Bradford set his mind on convincing record companies to invest in African American singers. At first, companies were not willing to release music by African American musicians as they believed there was not much interest in these artists. Bradford's persistency, the success of jazz music, and the Harlem Renaissance convinced Okeh Phonograph Company to release a song by a Mamie Smith, “the star of *Maid of Harlem*, a musical revue.”<sup>189</sup> Smith was a part of “the first blues recording by a black singer.”<sup>190</sup> The song was highly successful and sold out among African Americans without any marketing thus the record company let Mamie Smith and Her Jazz Hounds record another song called “Crazy Blues” in 1920. “This time, much advertising fanfare accompanied its release.”<sup>191</sup>

1 I can't sleep at night, I can't eat a bite,  
2 'Cause the man I love on, he don't treat me right!

3 He makes me feel so blue, I don't know what to do;  
4 Sometimes I'm sad inside and then begin to cry,  
5 'Cause my best friend said his last goodbye.

6 There's a change in the ocean, change in the deep blue sea, my baby;  
7 I tell you folks there ain't no change in me, my love for that man will always be!

8 Now I got the crazy blues, since my baby went away;  
9 I ain't got no time to lose, I must find him today!

10 Now the doctor's gonna do all that he can,  
11 But what you're gonna need is the undertaker man!  
12 I ain't had nothin' but bad news, now I got the crazy blues!

13 Now I can read his letters, I sure can't read his mind!  
14 I thought he's lovin' me, he's leavin' all the time!  
15 Now I see my poor love was blind!

16 I went to the railroad, set my head on the track,  
17 Thought about my daddy, I gladly snatched it back!  
18 Now my babe's gone and gave me the sack!

19 Now I've got the crazy blues since my baby went away!  
20 I ain't had no time to lose, I must find him today!

21 I'm gonna do like a Chinaman, go and get some hop,  
22 Get myself a gun and shoot myself a cop!

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<sup>189</sup> Harrison, *Black Pearls: Blues Queens of the 1920s*, 45

<sup>190</sup> Harrison, *Black Pearls: Blues Queens of the 1920s*, 44

<sup>191</sup> Harrison, *Black Pearls: Blues Queens of the 1920s*, 46

23 I ain't had nothing but bad news, now I've got the crazy blues! The blues!<sup>192</sup>

The first paragraph expresses dissatisfaction with the situation and declaration of feelings of love toward the man causing the uneasiness followed by great sadness in the second paragraph. The reason for the sadness may be a death or a loss of a man she loves. The women may be referring to the rise and fall of the sea levels in the sixth line meaning she is devoted and emotionally attached to the man as well as lonely. The line sixteen and seventeen tells us the woman in the story was so desperate she decided to commit a suicide. Lying on the railroad track, she remembers her father and the suicide is not an option for her anymore. The last but one paragraph reveals angst and aggression using a reference to the infamous reputation of Chinese immigrants involved in drugs and crime in the early 20<sup>th</sup> century.

This song is about a broken hearted woman struggling with angst. The angst comes either from a failed relationship or a death of the loved one she wants to avenge thus the title of the song. Mamie Smith uses colloquialism, such as “gonna” and “ain’t” “he don’t”, euphemism in the fifth line, as well as slang, e.g. a word “hop” and metaphors, for example in the third and fifteenth line.

Smith is accompanied by the brass instruments of her jazz band. Melody and tempo of the song is consistent except for the third, fourth and tenth line that is intensified by faster diction.

## 5.2. “Worn Out Papa Blues” by Bessie Smith

The record companies spotted the gap in the music business and talents among African Americans. Bessie Smith spent her childhood in poverty in the South, won a school talent show and travelled with various tent shows. She was one of the talents discovered by a talent seeker and released a song “Worn Out Papa Blues” in 1929.<sup>193</sup>

1 Papa, papa, you in a good man's way  
2 Papa, papa, you in a good man's way  
3 I can find one better than you any time of day

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<sup>192</sup> Smith. *Crazy Blues*. (New York: Okeh, 1920). Accessed March 8, 2018, <http://lyricsplayground.com/alpha/songs/c/crazybluesperrybradford.html>.

<sup>193</sup> Harrison, *Black Pearls: Blues Queens of the 1920s*, 45.



4 You ain't no good so you better haul your freight  
 5 You ain't no good, you better haul your freight  
 6 Mama wants the live wire, papa, you can take the gate  
  
 7 I'm a red hot woman just full of flamin' youth  
 8 I'm a red hot woman just full of flamin' youth  
 9 You can't cool me, daddy, you no good, that's the truth  
  
 10 All my time I wasted havin' you to bother me  
 11 All my time I wasted havin' you to bother me  
 12 You give me the willingness, now I'm glad I'm free  
  
 13 I'm one woman, don't want no, no good man  
 14 Yes, I'm one woman, don't want no, no good man  
 15 You just like a worn out badly be neglected thing  
  
 16 Yo, you've done failed, all your pep done gone  
 17 Yo, you've done failed, all your pep done gone  
 18 Pick up that suitcase, man, and travel on.<sup>194</sup>

Theme of this slow song is boredom in a relationship and excitement seeking. Bessie Smith is straightforward stating she does not need the man, e.g. in the line number eighteen and ten. She urges him to leave using harsh expressions, such as “a worn out badly be neglected thing”.<sup>195</sup> She perceives herself as an attractive woman full of life and desires thus she craves excitement. Bessie uses slang words to describe her frame of mind, e.g. “red hot woman” and “live wire” and colloquialism, such as “gonna” and “ain’t. Smith expresses emotions with her voice accompanied by blues piano music.

### 5.3. “The Wild One” by Suzi Quatro

Suzi Quatro, a bass player, was one of the most influential female rock musicians in the 1970s. Millard sees Suzi Quatro as “both a blatantly commercial pop artist and a giant in the history of female electric guitarists.”<sup>196</sup> Quatro grew up in a suburb of Detroit and that is where she started her career in the 1960s in an all-girl band called the Pleasure Seekers

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<sup>194</sup> Smith. *Worn Out Papa Blues* (New York: Columbia, 1929). Accessed March 20, 2018, <https://genius.com/Bessie-smith-worn-out-papa-blues-lyrics>.

<sup>195</sup> Smith. *Worn Out Papa Blues* (New York: Columbia, 1929). Accessed March 20, 2018, <https://genius.com/Bessie-smith-worn-out-papa-blues-lyrics>.

<sup>196</sup> André Millard, *The Electric Guitar: A History of An American Icon* (Baltimore: John Hopkins University Press, 2004), 186.

and Cradle she formed with her sisters.<sup>197</sup> Her brother convinced a legendary producer to come to one of a concerts with her band Cradle. The producer liked her and offered her to record an album in England. She left for England at the age of 21. Even though England was Quatro's new home she became a great influence. Image Joan Jett of the Runaways was inspired by her. Quatro is the most successful in Europe and Australia and is in charge of her own career and image.<sup>198</sup>

1 All my life I wanted to be somebody - and here I am!  
4 I know what I've got and there ain't nobody  
3 Gonna take it away from me! So let me tell you  
4 What I am

5 I'm a red hot fox, I can take the knocks  
6 I'm a hammer from hell, honey, can't you tell

7 I'm the wild one  
8 Yes, I'm the wild one

9 I'm a touched up freak on a winning streak  
10 I'm gonna own this town, you can't hold me down

11 Well it ain't no use  
12 Turn me loose  
13 More, more  
14 I can't keep score

15 I've got my head screwed on and the days are gone  
16 When you kept me down and you pushed me 'round

I'm the wild one  
Yes, I'm the wild one

I'm a blue eyed bitch and I wanna get rich  
Get out of my way 'cause I'm here to stay

I'm the wild one  
Yes I'm the wild one<sup>199</sup>

The song opens with distorted guitars and Suzi Quatro screaming the first four lines. Music intensifies and we can hear at least three layers of electric guitars. Pitch of the

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<sup>197</sup> Ibid.

<sup>198</sup> Quatro, *Unzipped*, 156-161.

<sup>199</sup> Quatro. *Wild One* (London: RAK, 1974). Accessed March 26, 2018, <https://genius.com/Suzi-quatro-the-wild-one-lyrics>.

riff goes up in the second part of these lines. Quatro clearly wants to draw listener's attention. "The Wild One" is an anthem of the young fearless women.

The line number fifteen suggests that she has been oppressed or bullied but she is wiser now and will prevent this from happening again. Quatro is ambitious, confident and not afraid to use vulgar slang expressions, such as "a bitch". The phrase "a red hot fox"<sup>200</sup> on the fifth line developed from a phrase used by African American women in blues songs in the 1920s – "red hot mama". Metaphor in the sixth line stands for being loud and outspoken.

The vocal and guitar solo are high pitched. Quatro's raspy voice is cheeky and naturally good with the distorted guitars.

#### **5.4. First All-Female Rock Band**

This subchapter of the analysis intends give a detailed overview of the first all-female hard rock band. The band was a part of the mainstream music scene. Mainstream music reflects the largest segment of population of the US, their believes and views. The band is examined in five different aspects – image, marketing, musicianship, and influence. The subchapter ends with a song analysis.

##### **5.4.1. Background Information**

The Runaways were brought together by a record producer Kim Fowley in 1976 in California. Joan Jett was a teenager eager to play hard rock in an all-female band. Jett met Fowley in a club and suggested forming an all-female band. Fowley saw the opportunity and scheduled a rehearsal with a drummer Sandy West. Lita Ford, a lead guitarist, joined the band later, as well as Jackie Fox and Cherrie Currie – the lead singer. All of them were on the same wavelength. However, the band struggled throughout it's existence to find a bass player. Jackie Fox was part of the band during the most successful times. The five-piece rock band became a family sharing a van, excitement, and pressure with "an unlikely,

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<sup>200</sup> Quatro. *Wild One* (London: RAK, 1974). Accessed March 26, 2018, <https://genius.com/Suzi-quatro-the-wild-one-lyrics>.

and unwilling, father figure" Kim Fowley. "They were forging and experiencing something woefully rare: the power of females working, creating, living, and loving together."<sup>201</sup>

The Runaways gre their audience performing in small clubs attended by teenagers of predominantly white middleclass suburbs.

[These] suburbs were bound to have and outgrowth of teen trouble-makers like the Runaways. These aren't jaded Hollywood girls; they come from the sprawling bedroom valleys of Orange County, spreading out to the beach, and they built their popularity in the growing circuit of small teen clubs in these suburbs, where discos never infiltrated.<sup>202</sup>

Suburban teenagers' hobbies were "TV, driving around, and going to Hollywood on weekends because it's the only thing to do after five days of school and partying."<sup>203</sup> Their favorite destinations were clubs at the Sunset strip – a place to meet musicians and dance to the newest tunes.

#### 5.4.2. Image and Marketing

Rock music performances were theatrical so the image was an important part of the rock music scene. The image is a way of communication that consists of two main aspects – look and behaviour.

The Runaways' image was reflecting middle class youth. Most of the time they were wearing simply jeans and a t-shirt with a printed band name<sup>204</sup> Jett was a huge Suzi Quatro fan and look-alike wearing "a black leather and blue jeans."<sup>205</sup> During the process of creating the Runaways' image some of the band members decided to start using stage

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<sup>201</sup> Evelyn McDonnell, "Wild Thing: How Sandy West Was Lost, the True story of a Teenage Runaway Rock'n'roll Outlaw" (Master thesis, University of Southern California, 2010), Accessed January 12, 2016, <http://digitalibrary.usc.edu/cdm/ref/collection/p15799coll127/id/309218>.

<sup>202</sup> Lisa Fancher, "Are You Young and Rebellious Enough to Love the Runaways?" *Who Put the Bomp*, Spring 1976, accessed January 8, 2016, [http://3.bp.blogspot.com/\\_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg](http://3.bp.blogspot.com/_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg)

<sup>203</sup> Ibid.

<sup>204</sup> Lisa Fancher, "Are You Young and Rebellious Enough to Love the Runaways?" *Who Put the Bomp*, Spring 1976, accessed January 8, 2016, [http://3.bp.blogspot.com/\\_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg](http://3.bp.blogspot.com/_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg)

<sup>205</sup> Evelyn McDonnell, "Wild Thing: How Sandy West Was Lost, the True story of a Teenage Runaway Rock'n'roll Outlaw" (Master thesis, University of Southern California, 2010), Accessed January 12, 2016, <http://digitalibrary.usc.edu/cdm/ref/collection/p15799coll127/id/309218>.

names. Stage names were intended to be easy to remember and pronounce, thus Sandra Pesavento became Sandy West, Jackie Fuchs became Jackie Fox and Joan Larkin became Joan Jett.<sup>206</sup>

An ex-member of the Runaways Victory Tischler-Blue interviewed the former band members in a documentary film reflecting on the Runaways career, the music business, and sexual harassment. The members conceded being pushed by the manager and producer to display their sexuality. As previously mentioned rock music was meant to be theatrical and also shocking. As described in the first chapter “the male gaze” can be observable in the music industry and gets significant especially in rock music. The gaze was defined by Mulvey as, “pleasure in using another person as an object of sexual stimulation through sight”<sup>207</sup> or projecting “phantasy on to the female form which is styled accordingly”<sup>208</sup> A 16 year-old singer, Currie, purchased a corset and garters, and fishnet stockings in a shop with lingerie in Los Angeles. She adds that the reason was that she did not play a musical instrument on stage thus felt the need to participate in another way. To make the performances dramatic and interesting Currie changed the costume during the concert to perform their most successful song “Cherry Bomb” in the corset. She refers to this as her “way to be a rebel”<sup>209</sup> McDonnell points out how far the image of young attractive girls was exploited for the sake of commercial success.

The girls went along with this to a degree, dressing and posing provocatively; they were just developing their womanly bodies, and they could feel the power of their sexual appeal. But sometimes, the exploitation went too far. An English ad for Queens of Noise, for example, featured disembodied crotch shots of the teenagers in S&M gear.”<sup>210</sup>

These situations raise a question – where is the line between the influence of Fowley on the image of band and their own way of expression? It is not possible to answer with certainty but it is important to consider that the Runaways were around seventeen years old and away from home under the wing of a cunning manager and producer Kim

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<sup>206</sup> Ibid.

<sup>207</sup> Mulvey, "Visual Pleasure and Narrative Cinema."

<sup>208</sup> Ibid.

<sup>209</sup> *Edgeplay: A Film about the Runaways*. DVD. Directed by Victory Tischler-Blue (Los Angeles, CA: Image Entertainment, 2004).

<sup>210</sup> Evelyn McDonnell, “Wild Thing: How Sandy West Was Lost, the True story of a Teenage Runaway Rock'n'roll Outlaw” (Master thesis, University of Southern California, 2010), Accessed January 12, 2016, <http://digitallibrary.usc.edu/cdm/ref/collection/p15799coll127/id/309218>.

Fowley. In the 1978 the band changed the producer and manager partially for being unhappy with the fact that their image as attractive young girls caught interest of leading American music magazine critics and reviewers instead of their music. Patric Goldstein labelled the Runaways as “Lissome Lolitas or Teenage Trash” in Creem magazine in 1977, Charles Young commented on their body measurements in Crawdaddy magazine, and the Village Voice’s critic Robert Christgau “pronounced them ‘bimbos’.”<sup>211</sup> The band craved being judged for their music as their male peers.<sup>212</sup> Rock music was a male territory and privilege and female musicians were criticised and made fun of for acting tough and masculine. Jett’s reply to the criticism of her image and band was that “the runaways were just too honest. Girls act like that - girls drink, girls smoke and girls swear. If it would have been an all-guy band no one would have given a shit.”<sup>213</sup> The Runaways performances and image were a perfect example of a cock rock band. Frith and McRobbie described the band’s performances as “disconcertingly ‘macho’.”<sup>214</sup> They were young, energetic, wild, loud, partying, open about their sexual desires, and played hard rock music. They had to act tough and play hard to be taken at least slightly seriously.

The music industry discovered the potential of female performers long time ago. When the idea of the all-female hard rock band first occurred Fowley was aware of the fact that sex sells records and there was no such band in the US at the time so he was attempting to find female musicians to create a band according to his vision. Either there was no interest or the applicants were not what Fowley was looking for – a pretty young girls being able to play electric guitar, bass or drums. This hunt took more than a year until he found West, Jett, and Ford. The only element missing was a lead singer. He discovered Currie "Brigitte Bardot with a David Bowie haircut"<sup>215</sup> in a club.

The band started to draw attention of young teenagers and built a fan base by giving wild performances and playing catchy songs. One of the Runaways’ fan, a former writer and employee of the bombs magazines recalls:

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<sup>211</sup> Ibid.

<sup>212</sup> Ibid.

<sup>213</sup> Mina Carson, Tisa Lewis, and Susan M. Shaw, *Girls Rock! Fifty Years of Women Making Music* (Lexington: University Press of Kentucky, 2004), 163.

<sup>214</sup> Frith and McRobbie, “Rock and Sexuality,” 51.

<sup>215</sup> Evelyn McDonnell, “Wild Thing: How Sandy West Was Lost, the True story of a Teenage Runaway Rock'n'roll Outlaw” (Master thesis, University of Southern California, 2010), Accessed January 12, 2016, <http://digitallibrary.usc.edu/cdm/ref/collection/p15799coll1127/id/309218>.

"There was no advertising and just a small sign outside, but the place was crowded with local highschoolers, mostly girls. By midnight it was packed more than a hundred beyond capacity - and this was a Tuesday yet. The audience, for the first time I noticed, was overtly female, and everyone was extremely receptive. [...] Everyone is rushing around with that hyper look in their eyes, and in no time it spells trouble. Girls and boys are going into the rest rooms and tearing things apart and it's only a few minutes before about five guys are trying to rip each other apart. I decided to exit stage right when i saw the first police car pull up outside."<sup>216</sup>

The words spread quickly and "Mercury's west coast man Denny Rosencrantz showed up at a rehearsal and signed the group on the spot."<sup>217</sup> Mercury Records was a major record label seeing the potential of very attractive and young performers.<sup>218</sup> "Although the runaways played their instruments well, their main selling point was that spectacle of attractive teenage girls playing aggressive rock music."<sup>219</sup> The Runaways became popular in Europe and Japan<sup>220</sup> where they recorded a live recording that was later released as a DVD and record album called Live in Japan.

### 5.4.3. Musicianship and Influence

Suzi Quatro was more popular in the United Kingdom than in the United States as mentioned earlier but "she did manage to influence another tough-girl rock pioneer, Joan Jett"<sup>221</sup> and many other female musicians, "her guitar-driven songs and aggressive on-stage manner paved the way for female guitar-rock acts from Joan Jett and the Runaways right up to the 'riot grrrl' movement."<sup>222</sup>

The Runaways started in summer 1975 with Joan Jett and Sandy West jamming. West came from a family of violinists and was expected to be a violinist as well but West

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<sup>216</sup> Lisa Fancher, "Are You Young and Rebellious Enough to Love the Runaways?" *Who Put the Bomp*, Spring 1976, accessed January 8, 2016, [http://3.bp.blogspot.com/\\_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg](http://3.bp.blogspot.com/_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg)

<sup>217</sup> Ibid.

<sup>218</sup> Evelyn McDonnell, "Wild Thing: How Sandy West Was Lost, the True story of a Teenage Runaway Rock'n'roll Outlaw" (Master thesis, University of Southern California, 2010), Accessed January 12, 2016, <http://digitallibrary.usc.edu/cdm/ref/collection/p15799coll127/id/309218>.

<sup>219</sup> André Millard, *The Electric Guitar: A History of An American Icon* (Baltimore: John Hopkins University Press, 2004), 187.

<sup>220</sup> Evelyn McDonnell, "Wild Thing: How Sandy West Was Lost, the True story of a Teenage Runaway Rock'n'roll Outlaw" (Master thesis, University of Southern California, 2010), Accessed January 12, 2016, <http://digitallibrary.usc.edu/cdm/ref/collection/p15799coll127/id/309218>.

<sup>221</sup> Ibid.

<sup>222</sup> Peter Buckley, edit., *The Rough Guide to Rock* (London: Rough Guides Ltd, 2003), 834.

was athletic and full of energy and found pleasure in drumming. The lack of female drummer role models did not stop her to pursue her dream to play in a band with girls. There were two well known drummers – Karen Carpenter from the duo Carpenters and Maureen Tucker of the Velvet Underground but "Tucker at once primitive and artsy, Carpenter a subtle pop player best known for her sad, beautiful singing voice,"<sup>223</sup> were not a subject of interest of West. She was interesting in hard rock music. She admired John Bonham from Led Zeppelin and Roger Taylor from Queen. She taught herself to play drums under the influence of hard rock drummers and proved that she could play as hard as male drummers. Jett described West as a "solid, strong, powerful, really good drummer"<sup>224</sup> also "was very rhythmic and percussive"<sup>225</sup> and "right on time."<sup>226</sup> Sandy West's "powerhouse drumming helped the band blaze trail through sexism and sexploitation and inspired a legacy of all-girl groups."<sup>227</sup> Lita Ford was a great guitar player already at the young age.<sup>228</sup> The sound of their guitars was aggressive and choppy. "Yet like Quatro, they were often viewed, in the press and by hard-rock fans, as a highly sexualized gimmick."<sup>229</sup> As Fowley's idea and project they were "originally intended to be an outlet for Fowley's songwriting," so Fowley "tried to get them to do his songs, and Mars Bonfire's, the usual scam. Soon, though, both Kari and Joan were turning out such first-rate material"<sup>230</sup> and "the Runaways quickly began composing their own song."<sup>231</sup>

"They take all the elements of their lives, punch 'em up into catchy anthems set to the beat of the street, plug it into their amps and sing it out loud to your crotch or your feet or your head; whichever they hit first."<sup>232</sup>

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<sup>223</sup> Evelyn McDonnell, "Wild Thing: How Sandy West Was Lost, the True story of a Teenage Runaway Rock'n'roll Outlaw" (Master thesis, University of Southern California, 2010), Accessed January 12, 2016, <http://digitallibrary.usc.edu/cdm/ref/collection/p15799coll127/id/309218>.

<sup>224</sup> Ibid.

<sup>225</sup> Ibid.

<sup>226</sup> Ibid.

<sup>227</sup> Ibid.

<sup>228</sup> Ibid.

<sup>229</sup> Wollman, "Women and the Music Industry in the 1970s."

<sup>230</sup> Lisa Fancher, "Are You Young and Rebellious Enough to Love the Runaways?" *Who Put the Bomp*, Spring 1976, accessed January 8, 2016, [http://3.bp.blogspot.com/\\_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg](http://3.bp.blogspot.com/_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg)

<sup>231</sup> André Millard, *The Electric Guitar: A History of An American Icon* (Baltimore: John Hopkins University Press, 2004), 187.

<sup>232</sup> Lisa Fancher, "Are You Young and Rebellious Enough to Love the Runaways?" *Who Put the Bomp*, Spring 1976, accessed January 8, 2016, [http://3.bp.blogspot.com/\\_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg](http://3.bp.blogspot.com/_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg)



The Runaways were a cock rock band and Joan Jett did not compose typical love songs. "It's a love song only it ain't the usual girl folkie pining away stuff, Joan would never do that. Her love songs are both gentle and brutal." <sup>233</sup>

None of them played a band before, except for West who had been in a band with boys, but the quick improvement was audible and visible at each performance.<sup>234</sup> As they were creating their own fan base and other teenage girls had the opportunity to see them, they became role models for them. They felt like they could also achieve that. The Runaways “eventually sold many more guitars than records.”<sup>235</sup> Sandy west became a role model for her powerful drumming style for other artist such as ex-drummer of the Donnas, Torry Castellano.<sup>236</sup> As the first all-female hard rock band, “the Runaways constructed their own update version of the tough-girl image, which became the blueprint for female hard rock bands for decades.”<sup>237</sup>

#### 5.4.4. “Cherry Bomb” by the Runaways

The Runaways never achieved such fame in the US as in Europe and Japan. Their song Cherry bomb hit the charts in Japan as the number one. The song was written by Joan Jett and the producer and manager of the Runaways Kim Fowley for Cherrie Currie to audition with for the Runaways.<sup>238</sup>

- 1 Can't stay at home, can't stay at school, old folks say 'You poor little fool'
- 2 Down the streets I'm the girl next door, I'm the fox you've been waiting for
  
- 3 Hello, daddy. Hello, mom, I'm your ch-ch-ch-cherry bomb
- 4 Hello world! I'm your wild girl, I'm your ch-ch-ch-cherry bomb
  
- 5 Stone age love and strange sounds too, come on, baby, let me get to you
- 6 Bad nights causing teenage blues, get down ladies, you've got nothin' to lose

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<sup>233</sup> Ibid.

<sup>234</sup> Evelyn McDonnell, “Wild Thing: How Sandy West Was Lost, the True story of a Teenage Runaway Rock'n'roll Outlaw” (Master thesis, University of Southern California, 2010), Accessed January 12, 2016, <http://digitalibrary.usc.edu/cdm/ref/collection/p15799coll127/id/309218>.

<sup>235</sup> Mina Carson, Tisa Lewis, and Susan M. Shaw, *Girls Rock! Fifty Years of Women Making Music* (Lexington: University Press of Kentucky, 2004), 85.

<sup>236</sup> Evelyn McDonnell, “Wild Thing: How Sandy West Was Lost, the True story of a Teenage Runaway Rock'n'roll Outlaw” (Master thesis, University of Southern California, 2010), Accessed January 12, 2016, <http://digitalibrary.usc.edu/cdm/ref/collection/p15799coll127/id/309218>.

<sup>237</sup> André Millard, *The Electric Guitar: A History of An American Icon* (Baltimore: John Hopkins University Press, 2004), 187.

<sup>238</sup> Cherrie Currie and Tony O'Neill. *Neon angel: a memoir of a Runaway* (New York: It Books, 2011), 75-79 .

7 Hello, daddy. Hello, mom, I'm your ch-ch-ch-cherry bomb  
 8 Hello world! I'm your wild girl, I'm your ch-ch-ch-cherry bomb

9 Hey, street boy, want some style, your dead end dreams don't make you smile  
 10 I'll give you something to live for, have you and grab you until you're sore

11 Hello, daddy. Hello, mom, I'm your ch-ch-ch-cherry bomb  
 12 Hello world! I'm your wild girl, I'm your ch-ch-ch-cherry bomb

13 Cherry bomb, cherry bomb  
 14 Cherry bomb, cherry bomb<sup>239</sup>

“Cherry Bomb” starts with muted guitar chords and Currie’s voice. The first line reflects a boredom of a suburban teenager followed by misunderstanding caused by the generation gap. Currie refers to herself as “the girl next door” and an unpredictable “fox”. “They're living it right now, they don't write songs from idyllic memories that gain romantic scope over the years.”<sup>240</sup> The chorus draws attention on Currie as she exclaims “hello, daddy. Hello, mom” followed by “ch-ch-ch” ready to explode into the “cherry bomb”. The line number ten – “I'll give you something to live for, have you and grab you until you're sore,”<sup>241</sup> is dedicated to discovering desires and sexuality. “Their songs are about juvenile delinquent wrecks, sex, pressure, and anything incidental like drugs and parties.”<sup>242</sup> Lita Ford proves in the middle of the song that girls can play guitar with her incisive guitar solo accompanied by Currie’s moaning. The song ends with Currie repeatedly screaming “cherry bomb”.

The Runaways broke up in 1979 for being artistically different. Jett wanted to play punk rock, Lita Ford wanted to play hard rock, and since Currie left for her drug addiction, the band’s career was not progressing. Both Joan Jett and Lita Ford have notable solo career at this time.

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<sup>239</sup> Runaways, the. *Cherry Bomb* (Chicago: Mercury, 1976). Accessed March 27, 2018, <https://genius.com/The-runaways-cherry-bomb-lyrics>.

<sup>240</sup> Lisa Fancher, “Are You Young and Rebellious Enough to Love the Runaways?” *Who Put the Bomp*, Spring 1976, accessed January 8, 2016, [http://3.bp.blogspot.com/\\_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg](http://3.bp.blogspot.com/_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg)

<sup>241</sup> Runaways, the. *Cherry Bomb* (Chicago: Mercury, 1976). Accessed March 27, 2018, <https://genius.com/The-runaways-cherry-bomb-lyrics>.

<sup>242</sup> Lisa Fancher, “Are You Young and Rebellious Enough to Love the Runaways?” *Who Put the Bomp*, Spring 1976, accessed January 8, 2016, [http://3.bp.blogspot.com/\\_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg](http://3.bp.blogspot.com/_OuC7AtJmM8o/S3MbASfY4VI/AAAAAAAAABiI/T5NP3TJJeds/s1600-h/Bomp+Runaways+02.jpg)

Joan Jett started her solo career finding out the masculinity of the music business can not be beaten. In the Henry Rollins Show Joan Jett commented on the status of women. After the Runaways broke up, no record label wanted to sign a deal with her. “We sent labels several songs and we got twenty-three rejections.” The songs she sent to record labels were *I Love Rock ‘n’ Roll*, *Bad Reputation*, *Crimson & Clover* and *Do You Wanna Touch Me*. She started her own record label called Blackheart Records with her friend, songwriter and record producer Kenny Laguna and released the songs. *I Love Rock ‘n’ Roll* became a number-one single in the U.S. Billboard Hot 100 and the rest of them also became huge hits.<sup>243</sup>

Jett confirms that there was sexism “rock ‘n’ roll is sexual by its nature,” and she adds, “so many people said: Lose the guitar, change the style, they were just not interested.”

Jett has been in the music business for almost forty years.

For Joan Jett “punk was a recreation against the bland, formulaic *business* rock had become, and for Jett and many other female musicians, it provided the greatest breakdown of the gender rules in the history of rock.”<sup>244</sup>

The Runaways were one of the pioneers of rock music and the influence is still noticeable today. About 30 years after their break up a successful movie based on Curries autobiography *Neon Angel* was released. “Integration is a long, painful process that initially involves pioneers who possess the talent and the personality necessary to endure discrimination and harassment.”<sup>245</sup>

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<sup>243</sup> André Millard, *The Electric Guitar: A History of An American Icon* (Baltimore: John Hopkins University Press, 2004), 187.

<sup>244</sup> André Millard, *The Electric Guitar: A History of An American Icon* (Baltimore: John Hopkins University Press, 2004), 187.

<sup>245</sup> Dunbar, *Women, Music, Culture: An Introduction*, 195.

## 6. Conclusion

Loud music. Wildness. Alcohol. Sex. Drugs.

These are frequently used words to describe the rock scene in the 1970s. At the end of this thesis we can add – freedom of expression, oppression, opportunity and challenge.

The aim of the first chapter was of the bachelor thesis was to depict an ordinary life, desires and future perspective of a young woman as it was changing through out the 1960s and 1970s with the second wave of feminism.

The objective of the second chapter was to capture growth of the music industry with innovations – such as mass production, cross marketing, and multi-track recording, as well as follow women struggling to enter the music industry in form of girl-groups, and folk musicians, and women starting their own first record company

The third chapter was intended to give an overview and build knowledge of foregoing genres related to rock music – blues and hokum blues followed by rhythm and blues, rockabilly, and rock and roll. The fourth chapter deals with different forms of rock music.

The last chapter contains the analysis of blues, rock and roll, and rock songs based on the theoretical background as well as a detailed analysis of the image, marketing, and influence of the all-female hard rock band the Runaways. We can observe gradual changes based on analyzed lyrics at two different aspects – independence and influence.

The first example from the 1920s is a romantic story with traces of insanity where the female protagonist is completely devoted to the male character even though he is not in the picture. The second example is a song from the late 1920s. The female character is nearly independent and wishing to follow her desires to find the better man. “The Wild One” by Suzi Quatro is about a steadfast woman that has to deal with the men’s world so she can do what she wishes. The last song is about bored teenagers discovering their sexuality. Women in the songs are slowly gaining independence in different aspects of life.

This research has shown that the influence of African American women on women in rock music was significant, especially when it come to language and attitude.

Even though the second wave of feminism raised the awareness of inequality, rock 'n' roll and especially rock music seemed to be going the opposite direction from what feminists wanted to put across in certain aspects, for example. Rock music proved to be particularly resistant to women. In the thesis we can observe how rock 'n' roll is slowly closing its door to women before transforming into explicitly male rock. However women did not remain resistant to rock music. As the negative emotions concerning inequality gathered in women they brought the second wave of feminism. This encouraged many women to pursue their dreams and change the way of thinking. This resulted in women looking for the same kind of freedom of expression in rock music as men. Rock and roll and sexual revolution brought freedom of expression but mostly to men. Women expressing their desires in songs or via music in the 1970s were still considered unacceptable

This thesis is mainly focused on mainstream music giving us a picture of society of the 1960s and 1970s but society is complex and there is room for further research of the independent scene that could bring interesting results as well as the reason why the Runaways, Wanda Jackson and Suzi Quatro were more popular in Europe and Japan than in the United States.

## 7. Resume

Tato bakalářská práce se věnuje roli žen ve společnosti během 60. a 70. let 20. století v USA, konkrétně změnám, které proběhly v tomto období a jejich odrazu v rockové hudbě. Cílem této práce je nalézt spojitosti mezi vývojem postoje vůči ženám a rockovou hudbou, existují-li.

První kapitola je rozdělena na dvě části. První část mapuje běžný život žen ve společnosti v 60. a 70. letech, kdy na jednu stranu byla důležitost žen vyzdvihována převážně v souvislosti s péčí o domácnost, ale na straně druhé byly zobrazovány jako sexuální symboly ve filmech, v reklamách, i v hudbě. Druhá část kapitoly definuje feminismus a radikální feminismus a shrnuje 2. vlnu feminismu, která vyvrcholila protestem v Atlantic City, kde ženy poukazovaly na povrchnost společnosti a žádaly rovnost příležitosti ve vzdělávání a práci. Všechny ženy ovšem nesouhlasily s postojem feministek, kapitola tedy obsahuje i pohled z druhé strany – boj za zachování původních rolí.

Hudba je způsobem sebevyjádření. Toto platí i v případě feministického hnutí, a proto kapitola na závěr rozebírá dvě nejvlivnější písně tohoto hnutí – píseň „Respekt“ přezpívanou Arethou Franklin a „I Am Woman“ od Heleny Reddy.

Druhá kapitola, rozdělená na čtyři podkapitoly, je věnována hudebnímu průmyslu. Kapitola nejprve popisuje vynálezy a změny ve vývoji hudebního průmyslu jako například vynález fonografu, elektrifikace kytary, masová produkce elektrifikovaných nástrojů a vynalezení magnetofonových pásek, kazet a kapesních přehrávačů, které umožnily rychlému, ačkoliv nelegálnímu, šíření hudby a způsobily tak raketový růst průmyslu v 70. letech. Magnetofonové pásky hrály velkou roli ve způsobu nahrávání a v 60. letech způsobily revoluci v nahrávání. Tento způsob umožňoval nahrávání každého nástroje do jiné stopy.

Druhá část kapitoly se zabývá hudebním průmyslem 70. let a marketingovým strategiím, které přinesla komercializace rockové hudby – přesun koncertů na stadiony, zvláštní efekty, změnu způsobu podpory prodeje alb a platinové desky.

V následující části druhé kapitoly ženy vstupují do hudebního průmyslu – a to na poli hudebním, obchodním i technickém. Společnost v každém historickém období tendenci přisuzovat určité hudební nástroje buď mužům či ženám. Dle výzkumu rozebraného v této kapitole se tento postoj mění s vývojem společnosti. Ženám byla vždy přisuzována spíše role zpěvaček a vokalistek, a tak vznikly dívčí skupiny, které byly velmi populární zejména v 50. a 60. letech 20. století. Při bližším prozkoumání těchto dívčích těles se ale ukazuje, že tvůrčí role žen v nich byla minimální. Za písněmi dívčích skupin byla velká skupina hudebníků, kde byla jedna či dvě ženy a skladatel. Jejich úkolem bylo pouze nahrát vokály. Chlapecké skupiny fungovaly obdobně.

Protikladem dívčích skupin byli folkoví hudebníci, kteří si své písně psali sami a často se doprovázeli na kytaru. Práce v tomto bodě stručně rozebírá úspěchy i neúspěchy žen ve folkové hudbě, ženskou hudbou a první nezávislou nahrávací společností vedenou výhradně ženami. Ačkoliv se jednalo o žánry, který byly mimo hlavní proud, tyto ženy hrály důležitou úlohu v rozvoji role žen skládajících vlastní hudbu a hrající na hudební nástroje. Závěr této části kapitoly se upíná k žánru hlavního proudu, tedy rock 'n' rollu, který se naopak ženám vzdaloval.

Poslední část druhé kapitoly rozebírá možnosti žen, které se zajímaly o hru zejména na nástroje spojené s rockem – elektrickou kytaru, basovou kytaru a bicí – z pohledu společnosti, boji proti stereotypů i z pohledu konstrukce kytar. Ukázalo se, že hlavním problémem rockové hudby byla její úzká spjatost s mužností, která nebyla předmětem punku a disko žánru, které vznikly v této době. Tyto žánry byly vůči ženám benevolentnější.

Třetí kapitola této bakalářské práce stručně a chronologicky popisuje vznik žánrů, které vedly k rockové hudbě, jejich charakteristiky a představitelky.

Vznik Blues a Hokum blues se datuje do začátku 20. století. Blues koření v černošských světských písních. Blues byly vokální skladby bez instrumentálního doprovodu, které oživovala repetice. Později se přidala doprovodná kytara. Důležitým momentem, který přispěl k šíření černošské hudby byla Harlemská renesance.

První ženy, které se věnovaly zpěvu bluesových písní a slavily úspěch, byly Mamie Smith a Bessie Smith. Ani jedna z nich ovšem nebyla pouliční hudebnicí z jihu, jak bylo u

bluesových hudebníků běžné. Tato kapitola poukazuje na jednu z písní Bestie Smith, kde zpěvačka vyjadřuje jak svoji sexuální touhu, tak mateřský cit.

Hokum blues lze považovat za formu blues, která odkrývá různé aspekty vztahu dospělých a vytváří dvojsmyslné narážky. Představitelka tohoto žánru, Willie Mae Thornton, byla v mnoha ohledech moderní ženou. Thornton byla sebevědomá a otevřená. Její postoj inspiroval rock 'n' rollové muzikanty, včetně Elvise Presleyho.

V 30. letech 20. století se již dostáváme do éry afroamerického rhythm and blues, které se zrodilo v dělnické třídě. Tento žánr už zvukem připomínal rock 'n' roll, zejména perkusním stylem hry na piano, a převzal také prvky boogie-woogie a dechovou složku jazzu. V tomto období se objevovaly jedny z prvních žen, hrajících na kytaru. Hlavní představitelkou této podkapitoly je Rosetta Tharpe, která později vyměnila akustickou kytaru za elektrickou. Rhythm and blues bylo kritiky evropského původu označeno za nebezpečné, zejména pro vzrůstající popularitu mezi mládeží a afroamerický původ. Přední nahrávací společnosti odmítly vydávat alba tohoto žánru.

Následující žánr, rockabilly, lze považovat za ranný rock 'n' roll. Rockabilly se objevilo ve 40 letech na americkém zemědělském jihu spojením populárního rhythm and blues a country. Jednou z hlavních postav ženské hudební scény a rockabilly byla Wanda Jackson. Její láska ke hře na kytaru a zpěvu ji dovedla ke country. Její píseň, která se dostala mezi 10 nejhranějších skladeb, ji úspěchem zajistila turné s Elvisem Presleym. Byl to právě Presley, kdo ji přesvědčil, aby přesedlala z country k vznikajícímu rock 'n' rollu. Ačkoliv Spojené státy v 50. letech 20. století nebyly připravené na ženu hrající rock 'n' roll, Jackson slavila úspěch v Evropě a Japonsku

Rock 'n' roll vznikl, když si bělošská americká mládež oblíbila a osvojila černošské rhythm and blues. Tento žánr je mnoha hudebními kritiky považován spíše za hnutí a to pro jeho sjednocující vlastnosti. Dle kritiků se nejednalo pouze o spojení černošské a bělošské hudby, ale jednalo se i o spojení černošské a bělošské mládeže. Na jednu stranu rock 'n' roll sjednocoval mládež, ale na druhou stranu prohluboval generační propast mezi mládeží a jejich rodiči. Rock 'n' roll byl divoký, syrový, přímočarý, nezávislý a sexuální. Podíváme-li se ale blíže na mládež, svoboda vyjádření sexuality se stále týkala pouze mužů, u žen toto bylo považováno za skandální. Toho si ovšem všimly nahrávací společnosti v 60. letech a rozhodly se to využít ve svůj prospěch.



Čtvrtá kapitola nám přiblíží oportunistický zásah velkých nahrávacích společností, který nás přenesl do období rockové hudby. Rocková hudba vznikla komercializací rock 'n' rollu. Interpreti začali vyprodávat stadiony, vystoupení byla doprovázena pyrotechnikou a teatrálností. Charakteristikou rocku byla hlasitá hudba, energie, arogantní texty a sexualita, která z interpretů během živých vystoupení bohatě čišela.

Odpovědí interpretů, kteří byli nespokojeni s komercializací rocku byl alternativní rok. Podkapitola porovnává rozdíly mezi hlavním proudem a nezávislou scénou. Následující podkapitola definuje a porovnává dva kontrastní žánry spadající pod rock – tak zvaný cock rock, nebo-li hard rock, a teenybop. Hard rock byl v 70. letech populární žánr hlavního proudu. Jeho interpreti upozorňovali na svoji mužnost a sílu. Hlavním předmětem písní byly ženy jako objekty touhy. Publikum se skládalo ve většině z mužů. Naproti tomu teenybop zaujal zejména ženy. Interpret tohoto žánru byl citlivý a zranitelný. Teenybop nezobrazuje ženy jako sexuální objekty, ale to také znamená, že nevyzývá společnost k volnosti vyjádření sexuality a nezávislosti. Právě ona volnost a nezávislost udělala z hardrocku předmět zájmu některých žen. Hard rock byl na jednu stranu kritizovaný feministkami pro přílišnou sexualizaci žen, ale pro jiné ženy představoval svobodu vyjádření. Jednou z hudebních kapel, pro kterou rock představoval svobodu, byla kapela the Runaways.

Závěrečná část této bakalářské práce je věnována analýze čtyř písní z různých žánrů a období – blues, rock and roll a rock. Na začátku analýzy jsou vždy uvedeny stručné informace k písni a interpretovy, poté následuje rozbor významu a jazyka. Konec kapitoly se podobně věnuje hard rockové ženské kapele – the Runaways. Nejdříve jsou uvedeny základní informace, poté je skupina podrobena analýze jejich image, marketingu a muzikálnosti ze dvou úhlů pohledu – kým byly ovlivněny the Runaways a jak nadále předávaly svůj vliv.

V úplném závěru tato bakalářská práce shrnuje poznatky nabyté během jejího vypracování.

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