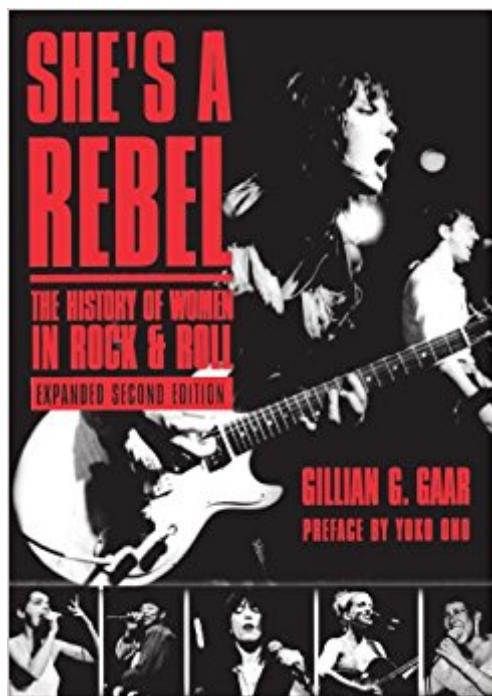


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She's A Rebel: The History Of Women In Rock And Roll (Live Girls)



Synopsis

Gillian G. Gaar's critically acclaimed, breakthrough book, the first full history of women in rock and pop ever written, became an instant classic upon its publication in 1992. Arranged chronologically and told with impassioned detail, *She's A Rebel* charts a half century of women performers from the early R and B singers of the 1950s, to the girl groups, Motown acts, folksingers, and rock chicks of the 1960s, to the punk rebels and pop divas of the 1970s, to the brash all-girl bands, rappers, and riot grrls of the 1980s and 1990s. This expanded ten-year anniversary edition features over 75 photos and includes three all-new chapters on all the major artists of the last decade as well as an insider's look at the music industry and the emerging power of women rock stars. With new preface by Yoko Ono and dozens of new profiles and interviews with performers such as Courtney Love, L7, Bikini Kill, the Breeders, Sarah McLachlan, Ani di Franco, Sheryl Crow, Sleater Kinney, Alanis Morissette, Lucinda Williams, Mariah Carey, Destiny's Child, Lauryn Hill, Christina Aguilera, Nelly Furtado, Bjork, and many others; this book captures the amazing explosion of women's voices and talent in the music world. *[She's A Rebel]* is as thoroughly entertaining as it is researched ... It's exhaustive and exhilarating. —Billboard

Book Information

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Customer Reviews

An encyclopedic narrative of the role of women in rock and pop over the last four decades, from Big Mama Thornton, who topped the R&B charts with "Hound Dog" three years before Elvis, to the

female musical powerhouses of the '90s. Compulsively readable and thoroughly entertaining, this is a spirited and much-needed retelling of rock history which has tended to treat women peripherally at best. And unlike most rock journalists, Gaar knows how to do research, and how to both tell a long story with attention to detail and keep readers' attention for a long time. --This text refers to an out of print or unavailable edition of this title.

This much-needed history and examination of women's role in the turbulent world of modern music makes a valiant attempt to be inclusive, but that is its downfall. Because she reports on not only performers, but record company publicists, a documentary filmmaker and a music attorney, and because she stretches the definition of rock & roll to include such personalities as choreographer cum pop star Paula Abdul and performance artist Karen Finley, Gaar can only cover each of her subjects briefly. Sometimes even that scanty coverage is strangely repetitive, as when she stresses several times that Janis Joplin's bad-girl image made her famous but also killed her. Chapters are divided by decade, which causes confusion, since the work of many performers has spanned more than ten years. There are interesting discussions of issues such as the difficulties that black Motown artists had while traveling in the South, as well as a humorous account of the quasi-accidental founding of *Bitch: The Women's Rock Newsletter With Bite*, but the end result is scattered. Gaar is senior editor of the rock newspaper, the *Rocket*. Photos not seen by PW 25,000 first printing; major ad/promo. Copyright 1992 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

Lot's of great info!

It was exactly what I wanted.

the most informative book about women in rock. it made me buy many great cds and that's what is all about: to seek new music and to find new favorites.

This book is chock full of information about women's entire history in music. It doesn't just focus on rock music, but also includes pop, r&b, and hip hop. I bought this book mainly for the 'Enjoy Being A Grrrl' chapter, which features information about the Riot Grrrl movement which really interests me. It also focuses on modern sexism in the music industry. Some are blindingly obvious like Eminem and Woodstock '99 (which ended in numerous sexual assaults) and some of them are less unknown like

Blink 182 asking female fans in the audience to 'Show us your t*ts!' on the Warped Tour. It also mentions groupies and how they may feel they are "rebeling against the plastic uptightness of straight American society but their rebellion only reaffirms a social system in which women are defined by the man they are aligned with." I couldn't agree more. Something I noticed is that there were some major artists overlooked, Stevie Nicks for example (like someone else before mentioned). I also noticed a tiny mistake where the author said that 'Sugar Baby Doll' wrote the songs 'Quiet Room' and 'Best Sunday Dress' when in reality it was actually the 'Pagan Babies' (another band that Courtney Love and Kat Bjelland had) who wrote and performed the songs. Not that this really matters, maybe I'm just being picky. My only major complaint about the book is that the author had to put in the Spice Girls and Britney Spears, which I think is a little uncalled for. Other than that, the book is great and I especially enjoyed reading about different bands like Bratmobile and Sleater-Kinney. It makes me want to go out and buy their albums! Interesting facts like how Big Mama Thornton originally sang 'Hound Dog' before Elvis proves that women have always been overlooked in music, and this book tries to change that.

I agree with a previous critic who complained about some of the omissions in this book. Not only are the women from Fleetwooc Mac missing but so is Chaka Khan, the most influential female R&B singer since Aretha Franklin! But except for those omissions - and the author's apparent bias in favor of those women who let her interview them - "She's a Rebel" is the basic and essential text on women in rock. At a time when the rock establishment continues to ignore women - the Rock and Roll Hall of Fame has not inducted a single woman in several years - we need an author like Gaar to remind us of the contributions that women made and continue to make to our pop music. A special salute to Gaar for including in her book the often-ignored, and mostly-unknown, "womyn's music".

Includes many of today's rock divas as well in this edition. But how can anyone write a book of women's contributions to rock and roll and ignore Stevie Nicks and Christine McVie of Fleetwood Mac? They were not strictly ornaments, they wrote most of the Mac's hit songs and were fine musicians in their own right. I just find that hard to accept, as will many others.... Women like Sheryl Crow, Courtney Love and Sarah McLachlan have acknowledged their debt to them. Not to mention Stevie's triumphant return in 2001..The rest of the book is fine, it covers well known and not so well known women in rock, mainstream and non-mainstream.

A comprehensive look at the women who forged the way for all women in the music industry. A must read for every girl with a guitar.

While I love Stevie Nicks as much as the next person, this book is very important - even without space devoted to her. Sure she is an important figure in rock & roll, but "She's a Rebel" shines valuable light on some of the less-well-known figures in the history of rock. Don't discount a book that should be essential reading to every fan of rock music just because of an omission.

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