

accessible to those without a direct interest in the field of metal studies. *Connecting Metal to Culture* is less consistent in quality and fails to provide enough material for readers without a direct interest in metal studies. However, the chapters mentioned above certainly make *Connecting Metal to Culture* worth a look for metal studies scholars.

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***Gender and Rock*. By Mary Celeste Kearney. New York: Oxford University Press, 2017. 363 pp. ISBN 9780190688660  
 doi:10.1017/S0261143018000326**

This textbook draws together a wide range of scholarship to offer a substantial overview and analysis of rock and gender. The book takes an interdisciplinary approach, drawing on musicology, popular music criticism, cultural studies, media studies, literary analysis, performance studies, sociology, and feminist and queer scholarship. The introduction also outlines underpinning critical principles, pointing out, for example, the male dominance of rock and the social constructedness of rock patriarchy, the continuing prevalence of binary gender politics in rock culture, and the importance of an intersectional approach. While acknowledging their significance and impact, Kearney notes the 'women-centric' approach of previous feminist rock music studies by, for example, Mavis Bayton, Sheila Whiteley and Marion Leonard, as well as the relative scarcity of works that interrogate masculinity, such as those by Robert Walser, Matthew Bannister and Freya Jarman-Ivens. This book does not take such a gender-specific approach, but instead takes account of 'the wide variety of gender discourses circulating in this culture' (p. xix), to consider how rock both affirms and subverts gender norms. Kearney's discussion, not only of women, men, masculinities and femininities, but also of transgender, gender fluid and queer identities, recognises the fact that 'gender is always constructed relationally' and gender identities 'always operate interdependently across and through rock culture' (p. xx). Along with Kearney's attention to the roles and representations of race in rock history and culture, this is an aspect of the book that ensures its significant contribution to the body of works concerned with music and gender.

Another key strength of the book is its structure, organised into five parts, each of which is divided further into chapters. First, a useful foundational section outlines approaches to studying rock culture before focusing on gender studies in relation to

rock, including an overview of feminist scholarship and gender theories. The second section discusses sociocultural contexts, specifically the roots of rock ideologies and the historical contexts leading to its development as a predominantly white, male culture; the male domination of the rock music business; and the evolution and meanings of rock genres. For the third section, the focus shifts to music-making, exploring the creative contexts of rock. This section includes an analysis of how people become rock musicians, looking at gender in relation to roles and training; a discussion of technologies, exploring the gendering of rock instruments/technologies and identities such as 'gearhead'; and a consideration of gender in relation to the labour of performance, including touring and gig culture, and aspects of performance such as venues, set design, costuming and blocking. The penultimate section is concerned with rock texts, analysing sounds, lyrics, images and music videos in four separate chapters. The book concludes with a consideration of responses to rock, i.e. those of consumers and fans, and critics.

In each of the 14 chapters, more 'general' discussion and explanation of each aspect are combined with detailed analysis through the lens of gender. For example, the 'Art and Commerce' chapter includes a brief history of the music industry, with a focus on rock's particular relationship with the business, then explores gender in relation to the rock music industry. As such, the chapter is a useful source of information about the historical and current music industry, as well as providing an understanding of the role of gender in relation to the rock music industry. Similarly, the textual analysis section introduces a range of approaches for analysing sounds, lyrics, images and video, as well as focusing specifically on gendered representations and meanings.

Each chapter begins with a suggested song to listen to/watch, with a paragraph explaining the relevance of the song to the chapter and some points to consider, and ends with exercises and suggested readings/further exploration. Combined with clear chapter introductions and conclusions, this makes each chapter a useful, stand-alone resource for studying specific aspects of rock music theory, discourse and practice. In addition, as a whole, the book benefits from thorough internal cross-referencing, with connections between chapters clearly drawn. Key terms are highlighted in bold throughout and indexed, which, alongside accessible and clear writing, and 71 well-chosen images, ensures this book is a highly valuable resource for teaching and learning. There are, however, a few minor technical weaknesses. The highlighted key terms are undoubtedly very useful; however, a brief explanation at the start of the book that these are the indexed terms would be helpful. Additionally, despite their usefulness, the frequency of their occurrence can be a slight distraction. Although each chapter ends with a 'further reading' list, and there are some references included in the book's endnotes, I would have liked the referencing to be more thorough. In many chapters, authors are mentioned and information given, references for which were not included in either the further reading lists or endnotes. Also, the book would have benefitted from more thorough proofreading, as there are some structural anomalies (e.g. the genres chapter states twice that four rock subgenres are discussed, but confusingly discusses six) and several typos (some band names and song titles).

As Kearney states in her introductory caveats, 'no book can be comprehensive and satisfy all readers' needs and desires' (p. xxvi). Overall, though, Kearney's achievement here is significant. This is an admirable book, ambitious in scope and depth, current in its consideration of rock and gender beyond binary constructions, and timely in its contribution to gender equality discourse. Norma Coates writes in

the cover blurb 'I can't wait to use it in my teaching and research'. I have already used it in my teaching and found it to be accessible, informative and engaging.

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***Dolly Parton, Gender and Country Music.* By Leigh H. Edwards. Bloomington, IN: Indiana University Press, 2018. 270 pp. ISBN 0253031559.**

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There is so much to Dolly Parton, so much to unpack, such a long career to describe, so many angles to take. Which Dolly do you know? The Jolene Dolly? The 9–5 Dolly? The Dollywood Dolly? Leigh H. Edwards' book *Dolly, Gender and Country Music* attempts to look at the entire Dolly; from her early recording years to her Twitter account, her Appalachian upbringing to her performance at the Glastonbury Festival in 2014. It is an awful lot to take on and there is much detail here for those that want it.

Edwards approaches her subject from a Media Studies perspective and so takes examples of Parton's career that lend themselves to discursive analysis: tours, album covers, talk shows, interviews, websites, films and music videos. That's some list. Her theoretical underpinnings are drawn from Film Studies (Richard Dyer, John Ellis), theories of camp (Susan Sontag, Pamela Robertson), reality television (Annette Hill) and fandom (Henry Jenkins). It is a large field to draw on and there are positives in doing so, not least to try to make sense of what Dolly Parton means within a broader Anglo-American popular cultural canvas. Therefore, Edwards covers issues such as class, gender, camp, authenticity and stardom, all in the pursuit of fleshing out the 'Backwoods Barbie' narrative to which Parton herself has done so much to contribute.

Parton's career is mapped out in what seems at first to be chronological order. Edwards starts out with analysing how Parton melded the Appalachian 'mountain female figure' with a trashy camp aesthetic. The 'sincerity contract' which imbues country music is questioned by Parton's interweaving of authenticity and artifice at this early stage. Most of this is the retelling of a history that is pretty well established but what Edwards adds is how Parton managed through this to offer up a critique of middle-class norms of domesticity. She pursues the line of the 'authenticity narrative' in the next chapter, 'My Tennessee Mountain Home', which narrates Parton's early years, noting how this image was reinforced by album covers and her gender performance. Using Harkins' work on hillbilly offers an interesting perspective as his work notes the co-existence of fakery and realness in the genre, something that Parton continues.

There is, until this point, some sense of cohesion in terms of concepts that are being discussed, and this continues into the following chapter that investigates Parton's film roles, camp and masquerade. We then return, in 'Reclaiming Country' to the tropes of mountain girl and country tramp, the Carter family and Parton's childhood. Information on the discovery of her sexuality and how she negotiated her religion with respect to this seems to belong in earlier chapters, and this is where the abundance of sometimes dis-chronological and diverse examples start to confuse.