

(Get free) Performing Glam Rock: Gender and Theatricality in Popular Music

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Philip Auslander

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Philip Auslander : Performing Glam Rock: Gender and Theatricality in Popular Music before purchasing it in order to gauge whether or not it would be worth my time, and all praised Performing Glam Rock: Gender and Theatricality in Popular Music:

1 of 1 people found the following review helpful. Better Hang on to Yourself By Z. Stiegler Although I've only recently begun to read up on performance studies, it seems to me that Auslander has chosen a particularly illustrative case study in glam rock. Within a genre so explicitly focused on the construction and performance of identity, it's actually a

bit surprising that this book hadn't already been written. While Auslander comes from the performance studies tradition, *Performing Glam Rock* also serves as a great overview of the genre. The book includes a great deal of history, making it a worthwhile read for anyone interested in the genre. The big guns are profiled in depth to illustrate the glam's traits: Bolan (style), Bowie (theatricality), Roxy Music (gender) and Suzi Quatro (more gender, specifically female masculinity). Overall, an accessible and compelling read.

4 of 5 people found the following review helpful. Defining this moment in rock music

By John Matlock *Glam Rock* was a short lived moment in popular music that essentially lasted only about five or six years, say from 1970 to 1975. In 1970 we were long past the time when Ed Sullivan would only show Elvis from the waist up. The pill has made basic changes in the outlook of the young towards sex. Here in the US, the Viet Nam war, Watergate and Kent state were changing the view of the people. In music the time was ripe for a change and a series of musicians did that with a new form of rock that featured extremely theatrical performances with outrageous (for the time) costume, makeup and sets. This was called Glam Rock. It drew upon the history of previous styles of rock and added a theatrical aspect to music that was minimally modified. This book traces the history of Glam Rock from its beginnings with T. Rex and goes through the advent of Suzi Quatro. It explains what Glam Rock was and a bit about how it evolved into the next phase of music.

6 of 7 people found the following review helpful. *Performing Glam Rock* Review

By Peter T. Shapiro I recommend this book to rock music aficionados who hunger for deeper analysis and more thoughtful work than is the typical fare for books about this genre. It helps to have some interest or fond memories for glam rock, but the chapters about performers one may not know that well or never cared for (e.g., Suzie Quatro, for me) are as compelling as those about ones personal faves. While some of the discussion may be a tad academic for the casual reader, I urge the casual reader to read on, because he will learn something and be entertained. The author is well aware that writing a book is a performance of sorts, and does not ignore his obligation to keep the reader entertained even as some sophisticated and/or obscure concepts are dealt with.

Full disclosure: the author is a college friend of mine and I am thanked in the credits for having read over a few chapters in draft. - Peter Shapiro

When it first appeared in the early 1970s, glam rock not only caused a stir among audiences and performers, it also stood counterculture and psychedelic rock on their heads. Glam rock was outrageous and overtly theatrical, and its unforgettable characters—adorned with flamboyant costumes and heavy makeup and accompanied by elaborately constructed sets—were personified by performers such as Marc Bolan, David Bowie, Bryan Ferry, and Suzi Quatro. A sea change in rock performance had occurred. Yet glam was as much about substance as style, and *Performing Glam Rock* delves into the many ways glam paved the way for new explorations of identity in terms of gender, sexuality, and performance. Philip Auslander positions glam historically and examines it as a set of performance strategies, exploring the ways in which glam rock—while celebrating the showmanship of 1950s rock and roll—began to undermine rock's adherence to the ideology of authenticity in the late 1960s. In this important study of a too-often-overlooked phenomenon, Auslander takes a fresh look at the genius of the glam movement and introduces glam to a new generation of performance enthusiasts and scholars alike.

Philip Auslander is Professor in the School of Literature, Communication, and Culture at the Georgia Institute of Technology and author of numerous books, including *Liveness: Performance in a Mediatized Culture* and *Presence and Resistance: Postmodernism and Cultural Politics in Contemporary American Performance*. He is editor of the major reference work *Performance: Critical Concepts and* coeditor, with Carrie Sandahl, of *Bodies in Commotion: Disability and Performance*.

"... this book is excellent. Somebody has finally got 'me' right, and in fact, the entire genre of glam rock."—Suzi Quatro