



universität
wien

DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

“Femininity and the Patriarchy in Glam Metal”

verfasst von / submitted by

Nikolaus Keiblinger

angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of
Magister der Philosophie (Mag. phil.)

Wien, 2020 / Vienna, 2020

Studienkennzahl lt. Studienblatt /
degree programme code as it appears on
the student record sheet:

UA 190 344 299

Studienrichtung lt. Studienblatt /
degree programme as it appears on
the student record sheet:

Lehramtsstudium UF Englisch UF
Psychologie und Philosophie

Betreut von / Supervisor:

Univ.-Prof. Dr. Sylvia Mieszkowski, MA

Declaration of Authenticity

I hereby declare that that I have conceived and written this diploma thesis all by myself and in my own words. Any quotations and ideas borrowed from other authors, as well as passages paraphrased from the work of other scholars are clearly indicated as such and acknowledged in the bibliographical references. I am conscious that the incorporation of any material without acknowledgment constitutes plagiarism.

Vienna, 29. February 2020

Acknowledgments

First of all, I would like to thank Univ.-Prof. Dr. Sylvia Mieszkowski for being my supervisor, specifically for taking the extra time and effort in these stressful times to help me and my fellow colleagues take the final steps towards graduation.

Moreover, I want to thank my loving family, my parents Anneliese and Peter, who never doubted my abilities and kept pushing me to believe in myself when I had lost all hopes and faith. My sister, who is always there for me to lend me her ear and who always supports me whatever the circumstances may be.

Furthermore, I want to thank my closest friends Jakob, Babsi, Denise, Lisa, Phillip and Dominik who are always there to support me, my members in Nemesis Affair who make it possible to realize my overly complex musical fantasies and the Discipuli St. Pölto for accompanying me on my way to graduation.

Lastly, I want to thank myself, for keeping my head up and pulling this off, although it seemed to be an impossible task.



I would like to dedicate this thesis to my friend, relative, and musical companion Thomas Brandl, who passed away during the very final phase of this thesis. Thomas, you were a great guy and we will miss you and carry you in our hearts forever.

Table of Contents

1. Introduction	1
1. Patriarchy	8
1.1. The Underrepresentation of Women in the Music Industry	9
1.2. Pivotal Positions in Record Producing	12
1.2.1. The Underrepresentation of Women in Glam Metal's Pivotal Positions.....	14
2. Misogyny and Sexism.....	18
2.1. Misogyny	18
2.2. Sexism.....	19
2.2.1. Origin of the Term 'Sexism'	19
2.2.2. Historical Origins of Sexism.....	20
2.2.3. Different Schools of Thought on the Social Standing of Women.....	22
2.2.4. Motivational Levels of Sexism.....	24
2.2.5. Forms and Types of Sexism.....	25
2.3. Misogyny and Sexism in Glam Metal.....	28
2.3.1. Misogyny and Sexism in Glam Metal Lyrics	28
2.3.2. Sexism and Misogyny Depicted in Film	38
2.3.3. Covert/Subtle forms of sexism in Glam Rock.....	40
2.3.4. Sexism on an unconscious level in glam metal.....	43
2.4. Objectification/Sexualization of women.....	45
2.5.1. Objectification/Sexualization in Glam Metal Lyrics.....	46
2.5. The Male Gaze	49
2.5.1. Male Gaze Objectification in Glam Metal	51
2.4. The demonization of women.....	65
2.5.1. <i>Femme fatales</i> in Glam Rock.....	67
3. Femininity in Glam Rock	70
3.1. The performance of femininity and its relation to power.....	74

3.2.	The reflection of gender in the musical aspects of glam rock/metal.....	78
3.2.1.	Lack of Masculine musical features in Glam Metal.....	82
3.3.	Strategies to Compensate for Gender Non-Conforming Behaviors.	84
	Conclusion.....	90
	Bibliography	94
	Appendix	101
	Deutsche Zusammenfassung	104
	Abstract.....	104

1. Introduction

In the 1970s and 80s, when rock music still had mainstream appeal, millions of fans followed their favorite formations, such as Pink Floyd, Van Halen and Led Zeppelin and paid tribute to their idols by copying their lifestyles including growing long hair, playing the guitar and experimenting with drugs. By gaining inspiration from these and other classic rock bands, and by adding new styles and sounds, artists such as David Bowie, Kiss and Alice Cooper emerged and created diverse sub genres including glam rock and heavy metal. In addition to their music, these artists added layers of theatricality to their performances and appearances which helped them generate widespread attention. David Bowie, for example, created his alter ego Ziggy Stardust, an androgynous and bisexual persona that dressed up in, unconventionally feminine clothing. Another example are the members of the band Kiss, who adopted comic book like personae who dressed (and still dress) up in tight leather pants and high-heeled boots. Moreover, these artists were (and partly still are) not hesitant to use excessive amounts of make-up and hair spray to increase the dramatic and spectacular effect of their feminized appearances.

Out of the glam rock and heavy metal genres evolved the sub-/fusion genre glam metal, also referred to as hair metal, which combines glamorous features (Auslander 2006: 232) with the musical features of heavy metal. Musically, glam metal formations consist of the typical rock band line up which “is a small ensemble of normally four to six musicians” (Shepherd et al. 2003: 62). These line ups typically include one vocalist, one or two electric guitar players typically divided into rhythm and lead guitarists, one drummer, and one bass guitar player. While glam rock features the typical instrumental sound color of heavy metal, which is marked by heavily distorted and sometimes down tuned guitars, it also involves mainstream elements, such as pop-like song structures and melodic clean singing. The genre peaked at the beginning of the 1980s (Moore 2009: 112) before its popularity drastically declined in the 90s, due to the success of the grunge movement which brought upon bands such as Nirvana and Alice in

Chains. However, glam metal managed to position itself as a fixed rock/heavy metal genre in the late 1990s/early 2000s during its revival phase. Prime examples of the genre are the classic and still active formations Mötley Crüe and Def Leppard, which helped to establish the genre in the 70s/80s, and the band Steel Panther, which was founded during its revival phase of the genre.

Although most glam metal performers are biologically male, they express femininity in various ways and on a regular basis. Femininity, as stated by Toril Moi, is a “pattern[] of sexuality and behaviour imposed by cultural and social norms” (1997: 108) and refers to characteristic traits that are typically associated with women. These characteristics include personality and behavioral traits such as “sweetness, modesty, subservience, humility etc.” (109). Moreover, as pointed out by Mary Kite, feminine character traits are classified into the “warmth-expressiveness cluster” which is “labeled communal or expressive” (both Kite 2001: 562). Femininity, according to socially and culturally implemented conventions of gender, stands in contrast to masculinity. Masculinity is defined by the cluster of competence which incorporates characteristics such as confidence, independence and control and is labeled agentic or instrumental (562).

Apart from behavioral traits, specifically women, are expected to appear and clothe in particular ways. Typically, in western cultures, the ideal appearance of women is characterized by long, flowing hair and by little to no facial/body hair (Ferrante 2010: 271). Furthermore, the use of cosmetics, dressing up in figure-emphatic clothing and wearing high-heels and jewelry are alterations of appearance which are considered to be particularly feminine.

The differentiation of men and women according to prescribed characteristics of femininity and masculinity is problematic as these “roles are conceived of as static and unchanging” (Code 2000: 223). This means that every man must adhere to masculine standards and every woman must adhere to feminine standards.

Glam metal artists, who are primarily of the male sex, transcend prescriptive gender roles, in that they dress and act in ways that express femininity. Specifically, the bodily appearance of glam metal artists is marked by wearing long hair, leggings/skintight pants and excessive amounts of make-up. Furthermore, glam metal performers express femininity in that they copy sexualized body language which is typically utilized by female models to accentuate specific parts of their bodies, in order to appeal to male onlookers.

Although the expression of femininity is a crucial aspect to glam metal, the role of women in the genre is rather limited due to the genre's reflection of power structures which are shaped by the patriarchy. The term patriarchy is associated with "hierarchical relations between men and women, manifested in familial and social structures alike, in a descending order from an authoritarian—if oftentimes benevolent—male head, to male dominance in personal, political, cultural and social life" (Code 2000: 378). Undeniably, the historical patriarchal power structures of western societies serve as a major influence on masculine and feminine gender roles which ascribe leadership to men and subservience to women.

Patriarchal power structures and the correlating gender roles are directly reflected in the genre of glam metal. While men hold higher positions in glam metal, such as management and performance, women are vastly underrepresented and marginalized in the genre's decision-making positions. For instance, this is shown in Brett Callwood's report on female glam metal bands such as Poison Dolls in the 1980s glam metal scene in Los Angeles:

Poison Dolls were hardly the only female musicians on the Strip who could shred and wail as well as the men. But while people would line up for blocks to see guys dressed like girls, the female rockers were, for the most part, viewed as a novelty. Bands and musicians such as Phantom Blue, Femme Fatale and Precious Metal were writing and performing killer hard-rock anthems but often were greeted with an eye roll by record label execs, club owners, radio station heads and critics (Callwood 2017 ch. 1).

Callwood points out that the vast underrepresentation of women performers in the glam metal scene is not due to women's lack of skills, instead, the reason is that the patriarchy produces

beliefs of a supposed female inferiority which is inextricably interwoven with the biological female sex. However, Callwood's report fails to mention further effects the patriarchal structure of glam metal has on women, for example, that women are also underrepresented in other influential positions of the genre such as producing and recording and, more importantly, that women are constantly confronted with misogyny, sexism and sexual exploitation by the male ruling class of the genre.

Rock musicians, particularly glam metal artists, are infamous for their sexist and misogynistic attitudes towards women. Sexism refers "to social arrangements, policies, language, and practices enacted by men or women that express a systematic, often institutionalized belief that men are superior, women inferior" (Code 2000: 446) while misogyny "is implicit or explicit male denigration and/or hatred of women" that "objectifies women in advertising and the media, reducing them to sexual, bodily beings" (both 346). Sexism and misogyny are interrelated; however, the terms cannot be used synonymous as "misogyny manifests itself in psychologically-based fear or hatred of women" while sexism towards women defines as "**systemic discrimination**, or failure to take women into account." [original emphasis] (both 346). Sexism and misogyny in glam metal become evident in lyrics, for example in the songs "Come On And Dance" from the album *Shout at the Devil* (1983) and "Ten Seconds to Love" from the album *Too Fast for Love* (1981) by Mötley Crüe. "Come On and Dance", for instance, highlights a stripper performing sexual actions on a man and "Ten Seconds to Love" tells the story of a typical groupie, referred to by the speaker as "my ten second pet" (Mötley Crüe 1983: line 4), who is being used for sexual actions before she fades into oblivion. Furthermore, the objectification of and the sexist attitude towards women is not only evident in lyrics but also in "the bands' personal actions in which they would exploit groupies and other female fans" (Oliver 2014: 1). Apart from that, sexism and misogyny in glam rock is also portrayed by demonizing women. The demonization of women is realized by

viewing women as *femme fatales*, which is shown in the mockumentary *This is Spinal Tap* (1984), where Jeanine Pettygrew, girlfriend of the band's lead singer David St. Hubbins, is portrayed as being the main reason for the departure of the band's manager and their songwriter/guitarist leading to the ultimate downfall of the band. Moreover, the depiction of women as *femme fatales* is often used as an instrument to justify misogynistic behavior, such as violence actions, towards women. This is depicted in a scene of the biopic *The Dirt*, which depicts the story of famous glam metal band Mötley Crüe, in which drummer Tommy Lee justifies beating his girlfriend by her mentioning the c-word in reference to his mother.

In this thesis, the genre of glam metal will be analyzed through a feminist criticist lens. Critical feminist theory focuses on “[...] the ways in which literature (and other cultural productions) reinforce or undermine the economic, political, social, and psychological oppression of women” (Tyson 2006: 83). It examines the inherent and male dominated structures of our culture and its goal is to display sexism and misogyny in their implicit and explicit forms. The questions that I am aiming to answer, by submitting aspects of glam metal to a close reading informed by a feminist criticist approach, include: How does the genre of glam metal employ patriarchal characteristics such as misogyny and sexism? How does the portrayal of femininity by male performers perpetuate these characteristics?

The aim of this thesis is to show how the questioned patriarchal structures and their characteristics reflect and reinforce already existing cultural and gender specific patterns in the genre of glam rock. I will be arguing that the genre of glam metal, due to its patriarchal structure, exhibits aspects of misogyny and sexism towards women, including implicit forms, such as the underrepresentation of women performers, and explicit forms, for example the sexual exploitation of women. In addition, I argue that the vast representation of femininity by male performers is a reinforcement of the sexist/misogynistic attitude towards women in that it serves as a portrayal of male power and female inferiority.

In chapter one, I will introduce theoretical aspects of the patriarchy and show how male hegemony is maintained by systematically marginalizing women in pivotal political and corporate positions and the music industry. Moreover, I will conduct an analysis of glam metal album credits in order to find out if the glam metal genre exhibits an underrepresentation of women/is dominated by men. In chapter two, I will discuss how the concepts of sexism and misogyny are instrumentalized to further the marginalization of women by reinforcing the idea of male superiority. I will then examine apply these concepts to glam metal by analyzing song lyrics, movie excerpts, and album covers of the genre. Furthermore, I will depict which gender roles the masculine hegemony in the glam metal genre forces upon women, and how the objectification and/or demonization of women is enforced. This will be realized by introducing and applying theories by Leslie Cudd/Ann Jones, Simone de Beavoir, Mary Ann Doane, Nijole Benokraitis/Joe Feagin and Laura Mulvey on the sexualization and objectification of women to the genre of glam rock. In chapter three, I will introduce theory on gendered performance, including Judith Butler's concept of gender performativity, theory on the reflection of gender in heavy metal by Robert Walser and apply these theories to investigate the consequences of glam metal artists' portrayal of femininity.

The analyses will be conducted by the means of close reading from a feminist/gender criticist perspective of song lyrics, interviews, film excerpts and live performances which exemplify the genre of glam rock. Song lyrics included in my analysis are taken from the Mötley Crüe albums *Too Fast for Love* (1981) and *Shout at the Devil* (1983), the album *Balls Out* (2011) by Steel Panther, the album *Cherry Pie* (1990) by Warrant. Film and Video excerpts to be analyzed will be taken from the Mötley Crüe biopic *The Dirt* (2019), the mockumentary *This is Spinal Tap* (1984), the online video *Steel Panther – Full Show – Live at Wacken Open Air 2016* (2016) and music videos to the songs “Cherry Pie” (1990) by Warrant, “California Girls”

(1985) by David Lee Roth . Additional objects of analysis will include album covers and pin-up posters displaying glam metal performers.

1. Patriarchy

The term patriarchy refers to a society which is ruled by men. Etymologically the term stems from the Greek word *patriarkhēs* (patriarch) which is a compound of the terms *patria* (family) and *arkhēs* (ruling) and is defined as “[t]he male head of a family or tribe” (*Lexico powered by Oxford* n.p. n.d.). A definition offered by Pavla Miller states that “[p]atriarchy [...] has been a powerful organizing concept with which social order has been understood, maintained, enforced, contested, adjudicated and dreamt about for over two millennia of Western history” (2017: i). As opposed to the term patriarchy, the term matriarchy refers to societal structures ruled by women. Lorraine Code states that the term matriarchy “has taken on a standard definition as female rule in a social organization” and “places women as *mothers* in positions of authority and leadership as heads of families (lineages), clans and tribes” [original emphasis] (both 2000: 328). In the context of western civilization, matriarchies are merely a myth, as patriarchal structures have been claiming the power by suppressing structures of social organizations run by women (328). This becomes evident by examining the underrepresentation of women in current political and corporate structures. For instance, the *European Commission* states that with a share of 31% in the second quarter of 2019, women were vastly underrepresented (n.d., n.p.). Moreover, the boards of the largest publicly listed companies which are registered in the EU only feature 27,8% of female members. The official statement of the *European Commission* points out that the main reasons for the underrepresentation of women in political and economic leading positions are due to “traditional gender roles and stereotypes, the lack of support for women and men to balance care responsibilities with work, and the prevalent political and corporate cultures” (*European Commission* n.d., n.p.). This statement indicates that classical patriarchal characteristics such as the distribution of specific roles according to people’s sexes/genders are still in play in countries of the *European Union*. Traditional gender roles enforced by the patriarchy are based on personal traits that are

particularly masculine or feminine. While men are usually considered dominant, independent and assertive, women are regarded as sensitive towards others and as being concerned with communality (Bem 1974: 156). Based on these allegedly masculine/feminine characteristics, men were considered to correspond to the pattern of being the providers while women were expected to take care of children /the household for most of western culture's history. Therefore, by naming traditional gender roles and stereotypes as a reason for women's underrepresentation, the *European Commission* points out that western culture is still driven by archaic beliefs that consider men to be the breadwinners/superiors who are involved into decision-making, while women are reduced to the role of the homemaker (n.d., n.p.). Furthermore, by pointing out the lack of care possibilities, it can be deduced that the enforced patriarchal gender roles are further strengthened as there are political regulations which administer these care possibilities according to people's genders. For instance, while mothers in EU member states are generally entitled to dozens of weeks of paid maternity leave, the paternity leave for fathers is limited 9 weeks at most (*European Parliament* 2019: 1-2). The third point that is mentioned, which points out the prevalent corporate and political cultures as a reason for the underrepresentation of women, directly addresses the patriarchal structure of the western world as it is still dominated by men resulting.

1.1. The Underrepresentation of Women in the Music Industry

The gender gap is not only visible in politics and economy, also the music industry is clearly dominated by men, while women are vastly underrepresented. In a study conducted by Emöke-Ágnes Horvát and Yixue Wang of Northwestern University the question of gender inequality in global music production was tackled by utilizing an algorithm to analyze more than 230000 songs by 8000+ artists that have been recorded in the years of 1960-2000 (Horvát and Wang 2019: 517). The results of this study show that women produce different music than men and

that, based on specific characteristics of the songs, a “female sound” is identifiable (524). In addition, the percentage of women in music production, although it increased from 20%-25% from 1960-2000, shows that there is a clear overrepresentation of men (519). Moreover, Horvát and Wang’s study confirms the results of a similar study conducted by Timothy Dowd, Kathleen Liddle, and Maureen Blylery who found that only 25% of the songs which reached number one in the U.S. Billboard charts in the years of 1940-1990 were contributed by women (2005: 23). Furthermore, Horvát and Wang showed that record labels tend to “accept male artists more easily than female musicians and [that] the gender glass-ceiling has been apparent in artists’ recognition” (2019: 524). The data shows that merely one third of the 5000 record labels which were included in the analysis signed at least one female artist (523). Another intriguing fact that the study shows, is that, out of 571 genres that were included in the analysis, women were only associated with half of the genres while men were associated with all genres (522). Therefore, the underrepresentation of female artists is clearly visible in various musical genres.

Particularly, rock music, which incorporates the genre of glam metal, serves as an extreme example for the underrepresentation of women in music. The Rock & Roll Hall of Fame, a popular museum in Cleveland, which offers a continuous and updated exhibition of rock & roll music’s history, serves as an example for female underrepresentation in rock music. Renowned pop culture journalist and feminist Evelyn McDonnell points out that out of 888 people who were inducted into the Rock & Roll Hall of Fame between 1985 and 2019, only 69, which makes up a less than eight percent, were women (2019 n.p.). As shown by the Rock & Roll Hall of Fame inductions the rock & roll genre has a long history of marginalizing women. McDonnell refers to the marginalization of women in rock by using the term manhandling, “[m]anhandling is akin to, and often — as with the Rock Hall — intersects with, whitewashing. Manhandling pushes women out of the frame just as whitewashing covers up black bodies”

(2019 n.p.). The term whitewashing is used to refer to a film industry casting practice where non-white roles are given to white actors, or as defined by *Merriam Webster*, to whitewash means “to alter (an original story) by casting a white performer in a role based on a nonwhite person or fictional character” (n.d., n.p.). Manhandling refers to a similar practice in music, where women performers are pushed aside while the focus is shifted to male performers. McDonnell points out that manhandling is not only a standard practice in the Rock and Roll Hall of Fame, but also that it is a “standard practice on classic rock radio, where women are relegated to token spots on playlists, and are never played back-to-back” and that “[i]t’s standard in histories of music; there are no women featured in Greil Marcus’s seminal book *Mystery Train: Images of Rock ‘n’ Roll in America*” (both McDonnell 2019 n.p.). The reasons for manhandling include that rock music has always been defined as “music played by men, especially white men, with guitars” (n.p.). In addition, the common bias that “girls can’t rock” (paulgilbertmi n.d., n.p.), as it was expressed by Jennifer Batton, world renowned guitarist for Michael Jackson and Jeff Beck, is also interwoven with this ideology.

The bias that girls can’t rock stems back to patriarchal beliefs that keep women from starting to play instruments, specifically the guitar which has a somewhat masculine connotation. David Lee Roth, singer of the band Van Halen, confirms this and states that “[w]hat if a little girl picked up a guitar and said ‘I wanna be a rock star.’ Nine times out often her parents would never allow her to do it. We don’t have so many lead guitar women, not because women don’t have the ability to play the instrument, but because they’re kept locked up, taught to be something else” (Marsh 1985: 165). Lee Roth indirectly refers to the typical patriarchal belief that women are confined to the domestic sphere while musical careers, which require masculine characteristics such as courage and independence, are reserved for men.

Moreover, the example of the Rock & Roll Hall of Fame also shows that the underrepresentation of women in the music business is not limited to artists, as it is also visible

in other influential positions in the industry. For example, the nominating committee which decides on the inductees of the Rock & Roll Hall of Fame clearly shows an overrepresentation of male members. McDonnell points out that only “[s]ix out of 29 members of [2018’s] nominating committee were women” (n.d., n.p.). This clearly furthers gender inequality in rock music as the likelihood of female artists being inducted decreases because of the fact that men rather vote for male artists instead of female artists which

1.2. Pivotal Positions in Record Producing

The underrepresentation of women as it is visible in the creative process behind record producing which includes crucial positions such as producers, songwriters/lyricists/composers, musicians/performers and engineers. These positions are extremely important, as they are responsible for the success of bands and their records.

Producer:

The producer is one of the most crucial positions in record making as s/he is generally considered to be the final judge when it comes to creative processes behind a record. John Shepherd et al. compares the role of a producer to “that of a film director, [who is] supervising the step-by-step process of creating a product, organizing and guiding a team (musicians, engineers, guest performers and so on) to bring about its realization, remaining aware of the overall goal [...] and assembling the final product” (2003: 196). This means that producers are responsible for a variety of important decisions during the record producing process. These decisions include the choice of the recording studio(s); songwriting, arrangement and other decisions concerning the musical elements which are recorded, and most importantly, they must push the musicians to their limits in order to achieve the best possible outcome (196). The wide array of responsibilities starting at the songwriting and pre-production levels and ranging to the

completion of the record makes the producer a crucial, if not the most important, figure in record producing.

Songwriter/Composer/Lyricist:

The songwriter is considered a song's inventor and preserver. Inventing a song includes the composition of instrumental music and the writing of the words that are sung by the vocalist. Songwriting duties can be taken over by single persons, who invent all instrumental and lyrical structures of a song, or by multiple people, who collectively contribute to a song's structure. People writing the instrumental tracks may be credited as composers, while the writers of words might be credited as lyricist. In most cases, though, all people who contribute to inventing a song are credited as songwriters. Simultaneously, the songwriters often function as the performers of an album. A popular example in glam rock is Nikki Sixx who, apart from performing the bass guitar, also co-wrote almost every song of his band Mötley Crüe. Occasionally, however, other people write music for performers, as the song "Kiss Me Deadly" taken from *Lita Ford's* debut album "Lita" (1988) shows, which was written by the producer of the record Mike Chapman. The invention of music is the steppingstone for recording an album, and thus the songwriters perform a pivotal function in the creative process behind record producing.

Performer:

Performers are musicians, vocalists and/or instrumentalists, who contribute their musical skills to a record. The main performers on an album are usually the musicians who belong to the band under whose name the record is released. Performers are being recorded while playing the music on specific instruments and/or by singing the words that have been written for them. Apart from contributing their musical skills, performers lend their faces to the

music that is being produced and sold. Typically, the performers of a record bring the music which was recorded to life by performing it live on stage after the record has been released. By contributing their musical skills, by bringing the music to life on stage and by being the flagship for a record, the role of the performer can be considered as being indispensable in record producing.

Engineer:

The engineer is typically considered to be responsible for the physical and technical aspects behind record producing. Essentially, the engineer “manage[s] the complex task of controlling the movement of sound from a sound source (performer or instrument) to an audience or recording medium” (188). The complexity of this task is often underestimated; however, the engineer is not only required to understand the physics and technology behind audio recording, as he/she also must adapt to

achieve particular sounds sought after by musicians and producers, as well as understand the nature and role of those sounds in specific musical genres and audience settings, keep abreast of quickly changing technologies, and maintain technical standards that allow large-scale performance to be mounted and recordings to be mass-produced and distributed. (188)

Therefore, the vast amount of knowledge and the adaptability of an engineer make this position a crucial one for record producing.

1.2.1. The Underrepresentation of Women in Glam Metal’s Pivotal Positions

Women are drastically underrepresented in leading positions of record producing and as performers in the glam metal scene. Callwood recalls the 1980s glam metal scene in L.A. as being a “testosterone-fueled world” (2017: ch. 1) in which rarely occurring female bands such as Poison Dollies were viewed as novel exceptions. The underrepresentation of women in the genre becomes evident by investigating the *Rolling Stone* article the “50 Greatest Hair Metal

Albums of All Time” which lists the 50 most popular, successful and important albums by 46 artists of the genre. Among the 50 records that are included in the list, merely three, including the albums *Right Here Right Now* (1985) by Precious Metal, *Lita* (1988) by Lita Ford and the album *Vixen* (1988) by the artist of the same name, feature female musicians. By looking at the personnel involved in the production of these albums, it becomes clear that, although the performers are women, the driving force behind recording these albums were men. In creating Lita Ford’s album *Lita* (1988), for example, the record producing duties were taken over by Mike Chapman and the engineering was done by George Tutko. Apart from Lita Ford herself, who co-wrote seven out of nine songs on the album, the song writing was taken over by male artists or songwriters including Ozzy Osbourne, Nikki Six and others. In total, out of twelve people involved in the recording process which includes writing, composing, engineering and producing, only two were women; Llory McDonald who performed backing vocals, and Lita Ford herself (*AllMusic* n.d., n.p.). Moreover, the debut album *Vixen* (1988) by the all-female glam metal band of the same name was primarily driven by men. When viewing the credits, it becomes evident that only four of the eleven songs on the album were written/co-written by members of the band while for the remaining seven songs men are credited as songwriters. Further examination of the album’s credits shows that only ten out of thirty-three people involved in creating the record were women. Women included in producing the record were the four band members, three stylists, two assistant engineers and the production coordinator (n.d., n.p.). The only counterexample to the predominantly male driven creative process behind glam metal albums was the album *Right Here, Right Now* (1985) by the artist Precious Metal. While eight out of ten songs were written by the band members themselves and/or by other female writers, only two songs were co-written by men. However, by examining the album credits it becomes evident that out of nineteen people who were involved in the creative process behind the record, ten, and thus the majority, were men (n.d., n.p.).

The underrepresentation of women in the genre of glam metal becomes even more evident by closely analyzing albums of male artists. In order to show this, I analyzed the credits, of the albums, as provided by the database *AllMusic* n.d., n.p., which were ranked one to ten on *Rolling Stone's* “50 Greatest Hair Metal Albums of All Time” list. The analysis includes the multi-platinum effort *Hysteria* (1987) by Def Leppard, which, with more than twenty million copies sold (Scott 2008 n.p.), is the bestselling glam rock album of all time. Further objects of analysis include, Poison's multi-platinum effort *Look What the Cat Dragged in* (1986), Bon Jovi's best-selling album *Slippery When Wet* (1986), the platinum album *Too Fast For Love* (1981) and the multi-platinum album *Shout at the Devil* (1983) by the band Mötley Crüe, Skid Row's multi-platinum debut record *Skid Row* (1989), Ratt's *Out of the Cellar* (1984), Faster Pussycat's debut album *Faster Pussycat* (1987), the album *Blow My Fuse* (1988) by the band Kix and Cinderella's album *Long Cold Winter* (1988).

The analysis of the credits shows that women are clearly marginalized when it comes to the creative process behind producing these albums, as the following chart displays:

Artist	Album (Year)	Total	Male	Female
Def Leppard	Hysteria (1984)	17	16	1
Poison	Look What the Cat Dragged in (1986)	12	11	1
Bon Jovi	Slippery When Wet (1986)	17	16	1
Mötley Crüe	Shout at the Devil (1983)	19	19	0
Skid Row	Skid Row (1989)	7	7	0
Ratt	Out 16ft he Cellar (1984)	14	13	1
Faster Pussycat	Faster Pussycat (1987)	14	13	1
Kix	Blow My Fuse (1988)	12	12	0
Mötley Crüe	Too Fast For Love (1981)	7	7	0
Cinderella	Long Cold Winter (1988)	23	21	2
		142	135	5
		100%	95%	5%

Chart 1.

Chart 1. Shows the total number of people who are credited on the respective album covers as being involved into their development processes. Furthermore, it shows the division

of the total number into male and female contributors. While 95 percent of the personnel involved in making these albums are men, only five percent are women. None of the albums feature female producers or songwriters and only one woman, Lema Moon, who contributed the horn to Bon Jovi's *Slippery When Wet*, is credited as a (guest) performer (*AllMusic* n.p., n.d.). The single female contributors on Def Leppard's *Hysteria* and on Poison's *Look What the Cat Dragged in*, Laurie Lewis and Rosa respectively, are credited as photographers (n.p., n.d.). Ratt's *Out of the Cellar* features one woman, Robin Lane, who is credited as an engineering assistant (n.p. n.d.). Moreover, Faster Pussycat's self-titled effort features Carol Bobolts as artwork designer and Cinderella's *Long Cold Winter* credits Patti Drosins and Kelly Quan as art director and make-up artist respectively (n.p. n.d.).

Not only does this analysis show that women are clearly underrepresented in the creative process behind glam metal music, it also displays that, out of the small percentage of women involved, few are to be found in the decision-making positions of the genre. This absence of female decision-making power, combined with the dominance of men, leads to the widespread existence of patriarchal power structures in the genre.

2. Misogyny and Sexism

2.1. Misogyny

A typical characteristic of societies dominated by men is misogyny, which is defined as hatred of, prejudice against and fear of women and girls. Misogyny can be expressed by both, men and women, however, it is exclusively directed towards women. There is a close relation of misogyny and sexism; however, the terms cannot be used interchangeably, as misogyny is a psychological process that results in fear and hatred towards women while sexism, as pointed out by Lorraine Code (2000: 346), is the systemic underrepresentation and discrimination of women. However, Code's definition does not cover other forms of sexism, such as overt, covert hostile, and benevolent sexism, nor does it mention that sexism is based on prejudice against a specific sex which is realized on different levels including interpersonal, institutional and/or unconscious levels (Cudd & Jones 2003: 109). For instance, the difference of sexism and misogyny, in the context of the underrepresentation of women in leading positions, is that a sexist simply denies the fact that women are marginalized, while a misogynist strictly believes that women do not deserve to be in high positions. As displayed by this example, misogyny is a deeply ingrained belief which forms the basis of and results in sexism. Allan G. Johnson further elaborates that "misogyny [...] is a central part of sexist prejudice and, as such, an important basis for the oppression of females in male-dominated societies" which "is manifested in many different ways, from jokes to pornography to violence to the self-contempt women may be taught to feel toward their own body" (both 2000: 197). Misogyny can be thought of as an initial psychological process that is deeply rooted in a misogynous person's worldview. It is a way of thinking which proclaims that women do not deserve what men deserve, are not capable of things that men are capable of, and that women are inherently inferior to men.

2.2. Sexism

The term sexism is an extremely broad term that refers to discrimination, stereotyping and prejudice towards the other sex by considering one's own sex superior. The term is used to refer to the discrimination of any sex or gender, however, it is mostly used in order to describe discriminatory attitudes and behaviors expressed by men (and sometimes women) towards women. As pointed out by the *Council of Europe*, sexism is “present in all areas of life” (n.p., n.d.) which includes language and communication, the media, the internet including social media, the workplace, the public sector, justice, education, culture and sport, and the private sphere (n.p., n.d.). Although sexism affects all women, particularly often “young women, politicians, journalists [and] public figures” (n.p., n.d.) fall victim to sexist acts. Sexist acts include physical acts such as sexual harassment, stalking, rape and sexual violence up to murder and psychological/communicative acts such as threatening, shaming, sexualizing, objectifying and depreciating women. Furthermore, acts such as uttering sexist language/jokes, imposing rigid roles upon women and men, and the condoning of violence against women are also considered sexist (n.p., n.d.). Sexism is present in every aspect of society and it affects countless people, specifically women, daily.

2.2.1. Origin of the Term ‘Sexism’

The original usage of the term ‘sexism’, as it originally occurred in the 1960s, was deduced from the term ‘racism’. According to Shapiro (1985: 5-6), the term ‘sexism’ can be traced back to a speech held by Pauline M. Leet, in which she comments on the exclusion of female literature that was taught at Franklin and Marshall College. Leet states that “[w]hen you argue...that since fewer women write good poetry this justifies their total exclusion, you are taking a position analogous to that of the racist – I might call you in this case a ‘sexist’” (1965: 3). The first occurrence of the term in print media, which according to Shapiro contributed to

coining the term 'sexism', was in the text "On Being Born Female" by Caroline Bird, who states that "[t]here is recognition abroad that we are in many ways a sexist country. Sexism is judging people by their sex when sex doesn't matter. [...] Sexism is intended to rhyme with racism. Both have used to keep the powers that be in power" (1968: 9). Both, Leet and Bird's usage of the term are derived from the term racism, which is concerned with the "supremacy of one race over another" (Vanauken 1968: 7). In this sense, sexism can be defined as an ideology which proclaims that one sex is inferior to another sex or as Diana Kendall states, "the subordination of one sex, usually the female, based on the assumed superiority of the other sex" (2011: 318). Sexism and racism exhibit similarities as "[b]oth sexism and racism are maintained through systematic violence and economic disadvantage." (Cudd & Jones 2003: 104). However, the meanings of the terms cannot be considered equal as the subordination of women stems from different beliefs than the subordination of specific races. Cudd & Jones point out that "[p]erhaps the most important difference is that racism is based on dubious theories about the differences between the races, while sexual difference can hardly be denied" (2003: 104). Essentially, this means that the belief of the superiority of specific races is based on alleged characteristics that stem, for example, from merely aesthetic differences such as skin color. However, the inferiority of women as expressed through sexism is based on anatomical differences such as the lack of a penis, or the lesser amount of muscle mass that women exhibit. In patriarchal societies these anatomical facts are used as arguments for claiming that women are inferior to men.

2.2.2. Historical Origins of Sexism

Although the term sexism had not been introduced before the 1960s, the idea that women are inferior to men has been a constant theme throughout history. These ideologies can be dated back to ancient Greek philosophy, which serves as one of the steppingstones of

patriarchal beliefs as depicted in western societies. For instance, in Aristotle's texts, women, in are portrayed as inferior beings because of their reduced intellect, their weaker physique and their lower capability to conceive morality in comparison to men (Fishbein 2002: 27). As pointed out by Harold Fishbein, Aristotle's philosophy declares that women, even if properly educated, could not reach the intellectual level of men as they are "incomplete human beings, without a fully developed soul" (27). Moreover, Aristotle argues that, because of women's inferiority, that men who dominate inferior women show virtuous behavior, while treating women equally is considered to be highly immoral and wicked behavior (27). Ideologies such as Aristotle's serve as an influence for various forms of misogyny and sexism. For instance, women were not allowed to vote in most countries until the 20th century because they were thought of as being incapable of making informed decisions due to alleged limitations in their cognition.

Women, for most of history, were viewed as having restricted biological capabilities due to natural/evolutionary circumstances. These arguments have been used to justify the enforcement of specific societal roles upon women. The undeniable fact that women's bodies differ biologically from men's bodies, specifically in that they exhibit less muscle mass, serves as a prominent argument against gender equality. Due to these naturally occurring circumstances, women's position in society is unlikely to change, unless they develop and overcome their biological restrictions that differentiate them from men (Cudd & Jones 2003: 106). Not only does this belief contribute to a subordinate social standing of women, it also helps to justify maintaining women's subordination by illegitimately reducing them to unchangeable biological differences which do not serve as valid arguments the alleged inferiority of women.

2.2.3. Different Schools of Thought on the Social Standing of Women

Essentialists regularly use the biological differences of men and women as an explanation for women's inferiority and for maintaining their inferior social positioning. Claim that obvious biological differences, such as different reproductive organs, of men and women make it impossible to view them as equal (113). In addition, psychological differences, such as the tendency of men to "run to extremes" (Guyot 2001: B15) have been taken to explain and justify the disproportionate social representation of women and men. By arguing that men are either very high or very low performers, evolutionary psychologists claim to have an explanation for men being more successful as artists and represented in higher numbers in political, business and other prestigious positions (Cudd & Jones 2003: 114). Arguments like these serve as perfect examples for how *essentialists* ridicule scientific facts in order to justify and maintain patriarchal power structures. The problem in the *essentialist* argumentation is that gender equality does not mean that men and women should be viewed as equal biological and psychological individuals. Instead, the aim of gender equality is that women should not be reduced to and judged by these factual differences when it comes to the social positioning of women.

Another school of thought which helps to maintain the idea of female inferiority is *skepticism*, which neglects the social oppression of women by the patriarchy. The objection from *skepticism* claims that, by enabling women to enter political, educational and employment spheres over the course of the last century, the issue of female inferiority, at least in the western world, has been overcome (Cudd & Jones 2003: 114). While it is an undeniable fact that women are not banned from these spheres anymore, the vast underrepresentation of women in decision-making positions in various fields shows that women are not perceived as exhibiting the same qualities as men. The low employment rate of women in the EU board and in corporate boards of EU countries, and the fact that the United States of America still have not had a female

president are just a few examples which show that women are clearly perceived to be incapable of being leaders. Furthermore, the vast underrepresentation of women in music, specifically in rock and glam metal, shows that common belief still positions men above women in the social hierarchy.

In contrast to *essentialists and skeptics*, *constructivists* argue that gender (inequality) is socially constructed and psychologically ingrained in order to maintain and justify the oppression of women through gender inequality by the patriarchy. Simone de Beauvoir's popular statement "[o]ne is not born, but rather becomes, a woman" (1949: 273) serves as a classical starting point in this regard. Beauvoir argues that the social positioning of women is not determined biologically, economically or psychologically but that it is "civilization as a whole that produces that creature [...] which is described as feminine". De Beauvoir further points out that, "[o]nly the intervention of someone else can establish an individual as an *Other*" [original emphasis] as "the child would hardly be able to think of himself as sexually differentiated" (both 273). De Beauvoir refers to patriarchal ideology, which enforces the idea of feminine inferiority upon children, who would not internalize thoughts of female inferiority if they were not influenced to do so.

The division of feminine/weak and masculine/strong is not only the reason for, but also the result of, specific social constructions. *Constructivists* such as Candice West and Don Zimmerman elaborate that the distinction of femininity and masculinity is "an emergent feature of social situations: both as an outcome of, and a rationale for, various social arrangements, and as a means of legitimating one of the most fundamental divisions of society" (1987: 126). For example, women are often considered being inferior due to personality traits that patriarchal structures have forced upon them. In contrast, masculine attributes are valued higher than female and/or feminine traits (Kendall 2011: 20) which is due to these feminine traits being constructed by the patriarchy in order to oppress women (Moi 1997: 109). The oppression is

realized by imposing these alleged social standards upon the entirety of biological women and by accustoming people to perceive feminine traits as a natural essence that is indispensable for all women (108). By implementing the thought that an alleged female essence, is inherent to all women, the patriarchy creates and maintains the idea of female inferiority. This argumentation is used to justify that countries and businesses should be run by men, as leaders cannot be shy and modest, which are feminine traits, but must be brave and aggressive. Another factor that contributed to preventing a possible rectifying process of the social status of women, is women's deprivation of general resources such as access to political debates, formal education and employability for centuries. Sexism and the oppression of women is still an issue globally, as women, unlike men, were never given the opportunities to achieve a social standing that is equal to men.

2.2.4. Motivational Levels of Sexism

The term 'sexism' is a very complex notion, which becomes evident when considering the different levels on which it occurs. Cudd and Jones differentiate three separate levels of sexism, including institutional, interpersonal and unconscious sexism. Sexism on an institutional level is concerned with rules and norms of social institutions that further sexual inequality (2003: 109). For instance, the catholic church is run by priests who are exclusively male and who overrule their female pendants, as according to the church's hierarchy, nuns are subordinate to priests (109). Interpersonal sexism is concerned with individual interactions among people which are not governed by institutional rules (109). Interpersonal sexism can be covert or overt and it occurs in various common everyday situations. For example, unintentional sexism occurs when a heterosexual couple meets a friend who, while talking to the couple, only keeps eye contact with the man. Another instance of how interpersonal sexism occurs, is when someone insults a biological man as a girl, or if someone is praised as a real man when s/he makes an

achievement (110). While feminists and sociologists typically agree on the division of sexism into institutionalized and interpersonal sexism, Cudd and Jones add a third level, unconscious sexism. Unconscious sexism “refers to the psychological mechanisms and tacit beliefs, emotions, and attitudes that create, constitute, promote, sustain, and/or exploit invidious sexual inequalities” (110). From a conceptual viewpoint, it refers to the unconscious tendency of people in decision-making positions to distribute social rewards rather to men than to women. In doing so, they are not perceived as sexists by themselves or by others. From an empirical viewpoint, the argument that an unconscious level of sexism exists is based on the existence of unconscious motivations which were demonstrated by numerous psychologists (110). According to Cudd & Jones, “there is a great deal of evidence from social cognitive psychology to suggest that persons make invidious distinctions among salient social categories [...] and that sex is one of those categories” (2003: 110-111). This includes the implicit belief of men and women that “women in general have fewer of the abilities needed to be successful professionals than men do”, as pointed out by Virginia Valian (1998: 125). An example for this would be women guitarists in metal music. When a woman and a man, with the same proficiency on the instrument, audition for a metal band, the decision would most likely be made for the male competitor, because he would be perceived as having better skills and a more fitting playing style. However, the real reason behind the decision is most likely that the metal society has distinct expectations of the appearance of a metal musician which includes being male and that a woman generally does not fit into the picture of a metal band.

2.2.5. Forms and Types of Sexism

Sexism comes in different forms and types. For example, the term sexism is concerned with hostility towards women; however, sexism can also be expressed in the form of benevolent behavior towards women, including forms of chivalry and protective behavior of women by

men. Peter Glick and Susan T. Fiske differentiate sexism in *hostile sexism* and *benevolent sexism*. While *hostile sexism* is considered to be display women as inferior by expressing negative attitudes towards/about women, *benevolent sexism* is realized by expressing “subjectively positive feelings toward women” (1993: 491). A more detailed definition states that “*benevolent sexism* [is] a set of interrelated attitudes toward women that are sexist in terms of viewing women stereotypically and in restricted roles but that are subjectively positive in feeling tone (for the perceiver) and also tend to elicit behaviors typically categorized as prosocial (e.g. helping) or intimacy seeking (e.g., self-disclosure) (491). An example for behavior which is characterized by *benevolent sexism*, is a man opening and holding a door for a woman. By doing so, the man might have the intention of doing something nice for the woman, however, he implies that the woman is not strong enough to open the door on her own and which asserts male dominance and paternalistic attitudes.

Sexism, as it manifests itself in patriarchal climates, is illustrated by different forms of sexism including overt/blatant and covert/subtle forms sexism. Typically, when the term sexism is uttered, it is used to refer to acts of overt/blatant sexism. A definition for overt sexism is offered by Nijole Benokraitis & Joe Feagin who write that overt sexism is the “unequal and harmful treatment of women that is readily apparent, visible, and observable, and can be easily documented” (1986: 30). Overt sexism is generally frowned upon and many institutions in the western world implement offensives to tackle overt sexism. However, overt sexism is still an issue in western culture as shown by the infamous *Access Hollywood Tape* (2005) which emerged in the year 2016. The tape shows, back then Republican candidate and current United States president, Donald Trump making highly sexist remarks in a TV interview. The video, which was obtained by the *Washington Post* reporter David A. Fahrenthold, includes a voice recording of Trump who states, “I better use some Tic Tacs just in case I start kissing her. You know I’m automatically attracted to beautiful – I just start kissing them. It’s like a magnet. Just

kiss. I don't even wait. And when you're a star they let you do it. You can do anything. Grab them by the pussy. You can do anything" (2005 n.p.). This showcases overt sexism in various ways. By mentioning that Trump is "automatically attracted to beautiful" women, he clearly reduces women to their appearance and by stating "I just start kissing them [...] I don't even wait" and "[g]rab them by the pussy" (both n.p.) he clearly communicates that he commits sexual assault towards women on a regular basis. Furthermore, by uttering that, as a male celebrity "[y]ou can do anything" and that "**they** let you do anything" [emphasis added] (both n.p.), Trump not only justifies this sort of behavior, specifically if the person who commits sexual harassment is a celebrity, but also shows the alleged superiority of male celebrities over women. This is implied using the pronoun **they** as it signals a differentiation between women and men.

In comparison, covert or subtle forms of sexism are hidden and secret forms of the unequal and harmful treatment of women. For example, "individuals may say that they favor gender equality but engage in behaviors that intentionally undermine women's work or lead them to fail" (Swim & Cohen 1997: 104). An instance of covert/subtle gender bias in this sense is when businesses hire women in order to increase their percentage of female employees to further gender diversity, but then, if these female employees contribute proposals for business improvements, they are simply ignored. This behavior subtly undermines women's credibility which is a result of the typical patriarchal stereotype that (business) decisions should be made by men. In addition, simply asking "a female colleague returning from maternity leave if she thinks she can manage the dual role" (Sojo 2016: n.p.) is another example of covert/subtle sexism. A question like this displays covert sexism in that the woman is reduced to the classical gender role of being a mother, which infers that she is not capable of having a career apart from being a mother. Covert and subtle sexism generally "goes unnoticed because it is perceived to be customary or normal behaviour" (Swim & Cohen 1997: 104). People who commit

covert/subtle forms of sexism may not even realize that their behavior or the behavior of others contributes to the unequal treatment of women. Apart from the issue that subtle/covert forms of sexism are hard to pinpoint, also the high frequency at which these forms occur are problematic. A typical example for subtle sexism, as it occurs on daily basis, is the fact that women are interrupted twice as much as men when they speak. This was shown by a study conducted by Adrienne Hancock and Benjamin Rubin (2014: 46). Another instance of a behavior that reflects subtle sexism is, when someone enters the office of a company CEO and expects the woman who is waiting in the office to be the secretary of the company instead of the CEO herself.

2.3. Misogyny and Sexism in Glam Metal

It is no secret to the public that glam metal is notorious for its strictly misogynistic and sexist views on women. Sexual exploitation of groupies, strippers and even violence against women are fixed features in the genre. Apart from the well documented behaviors of glam metal artists, Misogyny and Sexism also becomes evident in the lyrics of the genre. While sexism occurs frequently and overtly in glam metal lyrics, the direct identification of misogyny as a deeply rooted and tacit belief is rarely possible. Nonetheless, misogyny is manifested in the highly sexist language incorporated into glam metals lyrics and by various other factors.

2.3.1. Misogyny and Sexism in Glam Metal Lyrics

The first glam metal song to be analyzed which depicts misogyny, extreme instances of hostile and blatant sexism on an interpersonal level and typical patriarchal gender roles as they are internalized by men and women is the song “That’s What Girls are for” by Steel Panther. The text is organized in stanzas of one to eight lines and it features a first-person speaker whose speech is directed towards a woman who serves as the speaker’s slave. It is taken from the

album *Balls Out* (2011) and it was written by Michael Starr, Lexxi Foxx, Satchel and Stix

Zadina, the four members of the band:

I wanna make one thing crystal clear
When I want an ice old beer
Get it real quick and say ‘yes, dear’
Those are the words that I wanna hear
We’ll get along- you will see
Focus on taking care of me
You gotta make me a priority
Cuz I’m a pretty bitchin’ commodity

Dear old dad, well now he’s dead
But when he was alive, he always said
‘make those bitches take care of you –
Cause that’s what women were born to do!’

That’s what girls are for
That’s what girls are for!
Cleaning, baking, hot love making
That’s what girls are for!
That’s what girls are for!

18Taking directions, giving me erections
Do my laundry – pay my bills
Crush my Oxycontin pills
Clean the sheets where my manjuice spills
On the weekend you can roto-till
You’ll see it’s a way of life
Do a good job and you can be my wife!
Load my guns and sharpen my knife
Just kidding you ain’t gonna be my wife!

Dear old dad, god rest his soul
He’d wake up in the morning and smoke a
bowl
Smack my mom upside the head
‘make me a sandwich’ is what he said
Yeah

That’s what girls are for
That’s what girls are for
Sewing, cooking, being good looking
That’s what girls are for
That’s what girls are for

Love Me Rub Me Suck My Nubby

Anyone can see
when you’re waiting on me –
nothing makes me feel more alive
And I pray every day
that somehow, we can stay
stuck in 1955

That’s what girls are for
Sing it with feeling
That’s what girls are for
Even my mom agrees
That’s what girls are for
That’s what girls are for

That’s what girls are for
That’s what girls are for
Wearing high heels and copping some feels
That’s what girls are for
That’s what girls are for
Kissin lickin’
tastes like chicken!
That’s what girls are for
That’s what girls are for
Being real dumb and making me cum!
That’s what girls are for
That’s what girls are for
S My D and L my B’s some more

(Steel Panther 2011)

The first verse (lines one to eight) of the song abounds with sexist remarks uttered by the speaker. The woman is equalized with a slave like entity, as becomes evident in the lines “When I want an ice old beer” (line 2) and “Get it real quick and say ‘yes, dear’” (lines 2-3).

The lines portray the speaker as the commander and the woman as his servant, whose function is to serve the speaker and follow his instructions. Furthermore, the speaker expects the woman answer to his commands with the words ‘yes, dear’, which implies that serves him in a particularly loving and happy manner. The term dear is typically “[u]sed as an affectionate or friendly form of address” to refer to “[a] sweet or endearing person” (both *Lexico powered by Oxford* n.p., n.d.). Thus, by uttering these words, the woman who serves the man implies that she adores the speaker and feels glad in her position of being a servant to him. In addition, the lines “Focus on taking care of me” (line 6) and “You gotta make me a priority” (line 7) further emphasize the hierarchical distribution of specific roles. The speaker positions himself as the priority and the woman as his caretaker which implies his superiority and the woman’s inferiority.

The following pre-chorus/chorus construction shows more sexist remarks by the speaker and it reflects the typical patriarchal belief of women belonging to the domestic sphere and functioning as men’s caretakers. For instance, the pre-chorus features the line “make those bitches take care of you” (line 9) which is overtly sexist in that the speaker utilizes the term ‘bitch’ to refer to women. The term ‘bitch’ is typically used to refer to women in an offensive way and/or to address “[a] person who is completely subservient to another” (*Lexico powered by Oxford* n.p., n.d.). Therefore, this line emphasizes the speaker’s derogative attitude towards women in the form of overt hostile sexism. Moreover, the use of the word ‘make’ in line nine furthers the speaker’s hostility towards the woman. The term is part of the idiom ‘to make somebody do something’, which means to force someone, and thus line nine shows that the speaker encourages forceful behavior towards women. The following line, “Cause that’s what women were born to do!” (line ten), directly portrays the misogynistic worldview of the speaker. By uttering that women are born to be degraded and enslaved by men, the speaker lays open his deeply misogynistic beliefs as he implies that women do not deserve anything else

than being subservient to men. In addition, the following chorus further highlights the misogynistic belief of the speaker as it features a repetition of the line “That’s what girls are for” (lines 13, 14, 16 and 17). The repetition of this line refers to the subservient and limited function of the woman which merely includes actions that aim to please the male speaker, such as “[c]leaning, baking, [and] hot love making” (line 15).

The highly sexist and misogynistic theme of the song is kept upright and extended by sexual actions that the speaker enforces upon the woman. This is exemplified by the line “Taking directions, giving me erections” (line 18) which refers to the woman’s function of arousing the speaker sexually. More sexually degrading implications can be found in the line “Load my guns and sharpen my knife” (line 25) which contains metaphors for male genitalia (guns and knife), for the sexual arousal of the speaker (load my guns) and for sexual actions (sharpen my knife) that the speaker enforces upon the woman in order to fulfill his sexual desire. Moreover, the second verse also shows the woman’s unintended subservience regarding household chores and drug related actions which shown in the lines “Do my laundry – pay my bills” (line 19) and “Crush my Oxycontin pills” (line 20) respectively. The following line, “Clean the sheets where my manjuice spills” (line 21), depicts another typical household chore and, moreover, the speaker adds an element of disgust which further humiliates the woman. Furthermore, the line “On the weekend you can rototill” (line 22) is reminiscent of slavery as it implies that the woman is forced do fieldwork. This is suggested by the verb rototill referring to a rototiller which is “a cultivating implement with engine-powered rotating blades used to lift and turn over soil” (*Merriam Webster* n.d., n.p.). Therefore, as the speaker indirectly refers to field work, he implies that the woman functions as his slave. In addition, the line “Do a good job and you can be my wife!” (line 24) signifies the speaker’s attitude that the women’s main goal in life is to marry a man and fulfill her purpose, to serve a man for the rest of her life. This represents the common patriarchal gender role of women being limited to the domestic sphere,

which results in the belief that the highest goal of a woman is to find and marry a man who can provide her with a household to take care of. Finally, the verse reaches its conclusion with the punch line “Just kidding you ain’t gonna be my wife!” (line 26). This line implies that the speaker lures the woman into fulfilling all his desires by tricking her.

The following pre-chorus displays the glorification of violence against women which furthers the highly misogynistic message of the song. Lines 27-30 refer to the speaker’s diseased father, as suggested by the line “Dear old dad, god rest his soul” (line 27), whose morning routine included commanding his wife to serve him, shown in the line “‘make me a sandwich’ is what he said” (line 30), by utilizing domestic violence in order to humiliate her, as depicted by the line “Smack my mom upside the head” (line 29). Not only do these lines refer to extremely sexist and misogynistic behavior of the speaker’s father, but also the glorification of this behavior, as expressed by the speaker, is implied.

The following chorus then functions as a perfectly placed emphasis of the misogynistic behavior that is implied by the speaker’s father and, in addition, it features another set of patriarchal gender roles that are enforced upon the women by the speaker. To highlight the highly sexist remarks of the preceding lines, the author utilizes a quadruple repetition of the line “that’s what girls are for” (lines 32, 33, 35 and 36). These lines are interrupted by the line “Sewing, cooking, being good looking” (line 34) which includes domestic chores and standards of appearance that the woman in the song and women in general are typically reduced to in patriarchal structures.

The song continues with a transition and a bridge, which include more sexual actions that the speaker forces upon the girl, the public display of the girl’s obedience, and a reference to earlier times when patriarchal views hadn’t been challenged by gender equality movements. The transition line “Love Me Rub Me Suck My Nubby” (line 37) shows that the speaker, by using imperative constructions in combination with euphemisms and metaphors for sexual

actions and his genital area, again sexually assaults the girl. Furthermore, the lines “Anyone can see” (line 38), “When you are waiting on me” (line 39) and “nothing makes me feel more alive” (line 40) emphasize the priority of the man’s needs which can only be fulfilled by the woman’s obedience. This again showcases the inferior positioning of the woman and the portrayal of the men as the superior being. Furthermore, the speaker’s statement, “And I pray every day, that somehow, we can stay stuck in 1955” (lines 41-43), implies the speaker’s wish to go back/stay in the mid-1950s, a time when the societal role of the woman, as it is depicted in this song, was perceived as common. The reason for this implication is that feminism critically challenges patriarchal gender roles and misogynistic beliefs which has been having an impact on the perception of women over the last decades. The result of this is that progressive beliefs of gender equality have been implemented in western societies and the archaic role of women to serve the man and to be confined to the domestic sphere has been questioned critically. As the speaker utters the wish to be “stuck in 1955” (line 43), he must know about the change of the common perception of women in modern times which allows women to transcend the domestic sphere. This implies, that the belief that women serve as men’s slaves, is deeply ingrained into the speaker’s mind, although modern theories suggest differently. Therefore, these lines serve as another instance that identify the speaker as a misogynist and the message of the song as highly sexist towards women.

The following interlude further emphasizes the inferior positioning of women and it includes a line that serves as an instance for the internalization of patriarchal views by women and resulting in sexist remarks being expressed by a woman towards other women. The highlighting of women’s inferiority is realized by repeating the line “that’s what girls are for” (44, 46, 48 and 49). In addition, the line “Even my mom agrees” (line 47) shows that not only men but also women internalize patriarchal beliefs on the inferior positioning of women. Thus, the mother of the speaker, as suggested in line 47, who agrees to the main message of the song,

that girls merely function as servers and sexual objects to men serves as an instance of sexist attitudes expressed by women towards other women.

The finale of the song, which consists of a repetition of the chorus, underlines the misogynistic message of the song in that it includes further instances of the systemic objectification and sexual exploitation of the woman. Once again, the line “that’s what girls are for” (lines 50, 51, 53, 54, 57, 58, 60, 61) is repeated to highlight the lines that occur in between, such as the line “Wearing high heels and copping some feels” (line 52). Line 52 points at the sexual objectification of the woman in that the speaker mentions the wearing of high heels, a way of altering a woman’s appearance to appeal to male onlookers. Furthermore, line 52 also includes the idiom ‘to cop a feel’, which is defined as “to touch someone in an unwanted and unexpected way” (*Merriam Webster* n.p., n.d.). This implies that the sexual actions that occur between the speaker and the woman are not consensual and thus, the woman is forced into said actions. Moreover, the line “Kissin lickin’” (line 55) features more instances of non-consensual sexual activity between the speaker and the woman. This is followed by the simile ‘tastes like chicken’ (line 56) which “[c]omically describes the taste of unique food, deriving humour from the idea that many exotic meats [...] can taste like ordinary chicken” (*Your Dictionary* n.d., n.p.). In this context, the simile refers to the taste of the woman’s genital area and equalizes it with animal meat which clearly denounces the woman. Another form of degradation and sexual exploitation of the woman by the speaker becomes evident in the line “Being real dumb and making me cum!” (line 59). Not only does the speaker overtly degrade the woman, he also refers to her as his sexual slave whose function is to satisfy the speaker’s desires. Finally, the last line of the song, “S My D and L my B’s some more” (line 62), highlights the sexual exploitation of the woman by the speaker once more. The capital letters S, D, L and B can be interpreted as abbreviations for the words suck, dick, lick and balls. Following this interpretation, the construction involves two imperatives (suck and lick) and refers to the speaker’s genital area

(dick and balls) which leads to the assumption that the speaker again refers to forcing the woman into sexual actions against her will.

The next song to be analyzed, “Come on and Dance” which was taken from the album “Too Fast for Love” (1981) by the band Mötley Crüe, shows misogynistic and sexist behavior towards women as it typically occurs in the glam metal scene. The song is organized in stanzas of two to nine lines and it features a male speaker who sexually assaults a striptease dancer. The song was written by Mötley Crüe’s bass player and main songwriter Nikki Sixx:

Took my love	Come on and dance
Into overdrive	
Custom pink	Took my love
Tonight you’ll pay the price	Into overdrive
When she’s hot	Custom pink
Well, damn she’s hot	Tonight you’ll pay the price
Electric love	When she’s hot
Like Sandra Dee	Well, damn she’s hot
Should have seen her dance	Electric love
	Like Sandra Dee
Come on and dance	Should have seen her dance
Come on and dance	
Fast and slick	Come on and dance
Well she’s cool and clean	Come on and dance
In a Pepsi sheen	Come on and dance
She’s a leather tease	Come on and dance
When she’s on top	Come on and dance
Well, you can’t be stopped	Come on and dance
	Come on and dance
Watch her scream	Come on and dance
Watch her suck you clean	
And you should have seen her dance	(Mötley Crüe 1981)
Come on and dance	

As shown by the lyrics, the speaker exhibits hostile and covert sexism in that he showcases male superiority by sexually exploiting a strip tease dancer. For example, the repeated chorus line “come on and dance” (lines ten, eleven, 21, 22, 32-39) shows that the speaker positions himself above the dancer which implies the inferiority of her. The line is composed as a grammatical imperative, which the speaker utilizes to command the woman. In

doing so, the speaker overtly positions himself above the dancer as he asserts his dominance over her.

Moreover, the line “She’s a leather tease” (line 15) indicates that the dancer does not intend to perform sexual actions on the speaker apart from dancing. The word tease, which, as signaled by the preceding indefinite article a, serves as a noun and refers to “[a] person who tempts someone sexually with no intention of satisfying the desire aroused” (*Lexico powered by Oxford* n.d.). Essentially, strip tease dancers, as the name implies, do exactly as this definition suggests; they sexually arouse their onlookers without intending to satisfy this arousal. However, the lines “When she’s on top” (16) and “watch her suck you clean” (line 19) suggest that the stripper performs sexual actions on the speaker and the line “Tonight you’ll pay the price” (lines 4 and 26) implies that she is forced to do so against her will. While line 16 clearly refers to a specific sexual position, the line “watch her suck you clean” (line 19) indicates the practice of oral sex that the stripper performs on the speaker. In addition, the idiom ‘pay the price’, which according to the *Cambridge Dictionary* means “to experience the bad result of something you have done” (n.p., n.d.), implies that the speaker forces the woman to please him sexually as a punishment for teasing him.

Furthermore, the line “watch her scream” (line 18) strengthens the assumption that the speaker forces the stripper into performing sexual actions on him. There are various possible interpretations of the term scream in this scene. It might indicate that the woman screams in agony as she is forced to perform sexual actions on the speaker, or that she screams, as commanded or paid for by the speaker, to satisfy the speaker’s sexual desire. Moreover, it can also be interpreted as a scream for help, or even screams of terror and fury that the woman expresses in a natural self-defense mechanism. Although the woman’s screams can be interpreted in various way, all the interpretations depict overt and hostile sexual exploitation of the woman as the speaker either forces or persuades her to fulfill his sexual desires.

The levels on which sexism occurs in this song are the interpersonal and the institutional level. The hostile and covert acts of sexism, such as the sexual exploitation of the woman by the man, are categorized as interpersonal sexism, as they strictly happen between the speaker and the dancer. Furthermore, in the context of the music industry, which has been shown to be dominated by men, and its correlating groupie culture, the sexist acts in this song can also be considered as institutional. This means that, glam metal artists who are in artistic decision-making/leadership positions, exhibit a higher hierarchical status than women, specifically groupies and dancers, in the music scene. With the power invested in them as artists by the glam metal scene, glam metal artists overrule women and commit sexism on an institutional level.

In addition, the song clearly displays an objectification of the woman as the sexual acts are strictly viewed from the male perspective. In other words, the man in this scenario is the subject, and the woman is reduced to a sexual object whose sole purpose is to fulfill the sexual desire of the man. Furthermore, by displaying the male as the subject and the female as a sexual object, male listeners, who share the patriarchal beliefs as they are expressed in this song, might be attracted as they can identify with the male subject. Depictions like this are problematic in that male consumers of this music might get the impression that the behavior shown in this song is common and legitimate, which might result in fans copying misogynistic and sexist patterns of behavior towards women. In addition, female listeners of songs with misogynistic messages, such as “Come on and Dance”, might internalize the patriarchal beliefs that are expressed resulting in perceiving degrading behavior towards women as normal.

2.3.2. Sexism and Misogyny Depicted in Film

The pop culture classic film *This is Spinal Tap* (1984) depicts stereotypical instances of covert and hostile sexism which help to maintain male hegemony in glam rock's leading positions. The movie, which was directed by Rob Reiner, follows the (semi-)fictional heavy metal band Spinal Tap and shows the band's history including the touring life and the creative processes behind the band's music. Although the movie is a parody, it has been celebrated by countless musicians for its precise depiction of the typical rock band life and it has been praised for its cultural value and relevance.

The first instance of sexism that is depicted in the movie, is the album cover art of the soon to be published new album by the band. The album is called *Smell the Glove* and, while the actual cover is not shown in the movie, a detailed description depicting the cover art's sexist theme is provided by a character in the movie. The character Bobbi Flekman, a female employee of Polymer Records who is responsible for relations between Spinal Tap and the band's record company, pinpoints the cover's highly sexist nature which shows "[a] greased, naked woman on all fours, with a dog collar around her neck, and a leash, and a man's arm [...] holding onto the leash and pushing a black glove in her face to sniff it" (*This is Spinal Tap* 1984 n.p.). This depiction of a woman can be identified as a case of blatant sexism that reflects the idea of a patriarchal power structure, as the woman is unambiguously and intentionally treated as an inferior being and shown to be owned by a man. Furthermore, the cover reduces the woman to a sexual object. The woman is shown in a naked and greased state, whereby the latter one refers to the woman being lubricated for easier penetration by the man. By portraying the woman in this way, she is reduced to her body and her sexual function.

Another form of overt sexism occurs in a related scene which shows Spinal Tap's manager Ian Faith who receives a call from the boss of the record company, Dennis Eaton-Hogg. In this conversation, Eaton-Hogg explains to Faith that the album cover was rejected by

the record company due to its sexist and offensive depiction of women. Hearing this, Faith responds, “[...] it’s really not that offensive Sir Dennis, come on” (n.p.). This statement shows that Faith, by now, has realized that the album cover is sexist; however, by pointing out that the sexist offense towards women of the album could be worse, tries to legitimize the depiction of the woman as it is which is overtly sexist.

The following scene¹ of *This is Spinal Tap* illustrates examples of overt and hostile sexism towards women on interpersonal and institutional levels. As depicted by Image 1, band manager Ian Faith (on the right), singer David St. Hubbins (on the left) and St. Hubbin’s girlfriend Jeanine Pettygrew (in the middle) have a discussion which results in Pettygrew becoming the victim of overt sexism.



Image 1 St. Hubbins, Pettygrew and Faith

The first instance of sexism in this scene becomes evident in Ian’s reaction to the idea that Jeanine should co-manage the band. Ian declares that, “I’m certainly not going to co-manage with some...some...some girl just because she’s your girlfriend...” and “Look, look...I...I...this is...this is my position okay? I am not managing it with you or any other woman, especially one

¹ This scene will be referred to as the hotel room scene from now on.

that dresses like an Australian's nightmare. So fuck you!" (*This Is Spinal Tap* 1984 n.p.). By emphasizing that sharing his position with any girl or woman, Faith implies that women are not capable of managing a band. This reflects Faith's internalized patriarchal views which suggest that women, including Pettygrew, are incapable of handling decision-making and leadership positions. This case of hostile sexism occurs on both, the interpersonal level, as Faith insults Pettygrew personally, and the institutional level, as Faith indirectly implies a strict hierarchy in the music industry which positions women below men.

2.3.3. Covert/Subtle forms of sexism in Glam Rock

The hotel room scene in *This is Spinal Tap* also serves as example for covert/subtle sexism in glam rock, specifically in that band manager Ian Faith and David St. Hubbins systematically exclude Jeanine Pettigrew from the conversation. The discussion is about the topic of leadership and decision-making, specifically about errors that were made by manager Ian Faith:

- Pettygrew: If it got solved, that would be alright, but it doesn't get solved. I mean what do you think happened out there? What got solved tonight?
- Faith: For one thing that goes wrong...one...one single thing that goes wrong, a hundred things go right. Do you know what I spend my time doing? I sleep two or three hours a night. There's no sex and drugs for Ian, **David**. Do you know what I do? I find lost luggage. I locate mandolin strings in the middle of Austin! (*This is Spinal Tap* 1984 n.p.)

The excerpt of the scene shows that Pettygrew directly addresses Faith by asking him a question, however, Faith, instead of answering Pettygrew, simply ignores her and maintains eye contact with David/addresses David directly. This becomes evident by Faith addressing St. Hubbins by calling his by his first name **David**, as highlighted in the excerpt.

Moreover, as the discussion continues, the two men ignore Pettygrew, although she is an active member of the conversation:

- Pettygrew: What Dave is trying to say, if you'd let him get a word through, is...you could maybe...do with some help.
Faith: Some help?
Pettygrew: ...managing the band.
St. Hubbins: It's very simple, it's very simple.
Pettygrew: It's that clear.
St. Hubbins: Maybe there's someone already in the organization. We don't have to pay insurance. We don't have to pay extra room, etc. Since **she**'s already here, **she**'s already among us, and uh, she can...**she** is certainly capable of taking over...
Faith: **She? She?** Wait a minute! Wait a minute!
St. Hubbins: Well who do you think I'm talking about? Who do you think I'm talking about?
Faith: I would...I would have never dreamed in a million years that it was **her** you were talking about! (*This is Spinal Tap* 1984 n.p.)

The excerpt shows that, the two men exclusively refer to Pettygrew by utilizing the pronouns 'she' and 'her'. According to Gün Semin, the "[j]oint use of concrete pronouns (she, he, I) marks distance" in "conversations with somebody" [original emphasis] (both 2011: 392). This means that, by refusing to address Pettygrew directly, the Faith and St. Hubbins exclude her from the conversation. Furthermore, St. Hubbins uses the pronoun 'we' to refer to himself and which strengthens the exclusion of Pettygrew from the conversation. As pointed out by Semin, "the use of abstract pronouns (we, us) marks proximity" in "conversation with" settings (both 392). Therefore, in that St. Hubbins implies closeness to Ian, he increases the distance between the two men and the female participant of the conversation.

Other factors that contribute to creating distance to the female participant of the conversation include non-verbal clues such as body-language and tone of voice. For example, when Faith utters the words, "I had have never dreamed in a million years that it was **her** you were talking about" [emphasis added] (*This is Spinal Tap* 1984 n.p.), he puts a tonal emphasis

on the pronoun 'her', in order to strengthen the distancing to Pettygrew. Furthermore, while Faith utters these words, he utilizes his body-language to increase the distance to Pettygrew.



Image 2 Faith pointing with finger

This is depicted in image 2, which shows Faith pointing his finger at Jeanine who, from Ian's perspective, is sitting on the right, while he keeps eye contact with David, who is sitting on the left.

Another instance for Pettygrew's exclusion from the conversation is shown in the following excerpt:

Pettygrew: I am offering to help out here.

Faith: No, you're not offering to help out. You're offering to co-manage the band with me. Is that it?

Pettygrew &

St. Hubbins: Yes!

Faith: In so many words, that is exactly it.

Pettygrew: Exactly!

Faith: I'm certainly not going to co-manage with some...some...some girl just because she's your girlfriend... (*This is Spinal Tap* 1984 n.p.)

It shows that Faith refers to Jeanine in third person by using the words 'some girl' and the pronoun 'she' while he addresses David directly by using the second person pronoun 'you'. In doing so, Faith again marks distance to Pettygrew and proximity to St. Hubbins.

Jeanine's systematic exclusion from the conversation involves covert sexism on interpersonal and the institutional levels. Sexism on the interpersonal level can be identified by the fact that the conversation which she is excluded from happens between Faith, St. Hubbins and Pettygrew. Sexism on the institutional level is implied in that the setting revolves around leadership and decision-making duties which, as indirectly expressed by Faith, are duties that are exclusively reserved for men in the music business. The disregard for the woman is expressed very subtly and therefore this conversation can be considered an example for covert sexism.

2.3.4. Sexism on an unconscious level in glam metal

The controversy around the offensive nature of the album cover of *Smell the Glove* showcases further instances of sexism, specifically subtle forms of sexism that occur on an unconscious level. For instance, after Flekman points out the sexist and offensive nature of the album cover of *Smell the Glove*, Faith responds, “[w]ell you should have seen the cover they wanted to do, it wasn’t a glove **believe me**” [emphasis added] (n.p.). By stating this, in combination with emphasizing the final words of the sentence, Faith implies that the cover was intended to depict the woman as she smells on a sexual object, presumably male genitalia or a replica of male genitalia. By claiming that having a woman smell on a glove is better than having her smell on a sexual object, Faith legitimizes the sexist depiction of the woman on the cover. He attempts to show, that supposed measures were taken to create a non-offensive depiction of women. However, by not realizing the other factors that clearly contribute to the offensive and sexist nature of the cover, Faith clearly does not perceive his own behavior as sexist and is thus unconsciously sexist.

Furthermore, also Spinal Tap's guitarist Nigel Tufnel exhibits unconscious sexism when he joins the discussion about the album cover. When Manager Ian Faith states, “They are not

gonna release the album because they have decided that the cover is sexist”, Tufnel responds, “Well so what? What’s wrong with being sexy?” (n.p.). Not only does this show that Tufnel is not familiar with the term sexism and the ideology it refers to, but also that he inherently believes that degrading and objectifying depictions of women, which he refers to as sexy, are normal. Therefore, Tufnel’s statement shows that he does not realize his deeply internalized patriarchal views on women at he does not perceive himself as a sexist and which identifies him to be unconsciously sexist.

As the discussion about the sexist artwork of the album progresses, in addition to Tufnel, also singer David St. Hubbins makes unconsciously sexist remarks. This becomes evident when Flekman points out that “both Sears and K-Mart stores have refused to handle the album, they are boycotting the album only because of the cover” (n.p.), to which Tufnel responds by stating that “[the band] made a joke, and it was a long time ago, they’re making it like a big deal” (1984 n.p.). St. Hubbins adds, “That’s true. You know, if we were serious and we said, yes she should be forced to sniff...smell the glove, then you’d have a point you know, but it’s all a joke, isn’t it, we’re making fun of that sort of thing. (n.p.). By pointing out that the depiction of the woman on the cover is meant as a joke and not taken to be seriously they justify their decision to create this artwork. However, according to Emma O’Connor, Thomas Ford, and Noely Banos this form of jokes is defined as “disparagement humor” which “represents a paradox because it simultaneously communicates two conflicting messages” (both 2017: 568). The first of two messages that the musicians transmit in this scene is the “denigration of a target” (568), which is the highly sexist and offensive depiction of the woman on the cover. The second meaning that the musicians create, is the “implicit message that the denigration is free of prejudicial motives or malicious intentions” (568) which is exemplified by the alleged insincerity of the woman’s depiction. Furthermore, O’Connor, Ford, and Banos point out that “[a]lthough expressed under the cover of social acceptability, disparagement humor represents a subtle

expression of prejudice; it communicates shared stereotypes and antagonistic attitudes toward a social group (568). It is clear that, although the intentions of the musicians in creating the album cover were not consciously sexist but meant to be humoristic, they still communicate prejudice towards women. Therefore, by stating that the cover is meant as a joke, the musicians exhibit sexism on an unconscious level.

2.4. Objectification/Sexualization of women

The objectification of women is a specific form of sexism, which refers to the action of dehumanizing women by treating them as objects. As proposed by Michael J. Formica, two forms of objectification can be differentiated: societal objectification and sexual objectification (2008 n.p.). While societal objectification generally dehumanizes women, for instance, in the form of reducing them to mere tools for reproduction, sexual objectification reduces women to sexual objects that satisfy the male desire. Specifically, sexual objectification refers to the separation of a woman's body, or parts of her body, from her personality, and the intertwined contemplation of her body/parts as mere physical objects of male desire (Bartky 1990: 26). In this respect, as pointed out by Sandra Bartky, "the prostitute would be a victim of sexual objectification, as would the *Playboy* bunny" [original emphasis] (26). Sexual objectification is not limited to instances of (willingly) showcasing one's body, as in the case of the *Playboy* bunny, or to (voluntarily) selling one's body, as in the case of a prostitute. Instead, hostile objectification of women happens regularly and in a great variety of different dimensions. For example, sexual objectification can occur on an interpersonal level in the form of a man who ought to interview a woman for a job but merely stares at her cleavage instead, or in the form of men who wolf-whistle and utter sexist slurs such as 'look at that rack' towards women (27). In addition, sexual objectification of women is a common phenomenon in mass media. This is pointed out by Barbara Fredrickson and Tomi-Ann Roberts who state that, "[w]hereas men tend

to be portrayed in print media and artwork with an emphasis on the head and face, and with greater facial detail, women tend to be portrayed with an emphasis on the body” (Fredrickson & Roberts 1997: 176). Examples for the sexual objectification of women in the media include billboards that display woman’s bodies and page 3 entries in tabloids, which display topless women. Moreover, the rise of social media throughout the last decade vastly contributed to an ongoing proliferation of sexual objectification.

Objectification of women’s bodies in the media including social media drastically influence women’s and girl’s definition of themselves. By being exposed to sexualized images on a regular basis, many women and girls tend to implement the sexualized gaze on themselves resulting in self-objectification. Self-Objectification defines the process of objectifying one’s own body which results from the internalization of the sexualized view of one’s observers that leads to the adaptation of the physical self, according to this sexualized view. This means that self-objectification involves only a single person who simultaneously functions as the object and as the person who objectifies, while common objectification, as shown by the examples above, involves two distinct and separate persons (27-28) Examples for self-objectification include the alteration of a woman’s appearance, in order to look as appealing as possible to her onlookers, and the trend to hunt for the perfect selfie, in order to generate as many upvotes as possible on social media.

2.5.1. Objectification/Sexualization in Glam Metal Lyrics

The Mötley Crüe song with the title “Ten Seconds to Love” exhibits typical patterns of sexual objectification of women which is a common phenomenon in glam rock. Glam metal has a big groupie culture which, in this song, is depicted from the perspective of a first-person speaker. The song tells the story of a groupie, referred to as “[...] ten second pet” (line 4), who is sexually exploited by the speaker. It shows that the woman is objectified in that she is reduced

to her sexuality and to her function of sexually satisfying the speaker. The song was co-written by Nikki Sixx and Mötley Crüe's vocalist Vince Neil and it was released as part of the album "Shout at the Devil" in 1983:

Here I come
My mind is set
Get ready for love
You're my ten second pet

Touch my gun
But don't pull my trigger
Let's make history
In the elevator
Or lock the door
Shine my pistol some more
Here I cum
Just ten seconds more

Ten seconds to love
Ten seconds to love
Pull my trigger
My guns loaded with your love
Ten seconds to love
Ten seconds to love
Just wait honey
Till I tell the boys about you

Bring a girlfriend
Maybe bring two
I got my camera
Make a star outta you
Let's inject it
Photograph it
Down to the subway
Let the other boys have it

Ten seconds to love
Ten seconds to love
Pull my trigger
My guns loaded with your love

Ten seconds to love
Ten seconds to love
Just wait honey
Till I tell the boys about you

Reach down low
Slide it in real slow
I want to hear your engines roar
Before I'm in the door

You feel so good
Do you want some more
I got one more shot
Before I'm out the door

Ten seconds to love
Ten seconds to love
Pull my trigger
My guns loaded with your love
Ten seconds to love
Ten seconds to love
Just wait honey
Till I tell the boys about you

Was it hot for you
Did you fire this round
The second that I'm through
I'll be leaving this town
(Mötley Crüe 1983)

The beginning of the song shows the speaker's intentions of sexually exploiting the woman who he refers to by reducing her to her sexual functions. This is suggested by the lines "You are my ten second pet" (line 4) and "Ten seconds to love" (line 13), which imply that the speaker is interested in a so-called quickie. A quickie is a very brief sexual encounter which aims at the man experiencing an orgasm in the quickest way possible. Therefore, as the male speaker's intentions are limited to his own sexual fulfillment, the woman who he refers to is objectified and exploited in that the only function she serves is to please him sexually. Furthermore, the lines "The second that I'm through, I'll be leaving this town" (lines 39 and 40) strengthen the assumption that the woman's sole function in this encounter is to fulfill the sexual desire of the speaker as this line suggests that the speaker, after his desires were fulfilled, vanishes and leaves the woman behind. Furthermore, by using the term pet to refer to the woman, the male speaker dehumanizes the woman and asserts his dominance. Pets, in the context of the BDSM sex practice, fulfill the part of the submissive who serve their owners in that they serve and sexually satisfy them. Thus, by referring to the woman with the word pet, the speaker reduces her to her sexual functions while simultaneously asserting dominance. Moreover, the woman's subordination and her strictly sexual purpose are also highlighted in the lines "Touch my gun" (line five), "Shine my pistol some more" (line ten) and "Pull my trigger" (line 15). All three lines incorporate verbs in their imperative forms which assert the speaker's dominance over the woman. Moreover, by combining imperatives with metaphors for the man's penis (pistol and gun), for sexual actions that the woman performs in order to satisfy the man (line ten) and the male orgasm (line 15) it becomes clear that the woman's role is to sexually please the man by being submissive and fulfilling his desires.

Further instances of sexual objectification can be found in the lines "I got my camera" (line 23) "Photograph it" (line 26) and "Let the other boys have it" (line 28). By incorporating a camera into the sexual act (line 23) and intending to make sexually explicit recordings of the

girl (line 26), the woman is clearly reduced to her body and thus sexually objectified. Furthermore, as line 28 suggests, the speaker aims to show these pornographic recordings to befriended males which is another severe case sexual objectification as she not only serves as a sexual object to the speaker anymore, but also to other male observers. This again is an example of interpersonal sexism.

2.5. The Male Gaze

The objectification of women is inextricably interwoven into the male gaze theory, which describes the way how women and the world are depicted in the visual arts. The term was coined by film theorist Laura Mulvey, who argues that

in a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy on the female figure which is styled accordingly. In their traditional exhibitionistic role, women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness* (Mulvey 2009: 715).

In other words, the theory of the male gaze implies that the visual arts reflect the patriarchal hierarchy which situates men as the controlling subject and women as the subservient object. Moreover, the male gaze can be broken down into three distinct looks. Mulvey points out that the looks include “that of the camera as it records the pro-filmic event, that of the audience as it watches the final product, and that of the characters at each other within the screen illusion” (Mulvey 2009: 711). In the respect of the male gaze, the subject is referred to as the *looker* while the object is referred to as the *to-be-looked-at*.

This distinct differentiation of *looker* and *to-be-looked-at* directly reflects patriarchal power distribution, in that “the *looker* is considered active and dominant, while the *looked-at* (object) is passive and dependent” (Łuczyńska-Hołodys 2013: 15). The distribution of typical gender roles in the context of the male gaze is therefore clearly visible. This means that “the ‘ideal’ spectator is always assumed to be male” (Berger 1972: 64) which forces the woman into

the role of the looked at object. While the spectator controls the scene, the woman's function is to be "displayed as [a] sexual object" in that she portrays the "leit-motiff of erotic spectacle [...] and signifies male desire" (2009: 715). However, as the three distinct perspectives of the male gaze suggest, scenes are not limited to displaying women, also men are portrayed in the scene. Male protagonists typically function as the controller of the scene and by being a figure of power, the male spectator can identify with them. Mulvey points out that "[a]s the spectator identifies with the main male protagonist, he projects his look on to that of his like, his screen surrogate, so that the power of the male protagonist as he controls events coincides with the active power of the erotic look, both giving a satisfying sense of omnipotence" (716). The looker identifies with the male in the scene in that the patriarchal power assigned to both enforces male fantasies of beauty and sexuality upon the *to-be-looked-at*. This is realized by sexualizing the appearances of the women in scene and means that the appearance of the woman who is looked at in the scene is altered in order to appeal to typical male fantasies.

2.5.1. Male Gaze Objectification in Glam Metal

The song “Cherry Pie” by the band Warrant, taken from the album *Cherry Pie* (1990), serves as an example of how sexism in the form of sexual objectification connected with the male gaze is realized in glam rock. The scene which is depicted by the song revolves around consecutive sexual actions that occur between two people, the male first-person speaker and a nameless woman who is referred to as “cherry pie”. The metaphoric allusions to the woman and the sexual actions she is used for, depict interpersonal and institutional sexism in the form of sexual objectification and exploitation as she is reduced to her body and to satisfying the man’s sexual desires. “Cherry Pie” was written by the original lineup of the band including Erik Turner, Jani Lane, Jerry Dixon, Steven Sweet and Joey Allen:

She’s my cherry pie
Cool drink of water, such a sweet surprise
Tastes so good, makes a grown man cry
Sweet Cherry Pie, yeah

Well, swingin’ on the front porch, swingin’
on the lawn
Swingin’ where we want ‘cause there ain’t
nobody home
Swingin’ to the left and swingin’ to the
right
If I think about baseball, I’ll swing all
night, yeah
Yeah, yeah
Swingin’ in the living room, swingin’ in
the kitchen
Most folks don’t ‘cause they’re too busy
bitchin’
Swingin’ in there ‘cause she wanted me to
feed her
So I mixed up the batter and she licked the
beater

I scream, you scream, we all scream for
her
Don’t even try ‘cause you can’t ignore her

She’s my cherry pie
Cool drink of water, such a sweet surprise
Tastes so good, make a grown man cry
Sweet cherry pie, oh yeah
She’s my cherry pie
Put a smile on your face, ten miles wide
Looks so good, bring a tear to your eye
Sweet cherry pie, yeah

Swingin’ to the drums, swingin’ to guitar
Swingin’ to the bass in the back of my car
Ain’t got money, ain’t got no gas
But we’ll get where we’re goin’ if we
swing real fast

I scream, you scream, we all scream for
her
Don’t even try ‘cause you can’t ignore her

She’s my cherry pie
Cool drink of water, such a sweet surprise
Tastes so good, make a grown man cry
Sweet cherry pie, oh yeah
She’s my cherry pie
Put a smile on your face, ten miles wide
Looks so good, bring a tear to your eye
Sweet cherry pie, yeah, pie, yeah

Yeah (swing it!)
 All night long
 (Swing it!)
 Like a trained professional
 Swingin the bathroom, swingin' on the
 floor
 Swingin' so hard, we forgot to lock the
 door
 In walks her daddy standin' 6 foot 4
 He said, "You ain't gonna swing with my
 daughter no more"

She's my cherry pie
 Cool drink of water, such a sweet surprise
 Tastes so good, make a grown man cry
 Sweet cherry pie, oh yeah
 She's my cherry pie
 Put a smile on your face, ten miles wide
 Looks so good, bring a tear to your eye
 Sweet cherry pie
 Sweet cherry pie, yeah, huh, Swing it!
 (Warrant 1990)

The song begins with the chorus which incorporates sexist allusions to the woman referred to in the song. For instance, the line "She's my cherry pie" (lines 1, 17, 21, 31, 35, 48 and 52) incorporates a food metaphor which is used to refer to the nameless woman resulting in the objectification of the woman. The metaphor is built on the attribute of sweetness which is not only a common quality of desserts but also a personality trait forced upon women in patriarchal societies. Sweetness is associated with being generous and rewarding which signifies a woman's abjection and thus her inferiority to a man. Moreover, the woman's dependency on the man is also shown in the line "Swingin' in there 'cause she wanted me to feed her" (line 13). This line mirrors the patriarchal view that men are the breadwinners and thus implies the man's superiority over the woman.

Another sexist remark which points at the objectification of the woman is shown in the line "Tastes so good, makes a grown man cry" (lines 3, 19, 33 and 50). By stating this the speaker metaphorically expresses satisfaction with the woman's appearance. Therefore, as the woman is dressed and styled according to patriarchal beauty standards, she is objectified in that she specifically appeals to the man's sexual fantasies.

The verses of the songs feature extensive use of metaphors to refer to sexual acts between the speaker and the woman which shows that the woman is reduced to the function of satisfying male sexual desire. For example, the speaker uses the term 'swingin'', a baseball

metaphor which points at the movement of the hips during sexual intercourse between the speaker and the woman, throughout the whole song (lines 5, 6, 7, 11, 13, 25, 26, 43, 44). The constant repetition of the metaphor suggests that the speaker's sole intention is to engage in sexual actions with the woman which clearly reduces her to her sexual function. Moreover, the line "So I mixed up the batter and she licked the beater" (line 14) features more metaphors that point at sexual actions. The term batter, which defines to "[a] mixture of ingredients for a cake" (*Lexico powered by Oxford* n.p., n.d.), clearly refers to the woman who is referred to as "cherry pie". The phrase "mix up the batter" thus refers to sexual actions the speaker performs on the girl. Furthermore, "lick the beater" is another reference to baseball which implies that the girl performs oral sex on the speaker. Moreover, the cover of the album *Cherry Pie* (1990), which features the song of the same name, adds a visual element to the sexual objectification of the song and depicts the male gaze:

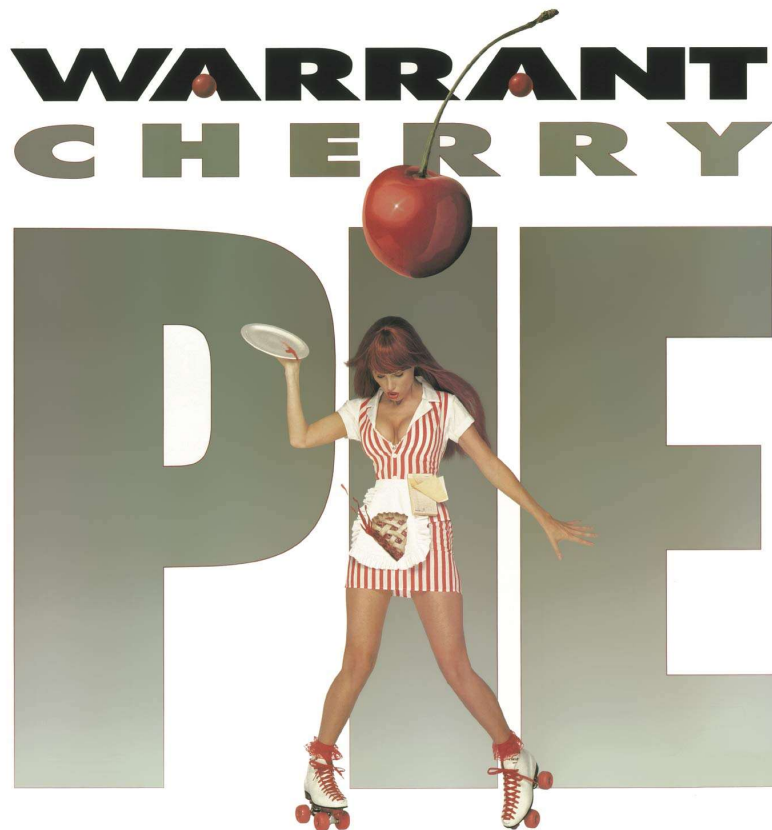


Image 3 *Cherry Pie* album cover

The cover, as image 3 shows, depicts a woman in a tight and sexually explicit waitress costume. The woman's cleavage and her legs are generously presented because of the revealing clothes she is wearing which are clear instances of the sexual objectification of her body. Furthermore, the woman's pose results in partially concealing her face and in putting the focus on specific parts of her body and strengthens her sexualized depiction. The woman's face is only viewed partially as she is tilting her head and looking downwards towards her cleavage/her genital area. By concealing the woman's face the focus is shifted to her body which is further even strengthened by the direction of her look. Moreover, the woman's facial expression further contributes to her eroticization. She rounds her lips in a specific way which results in a surprised look reminiscent of blow-up sex doll. This expression signals sexual willingness and thus appeals to the male spectators' sexual fantasies. In addition, the specific kind of outfit the woman is wearing expresses her subservience which furthers the sexual objectification of her. The woman wears a waitress costume, which signals that she is willing to take orders and serve the person who orders. Therefore, the woman appeals to the male looker as she conveys subservience which contributes to the male looker's feeling of power.

In addition, the video of the song “Cherrie Pie” combines the lyrical and visual elements which results in a new level of sexualization of women. The video, apart from the bandmembers, stars model and actress Bobbie Brown who, is shown in numerous sexualized poses, in tight clothes which are revealing most parts of her body and wearing make up to make her appear more feminine.



Image 4 Brown full body depiction

Image 4 shows the objectification of Brown in that she is depicted wearing tight and extra short hot-pants and red top which reveals most of her upper body. By generously showing her cleavage and her legs, her body is clearly objectified. Furthermore, Brown’s pose furthers the sexualization of her body, as she is bending her upper body downwards which enables the observer too to investigate her cleavage closely. Furthermore, her body posture is shown to be open in which further contributes to her sexualization. Her pose signifies that she is willing to reveal her body to the male observer and thus she conveys her willingness to sexual actions which appeals to the male gaze.



Image 5 Brown close up body parts

In image 5, Brown's body is shown from the point of view of one of the bandmembers who looks through binoculars. The view is enabled to the outside spectator and it shows that the focus is clearly on the model's sexualized body parts. By shifting the focus to her breasts and posterior, the woman is clearly objectified and functions as mere instrument to satisfy the male onlookers desire.

In the following scene, as shown in image 6 and 7 the sexualization of the woman in the reaches its peak.



Image 6 Fire hose



Image 7 Brown splashed with water

Image 6 shows the bandmembers shooting water through a firehose which results in splashing and covering the models face and upper body in liquid (image 7). This scene depicts a visual metaphor of a facial cum-shot, also referred to as money-shot, which is a typical feature

of pornographic movies that shows the male actor climaxing over the female actor's face. The money-shot displays female subservience and male power and it strengthens the focus of the sexual satisfaction of the male performer. By metaphorically referring to a facial cum-shot in the video of "Cherry Pie", it becomes evident that the woman's role in this video is to please the men's desire and to appeal to male sexual fantasies. Furthermore, the woman expresses emotions of happiness while being splashed with water which highlights her subservience. Image 7 shows that the woman in the video has a smile on her face which signifies her abjection and thus strengthens her appeal to the male gaze.

"Cherry Pie" by Warrant is an extreme example for the objectification of women in glam rock. In the song, women are exclusively depicted as sexual objects for men in that they are reduced to their bodies/specific parts of their bodies by being shown in revealing clothing and in sexualized poses. Moreover, the excessive use of metaphors which point at sexual actions including the male observer and the woman and the alleged enjoyment that the woman shows in being exploited for sexual actions, restrict the woman to the role of satisfying the male gaze.

The song “17 Girls in a row” by Steel Panther, taken from the album *Balls Out* 2011 serves as another example for the portrayal of women as sexual objects in glam rock. Not only the lyrics but also the live performance of the song abounds with sexist remarks and sexual fantasies that appeal to the male gaze. The song was written by the members of the band including Michael Starr, Satchel, Lexxi Foxx and Stix Zadinia:

I fucked seventeen girls in a row last night
and ten of them gave me head
I had to tip the maid a hundred-dollar bill
to clean the wet spot off the bed
yeah yes I did

The very next day I told the guys
they flipped me off and said that’s all lies
Got to admit I was a little peeved
Stix and Lexxi wouldn’t believe
I fucked seventeen
Seventeen girls in a row
I’m a dirty hoe

I banged seventeen girls in the grocery store
and never lost my erection, no
They had to mop all sperm in aisle three
and some poop in the produce sex-sex-sex-tion
stinky

When I told the boys in the band they said
motherfucker, you’re out of your fucking head
I don’t lie about the girls I screw
they’re all so jealous ‘cause they know it’s true
I fucked seventeen
Seventeen girls in a row
yes I, yes I did

Seventeen girls in a row
Seventeen girls
I shoot my blanks in every hole
Seventeen girls in a row
When I was done,
they were begging for more

I fucked seventeen girls at the trailer park
down in Memphis, Tennessee
I whipped out my dick
and they got on their knees
and they were all getting ready to pray

Wham to the bam to the thank you
ma’am,
then I praised the Lord like Billy Graham
Hell, maybe where I’m gonna go,
but when we get there I’m pretty sure
the devil will know
I fucked seventeen
Seventeen girls in a row
Woo sweet, young, juicy pussy
I fucked seventeen girls in a row
Hop on that camel toe
I fucked seventeen girls in a row

(Steel Panther 2011)

In the song, the speaker brags to his bandmates that he had intercourse with many women which shows that the women are sexually exploited, degraded, and objectified. The first indication for this can be found in the first stanza of the first verse which reads “I fucked seventeen girls in a row last night, and ten of them gave me head” (lines 1 and 2). This implies that the speaker reduces the women to their sexuality. Furthermore, the constant repetition of

the phrase '17 girls', which, in every case, is connected to sexual actions including the male speaker, throughout the whole song displays that the women are reduced to a purely sexual function. Further instances of sexual objectification of the women become evident in the lines "Woo sweet, young, juicy pussy" (line 43) and "hop on that camel toe" (line 44). While line 43 refers to the female reproductive organ directly by using the word 'pussy', line 44 includes the metaphor 'camel toe' which is generally used to refer to the exposure of a woman's labia majora due to tight clothes such as leggings. These lines show that the speaker puts the focus on the women's genitals and thus reduces them to these specific body parts. In various other lines of the text the speaker points out similar scenarios of using the women for his own pleasure. For instance, the line "I shoot my blanks in every hole" (line 27) is a metaphor for multiple climaxes that the speaker reached during exploiting the women. In addition the lines "I whipped out my dick and they got on their knees and they were all getting ready to pray" (lines 33-35) portray the male speaker as a godlike and thus superior figure, that the women 'pray' to, in the form of pleasing him orally. The degradation of the women not only stems from the sexual actions they perform on the man, but also from the implication that by simply exposing his genitals, the male speaker can make the women compliant. Further instances that display the women's sexual abjection to the male speaker include the lines "When I was done" (line 29) and "they were begging for more" (line 30). Not only do these lines indicate the sexual exploitation of the women, the women are also portrayed as if they felt the urge to be the speaker's sexual servants. Thus, the women are sexually objectified by reducing them to their sexuality and to their will and function of pleasing the speaker.

The sexist behavior towards girls as it is represented in the lyrics of the song “17 Girls in a row” is directly reflected in the live performances of the band Steel Panther. For instance, during their live show at Wacken 2016, a popular rock and metal festival in Germany, the band members brought women on stage to dance for them and to expose themselves for the men on stage and in the audience.



Image 8 Girls on stage 1

This is shown Image 8 which depicts singer Michael Starr (second on the right) and guitarist Satchel (on the far right) who are uttering their desire to have seventeen girls on stage for the upcoming song “17 Girls in a Row”. As can be seen in the left half of the image, several women have already entered the stage. The girls on stage who dance for the musicians and the audience are clearly objectified to satisfy the male gaze.



Image 9 Starr pointing at exposed fan

This becomes more evident in image 9, which shows singer Michael Starr drawing the attention to one of the women whose breasts are exposed by ordering the audience to cheer for her. In doing so, the singer overtly reduces her to her breasts and thus degrades and objectifies her. Furthermore, by highlighting the exposure of the woman's breasts, Starr clearly shifts the focus of the male onlookers to the woman which satisfies the sexual fantasies of the male spectators.



Image 10 Girls on stage 2

The objectification of women increases in severity when guitarist Satchel announces, “Wait before we go, you have to get naked. How many people wanna see naked girls?” (*Wacken TV* 2016 n.p.) which is followed by Starr who exclaims, “Everybody show your titties” (n.p.). In doing so, the musicians utilize the power of spectacularity that they are awarded by presenting their artistic skills on stage in order to persuade women to sexualize their own bodies in order to appeal to the male spectators.



Image 11

Image 11 shows that the musicians successfully utilized their power to persuade women into self-objectification. This is shown the image which depicts a primarily male audience that surrounds two women in of which one is about to expose her breasts. By doing so, the woman, due to internalizing the patriarchal belief that women are objects of men’s sexual desire, self-objectifies her body to appeal to the male lookers around her/on stage, behind the camera and those who are viewing the video.



Image 12 Girls on stage 3

Image 12 shows women entering the stage (in the back) and guitarist Satchel (on the right) who refers to the women by stating “oh my god, we have got four hot bitches” (*Wacken TV* 2016 n.p.). By calling the girls bitches, a term that is “used as a generalized term of abuse and disparagement for a woman” (*Merriam Webster* n.p., n.d.), the guitarist clearly commits overt, hostile sexism on an interpersonal level towards these women. Moreover, he continues making sexist remarks that objectify the women as he utters the words, “take look at these girls, listen, I wanna tell you right now. How many guys like pussy, raise your fucking hand [...] if you love pussy you are welcome to fuck any one of these girls after the show tonight. Just make sure that you wear a condom, cause we didn’t” (Satchel 2016 n.p.). By telling the men in the audience to look at the girls, the guitarist sexually objectifies the women and puts their bodies into the focus of the male gazes. Furthermore, he emphasizes the women’s sexual organs and their bodies’ function to satisfy the male sexual desire as he states that the men can “fuck any one of these girls after the show” (n.p.). This scenario reflects typical patriarchal power structures as the musicians enforce gender specific roles upon the women and, moreover, their

empowerment of the women is expressed by offering the women's bodies to other men in the audience.

2.4. The demonization of women

Women who aim to transcend the gender roles forced upon them by the patriarchy are often displayed negatively. There is a tendency of depicting women who deny that “the representation of the domestic [i]s the most suitable for [themselves]” and instead portray “ambition and independence in single professional women as a danger to society and to the women themselves” (both McCullagh 1993: 85). The negative depiction of women has been evident in texts that date as far back as the old testament. An early and popular example for the demonization of women is shown in the story of Adam and Eve. Eve seductively convinces a supposedly innocent Adam to take a bite from the forbidden fruit, which results in their expulsion from Eden (*Bible Study Tools* Genesis 3 – NIV Bible 1-24). Another recurring negative depiction of powerful women in literature, specifically in the fantasy fiction genre, is the differentiation between wizards, who exhibit great magical powers that are “synonymous with excellence and intellect” while women with magical powers, so called witches, “tend to be evil, ugly and unpleasant” (Asthana 2019 n.p.). Furthermore, this depiction of women has transcended from literature into film and produced a specific stock character in movies. In film theory, evil women with power have been labelled *femmes fatales*, which is French for fatal women. The *femme fatale*, also referred to as maneater (Cope 2014 ch. 1) and vamp (Adinolfi 2008: 24), typically represents a woman who has power over men and, by empowering those men, leads them into inevitable despair, ruin and/or death. The *femme fatale*, as a stock character in film, has its origins in the genre of *film noir* and is defined as a “figure of certain discursive unease” (Doane 1991: 1), which exhibits an illegible, unpredictable and mysterious threat. She carries power that enables her to spark “fears surrounding the loss of stability and centrality

[...] the fading of subjectivity, and the loss of constant agency” (2) of men. As she is a threat to men, the *femme fatale* is considered to be evil and thus she is “frequently punished or killed” in order to reassert “control on the part of the threatened male subject” (both Doane 1991: 2). Popular examples of *femme fatales* in film include the characters Catherine Tramell, portrayed by Sharon Stone, the antagonist in *Basic Instinct* (1992), Miranda Tate/Talua al Ghul, portrayed by Marion Cotillard, one of the antagonists in *The Dark Knight Rises* (2012) and Kitty Collins, portrayed by Ava Gardner, in the *The Killers* (1946).

The term *femme fatale* has since found various other fields of application including politics and music in which the term is primarily used refer to women who allegedly pose threats to men. Women in politics are often portrayed negatively in the sense of witches who use their power for themselves and thus pose a threat to mankind. A popular victim of this kind of portrayal is Hillary Clinton who, during her candidature for the position of US president in 2016 had to face numerous sexist remarks. As pointed out by Margaret Sullivan, Hillary Clinton was criticized for qualities such as having a shrill voice and a witchlike laugh, which evoked immediate negative biases towards her intentions of becoming president (2019 n.p.). In addition to literature, film and politics, the term *femme fatale* is also commonly used in reference to music. Women, specifically spouses of influential musicians, often take the blame for the downfall of successful male artists. For instance, John Lennon’s widow Yoko Ono who, although, Paul McCartney officially stated that Ono had not been the reason for the breakup of the Beatles (*The Guardian*, 2012 n.p) is still viewed as being the main reason behind John Lennon leaving the band.

2.5.1. *Femme fatales* in Glam Rock

Femme fatales are also common figures in glam rock lyrics and movies. Specifically, women in glam rock are demonized for using their sex appeal to drive “pitiful and innocent” rock stars into despair by breaking their hearts, exploiting their financial resources and by taking over bands’ politics. For example, the song “Blame it on You” by the band Poison, taken from their hit album *Look What the Cat Dragged in* (1986), tells the story of a man who aims to have sexual intercourse with a woman, who then turns out to be a *femme fatale*. Specifically, the woman is using her sexuality to play cat and mouse with the man and eventually, she is blamed for the man falling into misery. The song, which is written from the perspective of a male first-person speaker and organized in 14 stanzas of one to eight lines, was composed by the members of Poison including C.c. Deville, Rikki Rockett, Booby Dall and Bret Michaels:

She’s got pizzazz
Like a razzmatazz
I’d like to slide it in
But where do I begin

Wastes all my money
Spends all my time
I ain’t got no luck
I Can’t change her mind

Blame it on you
I can’t stand up
Blame it on you
I’m keeping my mouth shut
Blame it on you
I can’t see straight
Blame it on you
Uh-oh, too late

I want a little reaction
How ‘bout a kiss or two?
She said, “Jump back honey,”
I said, “no can do.”

Why do you always
make a fool out of me?
I can’t get no nookie
Just plain to see

Wastes all my money
Spends all my time
I ain’t got no luck
Can’t change her mind

Blame it on you
I can’t get no sleep
Blame it on you
I’m in six feet deep
Blame it on you
well I guess it’s true
Blame it on you
Yes, I do

I blame this whole damn mess, honey
right on you

Wastes all my money
Spends all my time
I ain’t got no luck
I Can’t change her mind

Now listen little girl, let me explain
Why you got me in such a terrible way

She’s got pizzazz
Like a razzmatazz

I'd like to slide it in
But where do I begin

Wastes all my money
Spends all my time
I ain't got no luck
I Can't change her mind

Blame it on you
I can't stand up
Blame it on you
I'm keeping my mouth shut
Blame it on you
I can't see straight
Blame it on you

Blame it on you
I can't get no sleep
Blame it on you
I'm in six feet deep
Blame it on you
well I guess it's true
Blame it on you
Yes I, Yes I do

(Poison 1986)

The speaker, in the first verse of the song, objectifies the woman who he refers to by reducing her to her appearance. This is showcased by the lines “she’s got pizzazz” (line 1) and “like a razzmatazz” (line 2) which shows that the singer attributes the woman “the quality of being exciting or attractive” (*Merriam Webster* “pizzazz” n.d., n.p.). Furthermore, the speaker refers to the woman by using the simile “like a razzmatazz” by which he compares her to a “noisy and noticeable activity, intended to attract attention” (*Cambridge Dictionary* n.d., n.p.). By referring to the woman as being attractive and by utilizing a simile to compare the woman to something that attracts attention, the writer points at the woman’s appearance and reduces her to her body. Therefore, the first two line show a typical case of sexual objectification of a woman by a man.

The sexualization of the woman becomes even clearer when considering the following lines “I’d like to slide it in” (line 3) and “But where do I begin” (line 4). By uttering the words “I’d like to slide it in” the writer emphasizes his urge to have sexual intercourse with the woman, while line four suggests that the writer cannot decide which body orifice of the woman he would start to penetrate first. This clearly displays that the woman is reduced to her body, specifically

her body openings, and shows that the purpose of the body, as viewed by the male gaze, is simply to sexually please the man's desire.

The following pre-chorus clearly depicts the woman as a *femme fatale*. It opens with the lines "wastes all my money" (line 5) and "spends all my time" (line 6) which shows the woman might be exploiting the man. By investigating the following lines "I ain't got no luck" (line 7) and "can't change her mind" (line 8) it becomes clear that the *femme fatale* knows the power of her sexuality and uses it to play cat and mouse with the man as she makes him spend time and money on her although she does not fulfill man's sexual desires.

The second verse, which features two stanzas of four lines each, exhibits the themes of sexual objectification and the *femme fatale* similarly to the first verse. The sexual objectification of the woman by the man is evident in the lines "I want a little reaction" (line seventeen) and "how 'bout a kiss or two" (line 18) which refer to actions that would satisfy the sexual desire of the man. However, the woman maintains her power as she utters "jump back honey" (line 20), which shows the refusal of the woman to perform any sexual actions on the man. The line "can't get no nookie" (line 26), contains an informal term for intercourse (*Oxford Dictionaries* n.p., n.d.) and shows that the woman maintains her power as the man's sexual desire is still not satisfied.

The song's bridge includes lines of text which reflect behavior that asserts male dominance by degrading a woman. By uttering "now listen" the male observer claims dominance and by referring to the woman as "little girl" (both line 51) he strengthens his dominance by metaphorically reducing her to a child.

3. Femininity in Glam Rock

Although glam rock exhibits patriarchal power structures and misogynistic beliefs that are manifested in diverse forms of sexism, one of the genre's major aspects is its glamorous nature which is mainly realized by the expression of femininity and the performance of gender by male artists. This is already reflected in the genre's name as the term glam states. Glam is short for glamour which refers to "an exciting and often illusory and romantic attractiveness", specifically an "alluring or fascinating attraction" (both *Merruan Webster* n.p., n.d.). More specifically, the term is used to refer to "[b]eauty or charm that is sexually attractive" (Lexico n.p., n.d.) which, in glam rock, is mainly realized by performing femininity. A synonym used to refer to the genre is the term hair metal, clearly referring to the pompous hair styles, that are showcased by musicians of the genre.

The extensive expression of feminine traits, as they are constructed by western culture, by glam artists is a form gendered performance as expressed by Judith Butler. According to Butler's concept of gender performativity, gender is "constructed in corporeal acts" (1988: 521), which in other words means that "gender is instituted through the stylization of the body and hence, must be understood as the mundane way in which bodily gestures, movements and enactments of various kinds constitute the illusion of an abiding gendered self" (519). When it comes to acting out gender, Butler differentiates between two terms: performativity and performance. On the one hand, gender performativity "consists in a reiteration of norms which precede, constrain, and exceed the performer and in that sense cannot be taken as the fabrication of the performer's 'will' or 'choice'" [original emphasis] (Butler 1993: 24). Essentially, performativity involves repeating the norms that create and define oneself and, so to speak, to let them flow through oneself. An instance for performativity, according to Butler, would be drag (21), which refers to the art of cross-dressing. Gender performativity specifically applies to cross-dressers or drag queens who are inherently forced to adapt to these norms in order to

achieve personal fulfillment. On the other hand, Butler introduces the concept of the “performance as [a] bounded ‘act’” [original emphasis] (1993: 24), which stands in contrast to performativity. A performance as a bounded act fundamentally happens in the moment, the here-and-now, as a conscious act of concealing the true nature of the performer. An example for this would be a woman/man, who dresses up as the opposite sex for carnival. In that sense, the person performs gender for a traditional purpose, the purpose of dressing-up for carnival, and not in order to fulfill their innate desire or to achieve inner fulfillment. Moreover, this kind of gender performance is strictly limited to a specific time frame, the time of the carnival celebration, and thus not a repetitive act. Therefore, dressing up as the opposite sex for carnival is a performance as a bounded act. The concepts of gender performativity and the performance of gender as a bounded act overlap. However, glam rock artists utilize femininity in order to cause a sensation which serves as the selling point of their music. According to Robert Walser, glam metal artists “appropriate[] the previously feminine capacity to objectify one’s body and transform it into exchange value”, which is confirmed by Ryan Moore, who argues that glam rockers “appropriate the visual signs of feminine identity in order to claim the power of spectacularity for themselves” (Walser 1993: 128-9). Therefore, to put it in Butlers terms, glam rock artists perform gender as a bounded act.

By performing gender, glam artists achieve appearances that are often referred to as androgynous. The term androgyny is a compound of the Greek words *andro* (male) and *gyn* (female) and “derives from Jungian psychology, according to which individuation requires people to know and ‘own’ unconscious, contradictory aspects of their psyche” (Code 2000: 20). Specifically, androgyny refers to women expressing their masculine, and men expressing their feminine sides (20). In this sense, the terms masculine and feminine are used as “descriptive terms, stripped of their mutually exclusive, dichotomous connotations“ (20). This implies an amalgamation of the two attributes which co-exist as descriptors for humans, instead of forming

a clearly separated duality which is used to refer to humans as strictly masculine **or** feminine. However, glam metal artists do not utilize femininity to appear as androgynes in order to celebrate the feminine side of themselves or femininity in general, instead they use it as a masquerade which creates spectacle. This is also pointed out by Philipp Auslander who states that

[t]he emphasis on the application of makeup in the transformation of male images into feminine or androgynous ones demystifies the glam image itself and emphasizes the constructed nature of glam masculinity. It is also important that most glam rockers used cosmetics to create neither the illusion of female identity nor that of a seamless, androgynous blending of masculine and feminine. Unlike countercultural unisex fashion, the combination of masculine and feminine codes in glam costuming and makeup did not blur distinctions between men and women: glam rockers were clearly men who had adopted feminine decoration. (Auslander 2006: 62)

However, the feminine masquerade of glam metal is not limited to their outfitting, in addition, artists also adopt other feminine characteristics such as eroticized body language. Image 13 depicts the cover of the album *Look What the Cat Dragged In* (1986) by the band Poison, which shows how male glam metal artists adopt feminine decoration and express femininity and eroticized body language in order to create spectacle.



Image 13 Poison – *Look What The Cat Dragged In* album cover

The image shows the four male members of the band who wear make up to shade and emphasize their cheek bones, and eyeshadow, eyeliner and mascara to make their eyes appear bigger and lipstick to accentuate their lips. In other words, the artists use a great amount of make up in order to highlight and feminize certain aspects of their faces. Furthermore, their facial expressions imitate the gaze of women shown on pin-up posters who utilize their body-language in order to emphasize their sexuality and attract male attention. Three out of four men on the album cover form a kissing mouth which accentuates their lips and suggests the willingness for sexual actions.

Another example for the expression of femininity by male glam rock artists resulting in an androgynous look is shown in Image 14 which depicts Mötley Crüe singer Vince Neil. Neil's appearance was so distinctly feminine that he was often confused with a woman, which served as the major influence for the popular song "Dude (Looks Like a Lady)" by the band Aerosmith.

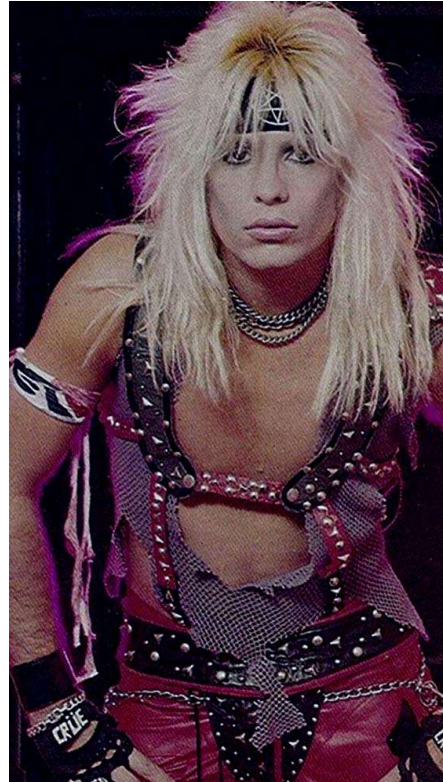


Image 14 Vince Neil

Image 14 shows the Mötley Crüe singer expressing femininity in typical glam metal fashion by posing for a pin up poster. He is expressing femininity by wearing makeup and eyeliner, tapered long hair and by showing a lot of skin in his tight leather outfit. Furthermore, his clothes are mainly pink, which, according to patriarchal beliefs, is also associated with femininity. Apart from that, his gaze and stance imitate body language of female pin-up models. Particularly, he forms a kissing mouth to highlight his lips and he slightly rounds his upper body, by putting his hands on his thighs and by pushing his shoulders in front, to present his chest. Thus, Neil copies the sexualized body language of female pin-up models, which, by emphasizing specific body parts such as the chest, creates spectacle and appeals to the onlooker.

3.1. The performance of femininity and its relation to power

Glamorous attributes, which, according to patriarchal views, are reserved for women, are utilized by male glam rock artists as instruments of power. Walser points out that glam rock artists utilize “[c]olorful makeup; elaborate, ostentatious clothes; hair that is unhandily long and laboriously styled” which he describes as “the excessive signs of one gender’s role as spectacle” (both 1993: 131). He further points out that glam rockers utilize these femininely connoted signs “in order to claim the power of [feminine] spectacularity for themselves” (1993: 129). Specifically, tools such as spandex which has a connotation as it was specifically developed for women (O’ Connor: 211) are used by glam rockers as “[p]ants made of this material allow greater freedom of movement on stage and better display the athletic bodies of the performers, thereby promoting an image of vital power” (Weinstein 2011: 30). Thus, by utilizing feminine styling and outfitting, glam metal artists display power.

However, glam rockers' display of power by the means of specifically feminine styles often has the effect of undermining and empowering women. This is exemplified in the following scene of the biopic *The Dirt* (2019) which shows how Mötley Crüe's drummer Tommy Lee, who clearly degrades his sister while claiming the feminine power of spectularity for himself by wearing his sisters' spandex jeans:



Image 15 Tommy Lee's sister



Image 16 Tommy Lee spandex

Image 15 depicts Tommy Lee's sister who notices that her brother is wearing her skintight spandex jeans and reaction shows that she clearly disapproves of her brother's behavior. Image 16 shows Tommy Lee wearing the spandex pants who declares, "they look so much better on me" (*The Dirt* 2019 n.p.). Not only does Lee undermine his sister by wearing her jeans without consent, he also claims that the pants, which serve as an instrument of feminine spectacularity, suit himself better than his sister. In doing so, he clearly positions himself as the superior being and humiliates his sister, as he claims the power of femininity for himself and states that he, as a man, is more capable of expressing femininity than his sister.

Apart from this, the scene also depicts an attempt of Oedipal rebellion, in in that Lee finds a way to proof his manliness and power to his father (who is seen on the far right of Still image 16) by empowering his sister. Walser states that "[t]eenage boys and young men chafe under patriarchal control even as women do, and boys often develop innovative ways of expressing control over women as simultaneous proof of their achievement of manhood and their rebellion against dominant men" (129). Lee finds a creative way of showing his manliness to his father, in that he takes his sisters pants without her consent.

The following scene from the movie *This is Spinal Tap* (1984) serves as another example of male glam rock artists who, by utilizing feminine instruments of spectacle, showcase masculine power and simultaneously undermine women.



Image 17 St. Hubbins and Tufnel

Image 17 shows singer David St. Hubbins (left) and guitarist Nigel Tufnel (right) of Spinal Tap who explain the absence of women in their audiences which results from the manliness they express by showcasing their genitals in skintight pants:

St. Hubbins: Well it's a sexual thing, really isn't it. Aside from the identifying the boys do with us there's also a re...reaction to the female...of the female to our music. How did you put it?

Tufnel: Really, they're quite fearful – that's my theory. They see us on stage with tight trousers we've got, you know, armadillos in our trousers, I mean it's really quite frightening.

St. Hubbins: Yeah.

Tufnel: ...the size...and and they, they run screaming. (*This is Spinal Tap* 1984 n.p.)

Essentially, this scene shows how the feminine power of spectacle is claimed by the male artists in order to portray their vital masculine power. This is realized by utilizing skintight spandex jeans, which are usually worn by women to highlight sexualized body parts such as the legs and the posterior to appeal to the male desire, as instruments of objectifying the phalli of the men.

Out of this results a portrayal of virility which is so powerful and spectacular that men are impressed by and identify with it, while women are overwhelmed and frightened by it. Therefore, masculinity is showcased as being reserved for men only while femininity is accessible to both sexes resulting in portraying women as being inferior to men.

3.2. The reflection of gender in the musical aspects of glam rock/metal

Heavy metal is typically viewed as particularly masculine, as many of its musical features are linked to patriarchal gender roles associated with masculinity; However, glam metal lacks many of these masculine features which, apart from the feminized performances and appearances of glam rock artists, is the reason for the genre's denunciation by the heavy metal community. Walser points out glam that metal is deemed to be less masculine than other subgenres of heavy metal due to its "relative lack of virtuosity, complexity, and originality" (1993: 128). The term virtuosity is defined as a "[g]reat skill in music or another artistic pursuit" (*Lexico powered by Oxford* n.d., n.p.) and has a strong masculine connotation. This stems from its original use to refer to strictly male musicians of the classical domain, as a definition by Owen Jander shows:

A virtuoso in music may have been a skilled performer but more importantly **he** was a composer, a theorist or at least a famous *maestro di capella* ... the true virtuoso was a musician of exceptional training, especially theory ... there has been a tendency to regard dazzling feats of technical skill with suspicion (and even, in such cases as Tartini and Paganini, to ascribe to them some supernatural power), the true virtuoso has always been prized not only for **his** rarity but also for his ability to widen the technical and expressive boundaries of his art. (2001: 789)

The term virtuoso strictly defines men which is shown by Jander's use of the male pronouns he and his to refer to a virtuoso. Furthermore, the examples of virtuosos shown, including Tartini and Paganini, are both men. Moreover, the phrase *maestro di capella* is exclusively used to define men, as suggested by the existence of the female version of the term 'maestro', which is 'maestra'. Similarly, existence lack of use of the term 'virtuosa', which refer to women with highly trained skills, strengthens the masculine connotation of the terms virtuoso and virtuosity.

With the inclusion of more and more classical musical features, such as specific tonal scales, into metal guitar playing, the term virtuoso was used to refer to many metal guitar players that emerged in the 70s and 80s. The prime example for a 70s and 80s metal virtuoso who fits Jander's definition is Eddie Van Halen, lead guitarist and driving force behind the band Van Halen, who reinvented metal guitar playing at the time. As stated by Walser, "Eddie Van Halen had revolutionized metal guitar technique with the release of Van Halen's debut album in 1978, fueling a renaissance in electric guitar study and experimentation unmatched since thousands of fans were inspired to learn to play by Eric Clapton's apotheosis in the late 1960s and Jimi Hendrix's death in 1970. (1993: 128)". Eddie Van Halen is credited for inventing the locking-tremolo which allows the player to extremely bend the guitar strings without detuning and for including a widely unknown technique, the so-called tapping technique, into his playing. This allowed Van Halen to mix the style of African American blues with Western art music (Kelly 2009: 264) which helped the blues driven sounds of Hendrix, Clapton in the 60s and 70s develop into modern metal of the early 80s. Because of the great musical skills of metal virtuosos, these musicians are often the driving force/*maestro di capella* behind the creative processes of bands and thus concerned with leadership which is directly associated with masculinity in western culture.

Virtuosity in metal mostly refers to the role of the lead guitarist who, as s/he contributes crucial aspects, such as guitar solos to the music, is concerned as particularly masculine. The reason for the importance of the guitar solo is that it is an impressive and spectacular musical tool which requires a great amount of skill, talent and dedication to be mastered. The importance and the musical spectacularity of the guitar solo and the creative leadership that lead-guitarists reflect, is linked to great masculinity and thus lead guitarists are often regarded as particularly virile.

Moreover, complexity and originality of playing style and song structures also contribute to the masculine connotation of music. Particularly, heavy metal deviates from popular music in these categories, in that it incorporates song structures which highly differ from the typical (intro), verse, (pre-chorus), chorus, verse, (pre-chorus), chorus, bridge, chorus and outro structure. For instance, the title track “Master of Puppets”, taken from Metallica’s 1986 effort *Master of Puppets*, consists of a highly complex composition. The song starts with a lengthy intro which is followed by the first section of the song. This section includes a verse, a pre-chorus, a chorus and a second chorus. The song continues with an interlude and then the first section of the song is repeated and followed by a vocal interlude. The song then changes its mood entirely and continues with a completely different section including a guitar solo, a second interlude, a bridge and a second guitar solo which is then followed by yet another interlude that leads into a third repetition of the first section. A lengthy outro rounds up the incredibly complex structure of this classic heavy metal song. In addition, the different sections of the song feature numerous elaborate and lengthy guitar riffs that are played in different variations and thus further the songs technical aspect. The high complexity, which is directly interrelated with virtuosity, of songs like “Master of Puppets” contributes to the masculine connotation of heavy metal music.

Another feature that contributes to the complexity in heavy metal and sets the genre apart from popular music is the incorporation of meter variations and odd time signatures. The composition of pop songs usually revolves around 4/4 meters which means that the entire song is organized in bars of 4 quarter-notes. In comparison, “Master of Puppets”, exhibits numerous meter changes in section 1 alone which is composed in 4/4 and succeeded by an 5/8 which is an odd time signature. Particularly, the inclusion of odd time signatures in a song is a creative way to add originality and complexity and thus masculinity to a song.

Furthermore, the length of heavy metal songs generally exceeds the average 3 to 3,5 minutes of pop songs, which reflects the complexity of their composition. The song “Master of Puppets”, for instance, lasts 8 minutes and thirty-six seconds and is the longest song of the album of the same name. “Battery”, which is the shortest song on the record, still exceeds the average length of a pop song with a time 5 minutes and 12 seconds. The extended length of heavy metal songs is mostly the result of the combination of various guitar riffs, the arrangement of different song sections that differ from each other in a single musical piece and the inclusion of lengthy and elaborate guitar solos and thus the length of the songs indirectly reflects the masculine nature of heavy metal music.

Moreover, another musical feature of heavy metal which is regarded as particularly masculine is aggressiveness. Aggressiveness in heavy metal manifests itself in the singing exhibited by the genre, the high number of beats per minute the music is composed in and the machine gun like sounds that are created by heavy metal drummers. Heavy metal features a variety of singing styles including death growls, screaming and raspy vocals which are exemplified by bands such as Napalm Death, Slayer and Metallica respectively. These vocal styles sound extremely harsh in comparison to common clean singing and thus, are linked to aggressiveness. Furthermore, heavy metal songs are generally composed in high tempos and feature fast guitar playing and drumming which also contributes to heavy metal’s aggressive nature. The fast compositions of heavy metal are emphasized by specific drumming techniques including double bass playing and blast beats. These playing styles, in combination with the high tempo of metal songs, create sounds that resemble shots of machine guns which adds a layer of aggressiveness, and thus masculinity, to heavy metal songs.

3.2.1. Lack of Masculine musical features in Glam Metal

Glam rock/metal, although being a sub- or fusion genre of heavy metal, has a bad reputation among the heavy metal community due to its feminized performances in combination with the lack of masculine musical features. Walser points out that heavy metal fans attack glam rockers' authenticity by labelling the genre "all image with no musical substance" (130). Specifically, this means that glam metal exhibits simple, pop-like song and time structures and it excludes virtuous instrumentation such as fast-paced playing and elaborate guitar solos – considered crucial features in heavy metal. This is exemplified by the song "Cherry Pie" (Warrant), which exhibits a simple pop-like song structure in that it starts with a very short intro, followed by the chorus, the first verse, a pre-chorus and the chorus again. It continues with the second verse, another pre-chorus and the third repetition of the chorus. This is followed by a bridge which features a rather simplistic guitar solo and then the song continues with another pre-chorus/chorus construction before concluding with a short outro. The song follows the typical construction of a pop song and lacks complexity and originality. Another aspect that showcases the simplicity of the song is the constant repetition of certain musical features. "Cherry Pie" largely revolves around one distinct guitar riff, the chorus recurs four times and the word 'swingin'' (lines 5, 6, 7, 11, 13, 25, 26, 43, 44) used repeatedly throughout the whole song. Furthermore, the entire composition revolves around a 4/4 meter and it is played at approximately eighty-six beats per minute, meaning that the song does not involve unique or changing time signatures and that it has a low tempo for a heavy metal song. Moreover, the song lacks the aggressive elements typical for both heavy metal and masculinity. Instead of screamed singing and fast, intricate drumming, the song features more mainstream elements such as clean, melodic singing and single base drumming. Its overall simplicity and pop-like character is also reflected in its total running time of just 3:21.

In addition, the song “Come on And Dance” by Mötley Crüe and the song “Blame it on You” by Poison have similar characteristics as they lack virtuosity, complexity, and originality, and exhibit pop-like song structures and repetitive musical aspects. “Come On And Dance” follows the typical intro-verse-chorus-verse-chorus-bridge-verse-chorus structure featured in many mainstream pop songs and “Blame it on You” follows a similar structure, including pre-choruses after each verse and an additional pre-chorus plus an interlude after the bridge. Both songs are based on simple guitar riffs that mainly rely on power-chords and are repeated with little to no variation throughout. The song lyrics also reflect the repetitive character of the songs, as the chorus lines are heavily repeated throughout the songs with no variation. Furthermore, also the guitar playing in these songs is characterized by repetition and simplicity. “Come on and Dance” features two guitar riffs, one for the intro/choruses and one for the verse which is extended before the song progresses into the following choruses. The intro/chorus riff consists of an interplay between palm-muted single notes and openly played power chords², while both variations of the verse riff feature only openly played power chords. The tonal variation of the riff is very limited as the chords switch between three notes (C, B and A) with palm-muted single D notes played in-between. “Blame it on You” follows this format as well, featuring one distinct guitar riff and, relies mainly on power chords. Therefore, glam metal strongly differs from other heavy metal genres as it does not involve virtuosity, complexity and originality which attributes the genre a lack of masculinity.

² Power chords are specific chords played primarily on distorted electric guitars. Their simple composition which consists of “the I (the root) and the V (fifth) with an octave of the root often added” (Cogan & Williams 2009: 7) make the power chords particularly easy to play while yet exhibiting a powerful sound.

3.3. Strategies to Compensate for Gender Non-Conforming Behaviors.

People who show behavior non-conforming to their genders and/or lack gender-specific features are often depicted as impaired, leading to the implementation of compensatory strategies to recover from the alleged impairments. This turns out to be problematic for many male glam metal artists, who perform femininity as well as music that is accused of lacking masculinity, as men in particular “feel pressure to conform to gender-reotypic attributes” (Cheryan et al. 2015: 2018). These attributes include a large height and an athletic appearance (see Cejka & Eagly 1999 and McCreary, Saucier, & Courtenay 2005), sexual activity on a regular basis (Gross & Blundo 2005 & Jewkes 2005), and being comfortable in the agentic state (i.e., being determined and assertive; Eagly 1987 and Schmitt & Branscombe 2001). According to studies conducted by Corinne Moss Racusin & Laurie Rudman (2010) and Rudman & Kimberly Fairchild (2004), men who feel threatened in their manliness tend to overemphasize these stereotypical masculine traits. Other compensatory strategies to recover from threatened masculinity include aggressive behavior (Bosson et al. 2009, Vandello et al. 2008 and Willer et al. 2013), derogatory treatment of gender non-conforming men (Glick et al. 2007 and Schmitt & Branscombe, 2001), and harassment of women (Maass et al. 2003). This leads to the assumption that the various forms of sexism as employed in the context of glam metal are actually extreme forms of the last compensatory strategy that is mentioned previously.

Particularly, rock musicians who exhibit femininity in their on-stage performances and/or in their daily lives tend to overemphasize their masculinity and engage in these and additional strategies to compensate for their alleged lack of manliness. Additional strategies include the extreme emphasis on masculine traits and the objectification of women as compensatory strategies are exemplified by vocalist David Lee Roth. Lee Roth, who rose to popularity with the band Van Halen in the 70s and 80s and later pursued a successful solo career, is known for his extravagant, feminized wardrobe and his energetic live performances.

The singer, whose “personal anxieties about masculinity are shaped by conventional patriarchy” (Walser 1993: 129), states in an interview for the magazine *Playgirl*, that gender anxiety forced him to implement compensatory strategies, such as bodybuilding and martial arts training, to build his masculinity: “A lot of what I do can be construed as feminine. My face, or the way I dance, or the way I dress myself for stage [...] But to prove it to myself, to establish [masculinity], I had to build myself physically. I had to learn to fight” (Smoodin 1986: 43).



Image 18 David Lee Roth

Both, Lee Roth’s feminine side and the portrayal of masculinity as compensation for it, are visible in image 18 which shows him during a live performance. On the one hand, Lee Roth embodies femininity by wearing long hair and leggings and a skintight, shiny top. On the other hand, his muscular upper body and his confident and open body language, which is exemplified by spreading his legs, pushing-out his chest and a tilting his head to gaze down at the audience, imply power and masculinity.

Other strategies of rock musicians, including Lee Roth, to compensate for their feminine sides include the disregard and objectification of women. For instance, as pointed out by Walser, Lee Roth “seems neither personally nor artistically to have resisted sexist objectification of women, as is attested by his notorious paternity insurance policy and the video for his swaggering remake of the Beach Boys’ “California Girls”” (1993: 129). Walser refers to Lee Roth’s “notorious paternity insurance policy” (129) which refers to the singer’s attempt to find a company that would insure him in case he impregnates a woman while being on tour. Specifically, after Lee Roth’s bandmate Eddie Van Halen had faced legal issues for allegedly impregnating a groupie, Lee Roth “was interested in obtaining a million-dollar policy” to protect himself from “the sea of greedy groupies who were out there just waiting for the chance to trick him into fathering their child, or at least entangling him in a lawsuit” (both Monk 2017: 169). This clearly shows how Lee Roth overly emphasizes his masculinity and epitomizes typical patriarchal attitudes towards women. By stating that he needs insurance, he showcases exaggerated virility in that he implies that his sexual drive forces him to sleep with all these girls and that a paternity insurance is the only way to protect him from the negative consequences that might result from his lifestyle. Furthermore, he clearly reduces women to their bodies and their function of pleasing him sexually by referring to them as groupies. Moreover, by claiming that to be protected from the groupies’ attempts of exploiting him, he clearly demonizes the women.

Sexual objectification of women is also visible in the video for Lee Roth's cover version of the song "California Girls", which was originally performed by the Bee Gees.



Image 19 Objectification in David Lee Roth's Video

The upper two shots of Still show the sexual objectification of women in the sense that their bodies are shown in bathing suits only and that they move and dance in order to appeal to the onlookers of the video (top left corner) and additionally to the men in the video (upper right corner). Furthermore, in the lower left shot women are reduced to specific body parts in that only their feet are shown. In addition, while the lower right picture again shows the sexualized body parts of a woman, it also emphasizes that the female body only serves the function of appealing to the male onlookers including Lee Roth in the video and the men watching the video.

Another example that shows a glam rock musician implementing compensatory strategies to recover from his threatened masculinity is depicted in Still. The picture shows a scene from the Mötley Crüe biopic *The Dirt* (2019) in which singer Vince Neil is insulted for

his feminine appearance. This results in Neil starting a bar fight with the person who offended him in order to compensate for his threatened masculinity.



Image 19 Vince Neil fight scene

The picture shows Neil and bandmate Tommy Lee shortly before one of their first concerts (top left corner), bragging about the high value of the spandex pants he is wearing. In a moment of locker room talk, the two men assert the intense virility that Neil expresses by wearing the feminized pants he stole from his girlfriend. However, when the band enters the stage slightly after, a member of the audience reduces Neil, who is wearing lip gloss, make up and pompous hair aside from spandex, to his feminine appearance by calling him a “chick” (top right corner). The term is generally used to refer to women and girls in an informal and sometimes offensive manner (*Merriam Webster* n.p., n.d.). The scene continues by showing Neil, whose masculinity is seemingly threatened by being compared to a woman, reacts by cursing back at the person who offended him (lower left corner). Neil then attempts to recover his impaired manliness by physically attacking the member of the audience (lower right corner).

Therefore, this scene perfectly depicts compensatory strategies that are implemented by Neil, as a result of being reduced to his feminine side.

Moreover, also the person in the audience who insults Neil compensates for his own impaired manliness by showing aggressive behavior. As can be seen in the top right corner of Image 19 the man in the audience wears long hair and thus, to a certain extent, embodies femininity himself. By insulting Neil, who is shown to be dressed and styled more feminine than himself, the audience member shows aggressive and derogative behavior towards another man who does not conform to gender rules.

Conclusion

The aim of this thesis was to ascertain how patriarchal power structures are reflected and maintained by the instruments of sexism and the marginalization of women in the genre of glam metal. Furthermore, I aimed to investigate how glam metal artists' performance of femininity perpetuates misogyny in the genre. Based on analyses of song lyrics, music videos, film excerpts, pin-up posters, album covers, and live performances reflective of the genre of glam metal, I demonstrated that in glam metal, feminine traits – here produced by the patriarchy -are enforced upon women, while being simultaneously performed by male glam metal artists in order to express power and to undermine women.

The examination of glam metal's depiction of femininity and women's oppression through misogyny and sexism has shown that societies' patriarchal hierarchies are directly reflected by the genre. In chapter one, I showed the theory behind patriarchal power structures and their current representations, both in western society more broadly as well as in the music industry in which the genre of glam rock is produced. Through an analysis of glam metal album credits of ten popular and genre specific albums, I showed that the underrepresentation of women in leading positions, as it occurs in western society and the general music industry, is directly reflected in the genre of glam metal. In chapter two, I introduced the theory of oppressive instruments, including misogyny and its manifestation through sexism towards and the demonization of women. Specifically, this involved *constructivist* theories including De Beauvoir's theory on the man as the "subject" and the woman as the "*other*" (1949). I also presented theoretical inputs, such as Cudd & Jones' (2003) theory on the different motivational levels of sexism, Glick and Fiske's differentiation of *hostile* and *benevolent* sexism and Benokraitis and Feagin's (1986) theory on subtle and overt sexism. These were first shown in the context of western society and then applied to glam metal lyrics in order to show how the genre utilizes these tools to oppress women and maintain domination. Moreover, theoretical

inputs by Formica (2008) and Bartky (1990) on objectification/self-objectification was introduced and applied to glam metal's lyrics while Mulvey's (2009) theory of the male-gaze was incorporated and applied to show the objectification of women in glam metal's music videos, live performances and album covers. In addition, the demonization of women in the genre was shown by applying Doane's 1991 concept of the *femme fatale* on movies and lyrics of the genre. In chapter three I showed that Moi's (1997) and Kite's (2002) theoretical frameworks on feminine and masculine traits, which were presented in the introduction of this paper and Butler's (1988) concept of performativity. The latter was applied in connection with Walser's (1993) theory on gender in metal music to show the depiction of femininity and its relation to power in glam metal. Chapter three also includes numerous studies on compensatory strategies for gender non-conforming people of which in relation to glam metal raise the assumption that musicians implement these strategies which reinforce their sexist tendencies towards women.

Objects of analysis in this thesis included lyrics of the songs "That's What Girls Are For" and "17 Girls In A Row" (both 2011) by Steel Panther, "Ten Seconds To Love" (1983) and "Too Fast For Love" (1981) by Mötley Crüe, "Blame It On You" (1986) by Poison, "Cherry Pie" (1990) by Warrant, film and video excerpts from the movies *The Dirt* (2019) and *This Is Spinal Tap* (1984), the online video *Steel Panther – Full Show – Live at Wacken Open Air 2016* (2016), and the music videos of the song "Cherry Pie" (1990) by Warrant and "California Girls" (1985) by David Lee Roth. In addition, the album cover art of Steel Panther's *Balls Out* (2011), Warrant's "Cherry Pie" (1990), and Poison's *Look What The Cat Dragged In* (1986) and images depicting musicians of the genre.

In conclusion, I viewed the genre of glam metal through a critical feminist lens in that I applied feminist theories to examine the genre's patriarchal power structures through gender biases, the ways these power structures are maintained by tools of oppression, and the influence

the depiction of femininity has on the gender biases and gender inequality. I assumed that the genre depicts clear patriarchal power structures, including both implicit forms, such as the marginalization of women, as well as explicit forms, such as sexism towards women. In addition, I argued that the performance of femininity reinforces the sexist and misogynist nature of the genre's participants towards women. In order to investigate these assumptions, I formulated the following research questions: How does the genre of glam metal employ patriarchal characteristics such as misogyny and sexism? How does the portrayal of femininity by male performers perpetuate these characteristics?

In this thesis, I have shown that the genre of glam metal is clearly dominated by men as evidenced by the vast underrepresentation of women performers as well as by the marginalization of women in other high positions of the genre (writing, composing, producing and recording). Furthermore, I showed that the male hegemony of the genre forces gender roles upon women and utilizes hostile, covert, and subtle forms of sexism on interpersonal, institutional and unconscious levels to oppress women. Moreover, glam metal artists utilize various media to depict the objectification, denigration and sexual exploitation of women. Therefore, the assumption that glam metal reflects patriarchal power structures that typically occur in Western societies was confirmed.

In addition, I showed that the portrayal of femininity and lack of masculinity in glam metal's musical and stage performances further the denigration of women in that it signals that women are not capable of portraying masculinity, while men exhibit the capability of portraying both femininity and masculinity. By doing so, glam metal artists both denigrate and empower women by utilizing the same femininity enforced upon women. Furthermore, The gender specific aspects in the musical features and performances of glam metal, specifically the respective expression of femininity and lack of masculinity, result in threats of glam rockers own masculinity. From this can be deduced, as suggested by various scientific evidence on

compensatory strategies, that the gender-nonconforming aspects of glam artists reinforce their sexist and misogynist behaviors of glam rockers. Therefore, my assumption that glam metal's feminine aspects reinforce the oppression and hatred of women was confirmed.

Word Count: 27492

Bibliography

- Adinolfi, Francesco. *Mondo Exotica: Sounds, Visions, Obsessions of the Cocktail Generation*. Ed. by Karen Pinkus and Jason Vivrette. Durham: Duke University Press. 2008.
- Auslander, Philip. *Performing Glam Rock: Gender and Theatricality in Popular Music*. Ann Arbor, MI: University of Michigan Press. 2006.
- Asthana, Deepika. "The demonisation of empowered Women in literature". *The Curious Reader*. 12 July 2019. 20 Jan. 2020.
<<https://www.thecuriousreader.in/features/empowered-women-in-literature/>>
- Bartky, Sandra L. *Femininity and Domination: Studies in the Phenomenology of Oppression*. New York, NY: Routledge. 1990.
- Beaujour, Tom, Richard Bienstock, Chuck Eddy, Reed Fischer, Kory Grow, Maura Johnston and Christopher R. Weingarten. "50 Greatest Hair Metal Albums of All Time: The best LPs from the age of Aqua Net". *Rolling Stone*. 31 Aug. 2019. 23 Feb. 2020. <<https://www.rollingstone.com/music/music-lists/50-greatest-hair-metal-albums-of-all-time-162362/>>.
- Bem, Sandra. L. "The Measurement of Psychological Androgyny". *Journal of Consulting and Clinical Psychology* Vol. 42(2). 1974. 155-162.
- Benokraitis, Nijole. V., and Joe. R. Feagin. *Modern Sexism: Blatant, Subtle, and Covert Discrimination*. 1st ed. Englewood Cliffs, NJ: Prentice- Hall. 1986.
- Berger, John. *Ways of Seeing*. London: BBC and Penguin Books. 1972.
- Bible Study Tools, "Genesis 3 - NIV Bible". "Biblica, 2011. 27 Feb. 2020.
<www.biblestudytools.com/genesis/3.html>.
- Bird, Caroline. "On Being Born Female". *Vital Speeches of the Day*. 15 Nov. 1968. 88-91.
- Bosson, Jennifer K., Jennifer L. Prewitt-Freilino, and Jenel N. Taylor. "Role rigidity: A problem of identity misclassification?" *Journal of Personality and Social Psychology* Vol. 89(4). 2005. 552-565.
- Branscombe, Nyla R. "Thinking about one's gender group's privileges or disadvantages: Consequences for well-being in women and men". *British Journal of Social Psychology* 37(Pt 2). 1998. 167-84.
- Butler, Judith. "Performative acts and gender constitution: An essay in phenomenology and feminist theory". *Theatre Journal* 40(4). 1988. 519-531.
- Butler, Judith. *Bodies that Matter: On the discursive limits of 'sex'*. New York & London: Routledge. 1993.
- Cambridge Dictionary. "pay the price". N.d. 26 Feb. 2020.
<<https://dictionary.cambridge.org/dictionary/english/pay?q=pay+the+price>>
- . "pizzazz". N.d. 26 Feb. 2020.
<<https://dictionary.cambridge.org/dictionary/english/pizzazz>>.
- Callwood, Brett. "Here's what it was like to be a female rocker in the sexist '80s hair metal scene". *LA Weekly*. 2017. 19 Dez. 2019 <<https://www.laweekly.com/heres-what-it-was-like-to-be-a-female-rocker-in-the-sexist-80s-hair-metal-scene/>>.

- Cejka, Mary Ann, and Alice H. Eagly. "Gender-stereotypic images of occupations correspond to the sex segregation of employment". *Personality and Social Psychology Bulletin* Vol. 25(4). April 1999. 413-423.
- Cheryan, Sapna, Jessica Schwartz Cameron, Zach Katagiri and, Benoît Monin. "Manning Up" *Social Psychology* Vol. 46(4). 2015. 218-227.
- Code, Lorraine ed. *Encyclopedia of feminist theories*. London and New York: Routledge. 2000.
- Council of Europe. "Stop Sexism". N.d. 29 Feb. 2020. <<https://www.coe.int/en/web/human-rights-channel/stop-sexism>>
- Cudd, Ann E., and Leslie E. Jones. "Sexism". *A Companion to Applied Ethics*. Eds. Raymond G. Frey and Christopher H. Wellman. Oxford: Blackwell. 2003. 102-117.
- Davis, S. *Watch You Bleed: The Saga of Guns N' Roses* New York, NY: Gotham Books. 2008.
- De Beauvoir, Simone. *The second sex*. 1949. Ed. Harold M. Parshley. London: Vintage Books. 1953.
- Doane, Mary Anne. *Femme Fatales: Feminism, Film Theory, Psychoanalysis*. Routledge: New York and London. 1991.
- Dowd, Timothy J., Kathleen Liddle and Maureen Blyler. "Charting gender: The Success of Female Acts in the U.S. Mainstream Recording Market, 1940-1990". *Research in the Sociology of Organizations*. Vol. 23. 2005. 83-126.
- Eagly, Alice H., and Valerie J. Steffen. "A note on assessing stereotypes". *Personality and Social Psychology Bulletin* Vol. 14(4). 1988. 676-680.
- Comission. "Gender balance in decision-making". n.d. 23 Feb 2020. <https://ec.europa.eu/info/policies/justice-and-fundamental-rights/gender-equality/gender-balance-decision-making-positions_en>.
- European Parliament. "Maternity and paternity leave in the EU". 2019. 23 Feb. 2020. 1-2. <[https://www.europarl.europa.eu/RegData/etudes/ATAG/2019/635586/EPRS_ATA\(2019\)635586_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/ATAG/2019/635586/EPRS_ATA(2019)635586_EN.pdf)>.
- Fahrenthold, David A. "Trump recorded having extremely lewd conversation about women in 2005". *Washington Post*. 8 Oct. 2016. 19 Jan. 2020. <https://www.washingtonpost.com/politics/trump-recorded-having-extremely-lewd-conversation-about-women-in-2005/2016/10/07/3b9ce776-8cb4-11e6-bf8a-3d26847eed4_story.html?postshare=3561475870579757>.
- Fredrickson, Barbara. L., and Tomi-Ann Roberts. "Objectification theory: Toward understanding women's lived experiences and mental health risks" *Psychology of Women Quarterly*. Vol. 21(2). 1997. 173-206.
- Formica, Michael J. "Objectification and Sexualization of Women: God, and the Objectification and Sexualization of Women". *Psychology Today*. 2 June 2008. 20 Jan. 2020. <<https://www.psychologytoday.com/us/blog/enlightened-living/200806/objectification-and-sexualization-women>>.
- Fishbein, Harold D. *Peer prejudice and discrimination: The origins of prejudice*. New York and London: Routledge. 2002.
- Ferrante, Joan. *Sociology: A global perspective*. 7th ed. Wadsworth: Cengage Learning. 2010.

- Glick, Peter, Candice Gangl, Samantha Gibb, Susan Klumpner, and Emily Weinberg. "Defensive reactions to masculinity threat: More negative affect toward effeminate (but not masculine) gay men". *Sex Roles* Vol. 57(1-2). July 2007. 55-59.
- Glick, Peter, and Susan T. Fiske. "The Ambivalent Sexism Inventory: Differentiating Hostile and Benevolent Sexism" *Journal of Personality and Social Psychology* Vol.70(3). 1996. 491-512.
- Gross, Gregory, and Robert Blundo. "Viagra: Medical technology constructing aging masculinity". *Journal of Sociology & Social Welfare* Vol. 32(1), Article 8. 2005. 85-97.
- Guyot, James F. "The defining moment for gender equity". *The Chronicle of Higher Education* Vol. 47(32). April 2001. B15.
- Hancock, Adrienne B., and Benjamin A. Rubin. "Influence of Communication Partner's Gender on Language". *Sage Journals* Vol. 34(1). Jan. 2015. 46-64.
- Horvát, Emöke-Ágnes, and Yixue Wang. "Gender Differences in the Global Music Industry: Evidence from MusicBrainz and The Echo Nest". *Proceedings of the Thirteenth International AAAI Conference on Web and Social Media (ICWSM 2019)*. 2019. 517-526.
- Jander, Owen. "Virtuosity". *The New Grove Dictionary of Music and Musicians*. Eds. Stanley Sadie and John Tyrrell. 2nd ed. Vol. xxvi. London: Macmillan Publishing. 2001. 789-790.
- Jewkes, Yvonne. "Men behind bars: "Doing" masculinity as an adaptation to imprisonment". *Men and Masculinities* Vol. 8(1). 2005. 44-63.
- Johnson, Allan G. *The Blackwell Dictionary of Sociology: A User's Guide to Sociological Language*. 2nd ed. Malden, Mass.: Blackwell Publishers. 2000.
- Kendall, Diana. *Sociology in our times: The essentials*. 8th ed. Belmont, Calif.: London and Wadsworth. 2011.
- Kelly, Philip. "Gender identity and the electric guitar in heavy metal music". *Maynooth Musicology: Postgraduate Journal* Vol. 2. 2009. 251-280.
- Kite, Mary. "Gender Stereotypes". *Encyclopedia of women and gender: Sex similarities and differences and the impact of society on gender* Vol. 1(A-K). Ed. Judith Worrell. San Diego and London: Academic Press. 2002. 561-570.
- Lexico powered by Oxford*. "batter". N.d. 27 Feb. 2020. <<https://www.lexico.com/definition/batter>>.
- . "dear". N.d. 23 Feb. 2020 <<https://www.lexico.com/definition/dear>>
- . "nooky". N.d. 21 Jan. 2020. <<https://www.lexico.com/definition/nooky>>
- . "patriarchy". N.d. 14 Jan. 2020. <<https://www.lexico.com/definition/patriarchy>>
- . "tease". N.d. 23 Feb. 2020. <<https://www.lexico.com/definition/tease>>
- Leet, Pauline M. *Women and the Undergraduate*. Mimeo. 1965.
- Łuczyńska-Hołodys. *Soft-shed Kisses: Re-visioning the Femme Fatale in English Poetry of the 19th Century*. Newcastle: Cambridge Scholars Publishing. 2013.
- Marsh, Dave. ed. *The First Rock & Roll Confidential Report*

- New York: Pantheon. 1985.
- McCullagh, Ciaran. "The Demonization of Women in Popular Culture: Some Recent Examples". *Irish Communication Review* Vol. 3(1), Article 11. 1993. 79-87.
- McDonnell, Evelyn. "The Manhandling of Rock N' Roll History". *Longreads*. 29 Mar. 2019. 16 Jan. 2020. <<https://longreads.com/2019/03/29/the-manhandling-of-rock-n-roll-history/#more-122656>>.
- McCreary, Donald R., Deborah M. Saucier, and Will H. Courtenay. "The drive for muscularity and masculinity: Testing the associations among gender-role traits, behaviors, attitudes, and conflict". *Psychology of Men and Masculinity* Vol. 6(2). 2005. 83-94.
- Merriam Webster. "bitch". 22 Feb. 2020. <<https://www.merriam-webster.com/dictionary/bitch>>.
- . "chick". 24 Feb. 2020. <https://www.merriam-webster.com/dictionary/chick?utm_campaign=sd&utm_medium=serp&utm_source=jsonld>.
- . "cop a feel". 22 Feb. 2020. <<https://www.merriam-webster.com/dictionary/cop%20a%20feel>>.
- . "glamour". 28 Feb. 2020. <<https://www.merriam-webster.com/dictionary/glamour>>.
- . "pizzazz". 20 Jan. 2020. <<https://www.merriam-webster.com/dictionary/pizzazz>>.
- . "rototiller". 23 Feb. 2020. <<https://www.merriam-webster.com/dictionary/rototiller>>.
- . "whitewash". 16.01.2020. <<https://www.merriam-webster.com/dictionary/whitewash>>.
- Moi, Toril. "Feminist, Female, Feminine". Eds. Catherine Belsey and Jane Moore. *The Feminist Reader: Essays in gender and the politics of literary criticism*. 1997. 104-116.
- Monk, Noel, and Joe Layden. *Runnin' with the Devil: A Backstage Pass to the Wild Times, Loud Rock, and the Down and Dirty Truth Behind the Making of Van Halen*. New York: Dey Street Books. 2017.
- Moore, Ryan. *Sells like teen spirit: Music, Youth Culture, and Social Crisis*. New York, NY: New York University Press. 2009.
- Moss-Racusin, Corinne. A., and Laurie A. Rudman. "Disruptions in women's self-promotion: The backlash avoidance model". *Psychology of Women Quarterly* Vol. 34. 2010. 186-202.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema". *Film Theory and Criticism: Introductory Readings*. Ed. Leo Braudy and Marshall Cohen. 7th ed. New York: Oxford University Press. 2009. 711-844.
- O'Connor, Emma C., and Thomas E. Ford, and Noely C. Banos. "Restoring threatened masculinity: The appeal of sexist and anti-gay humor". *Sex Roles* Vol. 77(9). 2017. 567-580.
- O' Connor, Kaori. "CHAPTER ELEVEN. The Body and the Brand: How Lycra Shaped America". *Producing Fashion: Commerce, Culture, and Customers*. Ed. Regina Lee Blaszczyk. Pennsylvania: University Press of Pennsylvania. 207-228.

- Oliver, Andrew. "Look what the cat dragged in: Misogyny in metal music". *New fury media*. 2014. 23 Feb. 2020 <<http://thenewfury.com/wordpress/look-cat-dragged-misogyny-metal-music/>>.
- Phillips, William. Cogan, Brian. *Encyclopedia of Heavy Metal Music*. Westport, CT: Greenwood Press. 2009.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 2nd ed. New York: Routledge. 2006.
- Valian, Virginia. *Why so slow? The advancement of women*. Cambridge: MIT Press. 1998.
- Vanauken, Sheldon. "Freedom for Movement Girls – Now". *Nashville: Southern Student Organizing Committee*. 1968.
- Vandello, Joseph. A., Jennifer K. Bosson, Dov Cohen., Rochelle M. Burnaford, and Jonathan R. Weaver. "Precarious manhood". *Journal of Personality and Social Psychology* Vol 95(6). 2008. 1325-1339.
- Walser, Robert. *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*. Middletown, Conn.: Wesleyan University Press. 1993.
- Weinstein, Deena. *Heavy Metal: A Cultural Sociology*. Lanham: Lexington Books. 1991.
- West, Candace, and Don H. Zimmerman. "Doing gender". *Gender and Society*. Vol. 1, No. 2. June 1987. 125-151.
- Willer, Robb, Christabel. L Rogalin, Bridget Conlon, and Michael T. Wojnowicz. "Overdoing Gender: A test of the masculine overcompensation thesis". *American Journal of Sociology* Vol. 118(4). 2013. 980-1022.
- Rudman, Laurie A., and Kimberly Fairchild. "Reactions to counter-stereotypic behavior: The role of backlash in cultural stereotype maintenance". *Journal of Personality and Social Psychology* Vol. 87. 2004. 157-176.
- Satchel. "Steel Panther – Full Show – Live at Wacken Open Air 2016". *Wacken TV*. Online Video Clip. Youtube, 2 Dec. 2020. 23 Feb. 2020. <<https://www.youtube.com/watch?v=GcefuQfYGPQ&t=2571s>>.
- Schmitt, Michael T., and Nyla R. Branscombe. "The good, the bad, and the manly: Threats to one's prototypicality and evaluations of fellow in-group members". *Journal of Experimental Social Psychology* 37(6). 2001. 510-517.
- Scott, Kara. "One giant Leppard". *The New Zealand Herald*. 30 Oct. 2008. 23 Feb. 2020. <https://www.nzherald.co.nz/music/news/article.cfm?c_id=264&objectid=10539947&pnum=0>.
- Semin, Gün R. "Linguistic Markers of Social Distance and Proximity". *Social Communication*. Ed. Klaus Fiedler. New York and Hove: Psychology Press. 2011. 389-408.
- Shapiro, Fred R. "Historical Notes on the Vocabulary of the Women's Movement". *American Speech* Vol. 60(1). Spring 1985. 3-16.
- Shepherd, John, David Horn, Dave Laing, Paul Oliver, and Peter Wicke, eds. *Continuum Encyclopedia of Popular Music of the World Volume II: Performance and Production*. London & New York: Continuum. 2003.
- Smoodin, Roberta. "Crazy like David Lee Roth". *Playgirl*. August 1986. 43.

- Sojo, Victor. "Overt or covert, sexism at work causes real harm". *The Conversation*. 9 Oct. 2014. 23 Mar. 2020. <<https://theconversation.com/overt-or-covert-sexism-at-work-causes-real-harm-32361>>.
- Stanford, Peter. 2013. "Margaret Thatcher: Why is she still so demonized?". *The Telegraph*. 9 April 2019. 1 Jan. 2020. <<https://www.telegraph.co.uk/news/politics/margaret-thatcher/9982143/Margaret-Thatcher-why-is-she-still-so-demonised.html>>.
- Sullivan, Margaret. "How sexist will the media's treatment of female candidates be? Rule out 'not at all'". *Washington Post*. 17 Feb. 2019. 20 Jan. 2020. <https://www.washingtonpost.com/lifestyle/style/how-sexist-will-the-medias-treatment-of-female-candidates-be-rule-out-not-at-all/2019/02/15/117158e4-2fcb-11e9-8ad3-9a5b113ecd3c_story.html>.
- The Telegraph*. "Paul McCartney: Yoko Ono did not break up The Beatles". 11 Nov. 2012. 20 Jan. 2020. <<https://www.telegraph.co.uk/culture/music/the-beatles/9670368/Paul-McCartney-Yoko-Ono-did-not-break-up-The-Beatles.html>>.
- Swim, Janet K., and Laurie L. Cohen. "Overt, Covert, And Subtle Sexism: A Comparison Between the Attitudes Toward Women and Modern Sexism Scales". *Psychology of Women Quarterly*. Vol 27(1). 1997. 103-118.
- Your Dictionary*. "taste like chicken". 22 Feb. 2020. <<https://www.yourdictionary.com/taste-like-chicken>>.

Database entries:

- AllMusic*. “*Blow My Fuse* (1988) – Kix”. N.d. 28 Feb. 2020.
<<https://www.allmusic.com/album/blow-my-fuse-mw0000197415/credits>>.
- . “*Faster Pussycat* (1987) – Faster Pussycat”. N.d. 28 Feb. 2020.
<<https://www.allmusic.com/album/faster-pussycat-mw0000189950/credits>>.
- . “*Hysteria* (1987) – Def Leppard”. N.d. 28 Feb. 2020.
<<https://www.allmusic.com/album/hysteria-mw0000650061/credits>>.
- . “*Lita* (1988) – Lita Ford: Credits”. N.d. 28 Feb. 2020.
<<https://www.allmusic.com/album/lita-mw0000194159/credits>>
- . “*Long Cold Winter* (1988) – Cinderella”. N.d. 28 Feb. 2020.
<<https://www.allmusic.com/album/long-cold-winter-mw0000652120/credits>>.
- . “*Look What the Cat Dragged in* (1986) – Poison”. N.d. 28 Feb. 2020.
<<https://www.allmusic.com/album/look-what-the-cat-dragged-in-mw0000191435/credits>>.
- . “*Out of the Cellar* (1984) – Ratt”. N.d. 28 Feb. 2020.
<<https://www.allmusic.com/album/out-of-the-cellar-mw0000191418/credits>>.
- . “*Right Here Right Now* (1985) – Precious Metal: Credits”. N.d. 28 Feb. 2020.
<<https://www.allmusic.com/album/right-here-right-now-mw0000851152/credits>>.
- . “*Shout at the Devil* (1983) – Mötley Crüe”. N.d. 28 Feb. 2020.
<<https://www.allmusic.com/album/shout-at-the-devil-mw0000190978/credits>>.
- . “*Slippery When Wet* (1986) – Bon Jovi”. N.d. 28 Feb. 2020.
<<https://www.allmusic.com/album/slippery-when-wet-mw0000652380/credits>>.
- . “*Skid Row* (1989) – Skid Row”. N.d. 28 Feb. 2020.
<<https://www.allmusic.com/album/skid-row-mw0000198647/credits>>.
- . “*Too Fast For Love* (1981) – Mötley Crüe”. N.d. 28 Feb. 2020.
<<https://www.allmusic.com/album/too-fast-for-love-mw0000191089>>.
- . “*Vixen* (1988) – Vixen: Credits”. N.d. 28 Feb. 2020.
<<https://www.allmusic.com/search/all/Vixen>>

Appendix

Image references:

Image 1	St. Hubbins, Pettygrew and Faith	38
Image 2	Faith pointing with finger	40
Image 3:	Warrant. “Cherry Pie”. <i>Cherry Pie</i> . [CD]. New York City: Columbia Records. 1990.	
	<i>Cherry Pie</i> album cover	52

Images 4-7: Warrant Official Youtube Channel. “Warrant – Cherry Pie (Official Video)”. Online Video Clip. *Youtube*. Vimeo, 29 Feb. 2020
 <https://www.youtube.com/watch?v=OjyZKfdwlng&list=RDOjyZKfdwlng&start_radio=1>.

Image 4	Brown full body depiction	54
Image 5	Brown close up body parts	55
Image 6	Fire hose	56
Image 7	Brown splashed with water	57

Images 8-12: Wacken TV. “Steel Panther - Full Show - Live at Wacken Open Air 2016”. Online video clip. *Youtube*. Youtube, 2 Dec. 2016. 23 Feb. 2020

Image 8	Girls on stage 1	60
Image 9	Starr pointing at exposed fan	61
Image 10	Girls on stage 2	61
Image 11	Exposed girl in audience	62
Image 12	Girls on stage 3	63

Image 13: Poison. *Look What the Cat Dragged In*. [CD]. Culver City: Enigma Records. 1986.

	Poison - <i>Look What The Cat Dragged In</i> album cover	71
--	--	----

Image 14: IMDB. “Vince Neil and Mötley Crüe”. N.d. 29 Feb. 2020 <<https://www.imdb.com/name/nm0624702/mediaviewer/rm1153982464>>

Image 14	Vince Neil	72
----------	------------	----

Images 15-16/20 : *The Dirt*. 2019. Dir. by Jeff Tremaine. [Videostream]. Los Gatos: Netflix, Inc.

Image 15	Tommy Lee’s sister	74
Image 16	Tommy Lee spandex	74
Image 17	St. Hubbins and Tufnel	76

Image 18: *Arte*. “Beste weibliche Seite“. 6 March 2019. 29 Feb. 2020.
 <<https://www.arte.tv/de/articles/tracks-beste-weibliche-seite>>

Image 18 David Lee Roth 84

Image 19: Juan Classic. “California Girls - David Lee Roth - (HQ/4K)”. Online video clip. *Youtube*. Youtube, 14 March 2019.
 Objectification in David Lee Roth’s Video 86

Image 19 Vince Neil fight scene 87

Discography:

Bon Jovi. *Slippery When Wet*. [CD]. New York City: Mercury Records. 1986.
 Cinderella. *Long Cold Winter*. [CD]. New York City: Mercury Records. 1988.
 Def Leppard. *Hysteria*. [CD]. London: Phonogram. 1987.
 Faster Pussycat. *Faster Pussycat*. [CD]. Los Angeles: Elektra Records. 1987.
 Kix. *Blow My Fuse*. [CD]. New York City: Atlantic Records. 1988.
 Lita Ford. *Lita*. [CD]. New York: RCA Records 1988.
 Metallica. *Master of Puppets*. [CD]. Los Angeles: Elektra Records. 1986.
 Mötley Crüe. *Too Fast for Love*. [CD]. Los Angeles: Elektra Records. 1981.
 ---. *Shout at the devil*. [CD]. Los Angeles: Elektra Records. 1983.
 Poison. *Look What the Cat Dragged In*. [CD]. Culver City: Enigma Records. 1986.
 Precious Metal. *Right Here Right Now*. [CD]. New York City: Mercury Records. 1985.
 Ratt. *Out of the Cellar*. [CD]. New York City: Atlantic Records. 1984.
 Skid Row. *Skid Row*. [CD]. New York City: Atlantic Records. 1989.
 Steel Panther. *Balls Out*. [CD]. New York City: Universal Republic Records. 2012.
 Vixen. *Vixen*. [CD]. New York City: EMI-Manhattan Records. 1988.

Song References:

- Metallica. "Master of Puppets". *Master of Puppets*. [CD]. Los Angeles: Elektra Records. 1986.
- Mötley Crüe. "Too Fast For Love". *Too Fast For Love*. 1981. [CD]. Los Angeles: Elektra Records. 1983
- . "Ten Seconds to Love". *Shout At The Devil*. [CD]. Los Angeles: Elektra Records. 1983
- Poison. "Blame It On You". *Look What the Cat Dragged In*. [CD]. Culver City: Enigma Records. 1986.
- Steel Panther. "That's What Girls are for". *Balls Out*. 2011. [CD]. New York City: Universal Republic Records. 2012.
- . "17 Girls In A Row". *Balls Out*. 2011. [CD]. New York City: Universal Republic Records. 2012.
- Warrant. "Cherry Pie". *Cherry Pie*. [CD]. New York City: Columbia Records. 1990.

Film References:

- The Dirt*. 2019. Dir. by Jeff Tremaine. [Videostream]. Los Gatos: Netflix, Inc.
- This is Spinal Tap*. 1984. Dir. by Rob Reiner. [Video]. Beverly Hills: Metro Goldwyn Mayer.

Video References:

- Juan Classic. "California Girls - David Lee Roth - (HQ/4K)". Online video clip. *Youtube*. Youtube, 14 March 2019.
- paulgilbertmi. "Jennifer Batton – Interview". Online video clip. *Youtube*. Youtube, 05 Nov. 2010. 20 Jan. 2020.
- Wacken TV. "Steel Panther - Full Show - Live at Wacken Open Air 2016". Online video clip. *Youtube*. Youtube, 2 Dec. 2016. 23 Feb. 2020

Deutsche Zusammenfassung

Das in den 1980ern populär gewordene Rock/Heavy Metal Sub-Genre Glam Metal ist nicht nur dafür bekannt, dass die vornehmlich männlichen Künstler dieses Genres Femininität ausdrücken, sondern auch für die überaus misogynistische und sexistische Behandlung von Frauen durch diese Künstler. Diese Diplomarbeit behandelt die vorherrschende Dichotomie von femininer Performanz und sexistischem Verhalten und analysiert Genre-spezifische Texte und visuelle Medien, um herauszufinden inwiefern das Glam Metal Genre patriarchalische Macht Strukturen aufweist, diese durch Sexismus und Unterdrückung von Frauen aufrecht erhält und welchen Einfluss Gender-Performanz auf die misogynistische Attitüde von Glam Metal Künstlern hat.

Abstract

The popular rock/heavy metal sub-genre glam metal is not only famous for the extensive depiction of femininity by its artists, it is also infamous for the highly misogynist and sexist treatment of women by these artists. This thesis examines the dichotomy of femininity and misogyny in glam metal, which is realizing by analyzing genre specific texts and visual elements to discover in how far glam metal exhibits patriarchal power structures, how these are maintained by the oppression of women and how the artists' portrayal of femininity perpetuates these characteristics.

Keywords: Glam metal, femininity, patriarchy, misogyny, sexism, gender