

Joanna Roś
Uniwersytet Warszawski

The women rewriting rock music's history.

Anglo-American and Polish sequence

Proving that recent years have been a meaningful period for women writing about rock music in general, Joanna Roś demonstrates how rock autobiographies written by female musicians, together with groundbreaking, English-language publications which approach the question of women and music from a number of perspectives, shed new light on the female experience in the rock industry. The author presents the specifics of the Polish reception of “female rock literature”, and explains why it seems to be very important to make comprehensive, scientific publications on the presence of women in rock music available to Polish readers interested in culture history, from within and from outside of academic circles.

Keywords: rock music, rock music memoirs, female musicians, female autobiographies, women writing about rock music

The golden age of rock music memoirs

The increasing popularity of rock autobiographies in the past two decades (Swiss, 2005) calls into question the conviction that publishing is a declining industry that has exhausted all ways to attract customers. Memories written by women were never published as often as from the beginning of this century, in the “golden age of the rock memoir” (Dorris, 2015). Female musicians are shaping the genre that twenty years ago was represented almost exclusively by male rockers – their publications shed new light on the female experience in the rock scene, slowly changing popular music discourse (selected books by female musicians issued after 1999: Etheridge, Morton 2001; Chapman 2003; Love 2006; Quatro 2007; Curie, O’Neil, 2010; Smith, 2010; Benatar, Patsi Bale Cox, 2010; Carlisle, 2010; Yseult, 2010; Wilson A., Wilson N., Cross Ch. R., 2012; Lauper, Dunn, 2012; Ronstadt 2013; Thorn, 2013; Albertine, 2014; Gordon, 2015; Smith, 2015; Hynde 2015; Brownstein, 2015; Gonzales, 2016; Smith-Start, 2016; publications from the 90s: Spector R., Waldron V., 1990; Faithfull, 1994.; Slick, Cagan, 1998).

“I needed another means to opening up other opportunities to make money since my main source of income had also ended,” (Edgers, 2015) – says Kim Gordon, an American musician, the author of *Girl in a Band: A Memoir* (Gordon, 2015). Without doubt, sharing the private sphere of life through the medium of the book is often a way for artists who do not work on the stage or in the studio as intensely as before to sustain their fame or earnings, and because there have been some uncommonly successful autobiographies, any new proposal includes the promise of success. Besides, nowadays being a musician is not limited to releasing singles, music videos, or providing long-awaited interviews – artists can choose from a whole field of possibilities that do not involve the necessity of standing behind a microphone or sitting behind the drums. Those opportunities are gladly used both by representatives of “the generation of titans” reaching the twilight of their careers and by artists little known outside a very limited music circle (Levin, 2016). *Just Kids* by Patti Smith (Smith, 2010), an American songwriter and poet, member of the Patti Smith Group, and *Clothes, Clothes, Clothes. Music, Music, Music. Boys, Boys, Boys: A Memoir* by Viv Albertine (Albertine, 2014), a British singer and the guitarist for the English punk group The Slits, equally “rocked” the publishing world, although it is impossible to compare the artists’ popularity – the figure of Viv Albertine is recognized in a much narrower environment. “This is the era of the female act, (...) and maybe that has caused overall a hunger for reading about female artists,” suspects David Rosenthal, president of Blue Rider Press (Edgers, 2015).

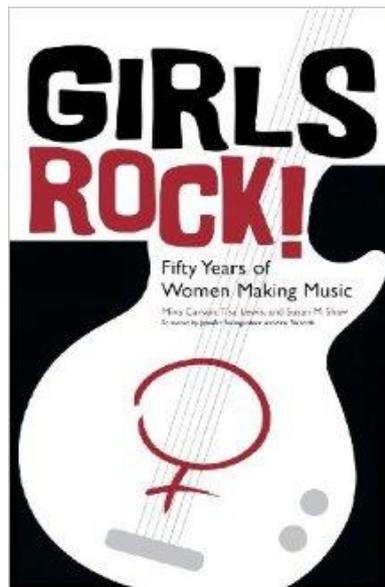
Publishers of female autobiographies base the advertising of new books mainly on literary events – the authors are, after all, performers with years of stage experience, able to establish an excellent contact with the audience which consists of more than just music fans. The musicians, who are just beginning to be considered writers, know each other's publications and, first of all, each other's musical achievements, about which they mention both in interviews as well as on the pages of their books. Here

is a fragment of Albertine's autobiography: "One day I read a small piece about a singer called Patti Smith. There's a picture. It's the cover of *Horses*, her forthcoming album (...) I have never seen a girl who looks like this. (...) She looks natural, confident, sexy and an individual. I don't want to dress like her or copy her style; she gives me confidence to express myself in my own way. (...) Up until now girls have been so controlled and restrained. (...) Listening to *Horses* unlocks an idea for me – that girls' sexuality can be on their own terms, for their own pleasure or creative work (...). If I can take a quarter or even an eighth of what she has (...) maybe I still can do something with my life (Albertine, 2014, p. 79-80; see also: Nelson, 2015; Hall, 2014; Newton, 2015; Minx, 2007). Ursula Doyle, associate publisher at Virago, a British publishing company founded in 1973 primarily to popularize books written by women, said about autobiographies by female musicians: "I like to think of these books talking to each other, as being companion volumes to each other" (Rogers, 2015). Being the reader of those works it is difficult not to perceive them in that way.

Although female musicians are aware of the importance of documenting their personal experiences, undertaking the decision of writing an autobiography is not always so easy. "At first I thought, it's too personal. It tells a very small story. (...) But if a man had written it, people would think this is a great story. Of course it's a great story. (...) I grew up reading mostly male music journals and absorbing the subliminal idea that they are the professionals, that they've somehow defined the story and who's important. I read their version of events, like the post punk band that are important are Joy Division [male band]. Yeah, I liked Joy Division, but I liked Young Marble Giants better [post punk band whose music is constructed around the female vocals of Alison Statton]. I had a different version and other people said, 'Yeah, yeah, me too.' So I realized it wasn't just me" – in that way Tracy Thorn, an English singer, songwriter and guitarist, the author of *Bedsit Disco Queen*, suggested her disappointment with male-dominated popular music discourse, and also her experience of community with a certain part of culture recipients (O'Brien, 2016, p. 18). Of course, the question of gender is an important theme in autobiographies by female musicians, as the authors underline the difficulties female artists have had to and still have to face in the rock world. What did it mean to be part of the '60s, '70s, '80s or '90s music scenes, as a friend, girlfriend or wife, and at the same time a competitor of male musicians? Did being in an all-girl rock band guarantee solidarity? What were the methods undertaken to bolster girls' participation in music culture? How did the artists cope with the pressure put on girl bands to be perfect feminist role models, pressures in terms of dress or appearance or the pressure to market their sexuality in a conventional way? – these are examples of issues discussed by the authors. Yet it would be ridiculous to say that the memories of the rock scene's artists can be inspiring only for those interested in gender studies. My curiosity provoked by that type of publications is not first of all bound to the problem of the tight division of gender roles within rock culture which these works uncover. I became a reader of rock memoirs because they fill some gaps in the field of the history of ideas, provide key information on the development and philosophy of the European and American music scenes from early rock and roll to 1960s hippie era rock music to 1970s punk and post punk and later developments,

on social changes that have occurred in the past few decades (for example in the perception of drug abuse, the problem of suicides, or the importance of education). They also made me aware of how important a role nostalgia might play in the artistic projects of an ageing performer “allowing the artist to operate in a different discursive space and assume new roles such as *national treasure* and cultural icon” (Jennings, Gardner, 2016, p. 3).

We can also talk about the significant social reception of female autobiographies. The popularity of this type of creativity is an important factor in shaping the new girl band culture. “It’s great for young girls to have books by female musicians to read, there weren’t any when I was young and we all need role models” – Albertine Clams (O’Brien, 2016, p. 20, see also: *ibidem*, p. 17). Older female artists writing on their experiences within the music business and environment supply the young teenage generation with unique life knowledge, awareness of their own cultural sources and a sense of community with older female representers of rock culture.



Carson M., Lewis T., Shaw S.M. (2004),

Girls Rock! Fifty Years of Women Making Music,

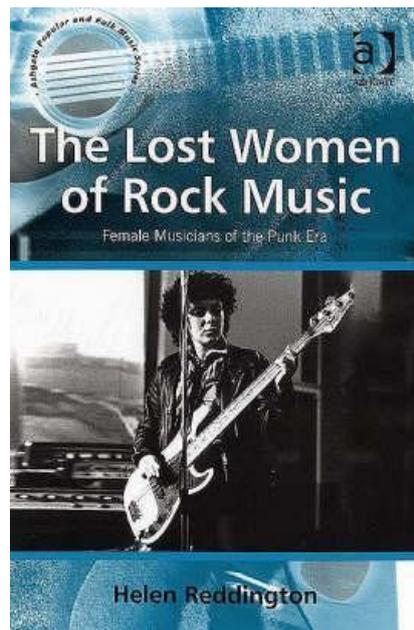
University Press of Kentucky, Lexington.

The lost women of rock music

Autobiographical rock books have become increasingly popular, but recent years have been in general a meaningful period for women writing about rock music. We can notice the appearance of groundbreaking, English-language publications which approach the question of women and music from a number of perspectives – scientific monographies, memories by women who are not musicians but are engaged observers of the history of the rock music industry, and also collections of press texts, reports and so on. Just two years ago, the reflections of Lisa Robinson, an American journalist and writer, were published, offering the first so broad, and yet detailed, insight into the music marketplace of the last half-century from the perspective of a woman. Robinson, who is called, without exaggeration, a pioneer in the rock journalism genre, begins her story, which is contained in *There Goes Gravity: A Life in Rock and Roll*, from the early 1970s and ends with the 2000s, together with the reader traversing the successive stages of her career and thereby the consecutive phases of the evolution of music (Robinson, 2014). The figure who inspired and provoked generations of women to grab pens and write about music describes the changes in music journalism which she has witnessed, and shows that the trials and tribulations of women writing about rock music are often similar to stories of women playing rock music¹. We can ascertain it reaching for *Girls Rock!: Fifty Years of Women Making Music* by Mina Carson, Tisa Lewis, and Susan M. Shaw, researchers cooperating with the University of Kentucky, or for *The Lost Women of Rock Music: Female Musicians of the Punk Era* by Helen Reddington from the University of Westminster (Carson, Lewis, Shaw, 2004; Reddington, 2016). The first of these publications discusses artists from different phases and areas of rock music, and describes different aspects of women's relationship with music which can be summarized by the compelling motto of this piece: "Guitar stories are the worst, always. There were never any women working in them and still rarely are. I worked in a guitar store for a while, and none of the customers took me seriously until I started talking about gear. It's always that way – whether you are playing or recording or selling or buying, you always have to prove yourself (Emily White)" (Carson, Lewis, Shaw, 2004, p. 1). Meanwhile *The Lost Women of Rock Music: Female Musicians of the Punk Era*, a cultural-history of the women in England's punk rock movement, undertakes pioneering issues such as the social reception of women in punk rock or the appearance and frequency of female instrumentalists (as women's presence in rock bands had always been primarily as vocalists). Emphasizing her connection with the punk movement (Reddington, currently doing her academic career, is a former bass player in a punk group) the author proposes a very attractive way to record the results of her scientific research that does not interfere with the popular-science style of writing but yet introduces a noticeable level of affordability and authenticity very much needed in the popularization of cultural science. *Girls Rock!:*

¹ Reading the anthologies of female rock journalism is certainly necessary for understanding the priorities of advocates for gender equality in the music industry (McDonnell, Powers, 1995; Evans, 1997; Hooper, 2015).

Fifty Years of Women Making Music and *The Lost Women of Rock Music: Female Musicians of the Punk Era* are examples of works of socio-cultural importance which tell the stories that have been hitherto untold or unheard, refuting at the same time the stereotype of “rock and roll women”. What is significant for many publications from the last two decades devoted to the problem of “women and rock music”, whether they are research papers, essays or reports, are the narratives of artists themselves – the authors conduct interviews with their “heroines” or draw from those interviews that are already available (Hirshey, 2002; Raha, 2005; Leonard, 2007; Lankford, 2010). Moreover, interviewed women cannot always be boastful of having known names – their career paths and life directions are varied, the achievements of some of them have been totally relegated to rock’s hidden history – which allows the reader to imagine the place of women in the world of music differing greatly from that one which is imposed by media messages about still very famous icons of rock and roll.



Reddington H. (2016), *The Lost Women of Rock Music: Female Musicians of the Punk Era*,
Routledge, New York.

New “female rock literature” in Poland

Although biographies do not have such a rank in the humanities in our country as in the case of the US, the interest of readers in this genre is very similar. A relatively large number of American or British autobiographies written by rock musicians have been translated into Polish from 2000 – we find among them a few books written by women – by Marianne Faithfull, Patti Smith, and Kim Gordon (Faithfull, Danton, 2005; Smith, 2012; Smith, 2016; Gordon 2016; see also memoirs written by male musicians published in Poland: Clapton, 2008; Richards, Fox, 2011; Slash, Bozza, 2012; Steward, 2013; Dylan, 2014; Osbourne, Chris, 2014; McKagan, 2015; Lydon 2015). “The biographical turn in Poland has so far occurred in translating biographies and its effects can be seen in bookstores” (Nasiłowska, 2009). While there are so many rock memoirs in the US and England written both by men and women in twenty first century that some editors wonder if the category is actually getting overcrowded (Bosman, 2011), autobiographies written by female rock musicians are slowly entering the Polish book market. The publication of Kora’s autobiography, a Polish rock singer and songwriter, entitled *Kora i Maanam: podwójna linia życia (Kora and Maanam: the Double Life Line)*, and of memories written by the wife of Ian Curtis of Joy Division, Deborah Curtis, *Joy Division i Ian Curtis. Przejmujący z oddali (Touching from a Distance: Ian Curtis and Joy Division)* started this process in the 90s, which up until now has not been very noticeable (Jackowska, Sipowicz, 1998; Curtis, 1997, originally published in 1995). The memoir of Marianne Faithfull, an English artist, was published for the first time in the UK market in 1994 (Faithfull, 1994) – it took over ten years for the translation to appear in Poland (its appearance on the shelves of our bookstores coincided with Faithfull’s first performance in Poland). *Just Kids* by Patti Smith only had to wait two years for a Polish translation, but, what is significant, her *M Train* appeared in Poland almost immediately after its world premiere. The situation with *Girl in a Band: A Memoir* by Kim Gordon is the same – there are only a few months separating the global and Polish premieres of the book.

Because each initiative of which the aim is to familiarize Polish readers with the various ways and means women have participated in the shaping of rock music and rock culture should be supported and reinforced, I feel obligated to firmly state that the activity of Black Publishing (Wydawnictwo Czarne) is praiseworthy. Although “the history of women in rock is being written slowly, and contributions to the record often seem haphazard” (Smith, Dougher, 2004), and autobiographies sometimes promise more than they are able to give us, Black Publishing, introducing “female rock literature” to the Polish market through the works of Patti Smith and Kim Gordon, definitely made readers have high expectations concerning this type of writing. Smith and Gordon write about themselves as artists in the circles of New York art and music, they show great knowledge of the culture of the second half of the twentieth century and beyond, turn out to be attentive and critical observers of their environments, narrate both personal and collective stories, and write in an attractive way, far from amateurism or

graphomania (Smith's *Just Kids* won the National Book Award 2015, and her *M Train* was dubbed the best music book of 2016 – NME Awards).

As I have said, several interesting and well written female memoirs have been published in England and the US since Smith's extremely triumphant *Just Kids*, so we can hope that Black Publishing will not cease in their efforts, or that there will be other publishing houses interested in popularizing this kind of literature, the more that currently there are other female artists in conversations with foreign publishing companies (Rogers, 2015). Looking at the prevailingly positive reception of Gordon and Smith's autobiographies in Poland (reviews advertised in magazines and on blogs), it is hard to resist the impression that although *Girl in a Band: A Memoir*, *Just Kids* and *M Train* are books beyond the so called mainstream, there exists a real market for them (Chaciński, 2012; Madrak-Budzińska 2012; Nowińska 2016; Gabinek 2016; Kopka 2016; Janczura 2016). But memoirs are not everything – Polish science should as soon as possible enrich itself with critically acclaimed, breakthrough scientific books, which will allow the full “exploitation” of the aforementioned autobiographies in university circles. Women's rock autobiographies are slowly receiving scholarly attention amongst foreign researchers (Oksanen, 2012; Oksanen, 2012a; Oksanen, 2013; Oksanen, 2013a). Academics that are currently working on books or papers examining confessional writing and memoirs of the twenty-first century will have to reconsider these works. Besides, it seems very important to me to make the comprehensive publications on the presence of women in rock music available to Polish readers interested in culture history², the more that in Polish cultural magazines signals of interest in the issue of women's role in rock music are appearing, and there are also first attempts being made by Polish academics to recognize this phenomenon. Essays by Anna Szudek, music editor of the quarterly "Noise Magazine", deserve special attention. Szudek wrote pioneer articles about metal and industrial music and women who in the area of these genres try to create music “on their own terms”, and not only be “female versions” of famous male artists, as well as about PJ Harvey, a former spokesperson for young women through the medium of rock music who is now turning more toward social activism (see: Szudek, 2016; Szudek, 2016a). Whereas the article *Yoko, Baśka, Freddie – kobiety w rocku* (*Yoko, Baśka, Freddie – women in rock*) by Waldemar Kuligowski, an academic from the Department for the Study of Contemporary Culture of Adam Mickiewicz University in Poznań, focuses not on the contribution of female musicians to the shaping of rock music, but on hits of male rock bands, on the frontmans of these groups and on how the presence of women in their careers, or their taking over what is widely regarded as feminine, served their artistic images and music development. The discography of Yoko Ono, multimedia artist, composer and singer, performing, among other things, experimental rock, includes twenty-six albums, but according to the Polish researcher, who mentions about Ono as an anti-image of the popular rock woman vision, “Yoko Ono had nothing to do with music” (Kuligowski, 2013). Unfortunately, the role

² Those which are the aftermath of the latest research or those which have already become classics and now, in connection with the increase of interest in the contribution of women to rock culture, are being republished.

of Yoko Ono in rock music culture was limited by Kuligowski to the question whether the Japanese bears moral blame for the breakdown of “the music family” of The Beatles’ leader. Writing “prophetically” about the possibility of the emergence of that music which would be an alternative to the sexist rock music, Kuligowski completely forgets about attempts in creating “female music” undertaken over the years by female artists (one of those artists, paradoxically, is Yoko Ono, unrecognized by the author as a musician) what is already well documented in specialist literature (Reynolds, Press, 1955, p. 230-354).

To

summarize, I do not have to prove that rock music has had a large impact on the development of Polish culture, so this essay does not arise from the need to follow suit, but is rather the voice of a participant of culture who demands the facilitation of access to what is believed to also be part of her own history.

Bibliography:

Albertine V. (2014), *Clothes, Clothes, Clothes. Music, Music, Music. Boys, Boys, Boys: A Memoir*, St. Martin Press, New York.

Baumgardner J., Richards A., *Foreword*, [in:] Carson M., Lewis T., Shaw S.M. (2004), *Girls Rock! Fifty Years of Women Making Music*, University Press of Kentucky, Lexington.

Benatar P., Patsi Bale Cox (2010), *Between a Heart and a Rock Place: A Memoir*, Harper Collins, New York.

Bosman J. (2011), *Rock Stars of Books: Musicians' Big Sales*, "New York Times", 08.07.2011, access: <http://www.nytimes.com/2011/07/09/books/rock-memoirs-are-popular-with-readers-and-publishers.html>, 05.12.2016.

Brownstein C. (2015), *Hunger Makes Me A Modern Girl*, Penguin Random House, New York.

Carlisle B. (2010), *Lips Unsealed: A Memoir*, Crown Publishers, New York.

Chaciński B. (2012), *Dzieci sztuki (Children of Art)*, „Polityka”, 04.09.2012, <http://www.polityka.pl/tygodnikpolityka/kultura/ksiazki/1530025,1,recenzja-ksiazki-patti-smith-poniedzialkowe-dzieci.read>, 10.12.2016.

Chapman M. (2003), *Goodbye, Little Rock and Roller*, St. Martin's Press, New York.

Clapton E. (2008), *Eric Clapton: Autobiografia (Clapton: Autobiography)*, transl. Rybski J., Wydawnictwo Dolnośląskie, Wrocław.

Currie C., O'Neill T. (2010), *Neon Angel: A Memoir of a Runaway*, HarperCollins, New York.

Curtis D. (1997), *Joy Division i Ian Curtis. Przejmujący z oddali (Touching from a Distance: Ian Curtis and Joy Division)*, transl. K. Oblucki, "Iskry", Warszawa.

Dorris J. (2015), *I'm Neither a Subject Nor a Provider of Beef: A Conversation with Carrie Brownstein*, 28.10.2015, "Slate Magazine", access: http://www.slate.com/articles/double_x/doublex/2015/10/a_conversation_with_carrie_brownstein_author_of_the_year_s_best_music_memoir.html, 05.12.2016.

Dylan B. (2014), *Kroniki: Tom I (Chronicles: Vol. I)*, transl. M. Szuter, Wydawnictwo Czarne, Wołów.

Edgers G. (2015), *Rise of the Female Rock Memoir*, "The Washington Post", 05.09.2015, access: <https://www.washingtonpost.com/entertainment/music/rise-of-the-female-rock->

memoir/2015/09/04/64db029e-5097-11e5-933e-7d06c647a395_story.html?utm_term=.34de28f8291a, 05.12.2016.

Etheridge M., Morton L. (2001), *The Truth is... My Life in Love and Music*, Villard Books, New York.

Evans L. (1997), *Girls Will be Boys: Women Report on Rock*, Pandora Press, London.

Wydawca Pandora, 1997
Faithfull M., Dalton D. (1994), *Faithfull: Autobiography*, Cooper Square Press, New York.

Faithfull M., Dalton D. (2005), *Faithfull. Autobiografia*, transl. J. Raczynska, Twój Styl, Warszawa.

Gabinek R. (2016), *M Train*, "Osinski po ludzku", 25.10.2016,
<http://osinskipoludzku.blogspot.com/2016/10/pociag-linii-m-patti-smith.html>, 10.12.2016.

Gonzales M.C. (2016), *The Spitboy Rule: Tales of a Xicana in a Female Punk Band*, PM Press, Oakland.

Gordon K. (2016), *Dziewczyna z zespołu (Girl in a Band: A Memoir)*, transl. A. Wojtasik, Wydawnictwo Czarne, Wołów.

Gordon K. (2015), *Girl in a Band: A Memoir*, Harper Collins, New York.

Hall M. (2014), *The Culture Show: Girls Will Be Girls*, premiere: July 2014, BBC Two.

Hirshy G. (2002), *We Gotta Get Out of This Place: The True, Tough Story of Women in Rock*, Grove Press.

Hopper J. (2015), *The First Collection of Criticism by a Living Female Rock Critic*, Featherproof Books, Chicago.

Hynde Ch. (2015), *Reckless: My Life as a Pretender*, Penguin Random House, New York, London.

Jackowska O., Sipowicz K. (1998), *Kora i Maanam: podwójna linia życia (Kora and Maanam: the Double Life Line)*, „Iskry”, Warszawa.

Janczura K. (2016), *I love your dirty boots*, "Popmoderna", 23.06.2016, <http://popmoderna.pl/i-love-your-dirty-boots-kim-gordon-dziewczyna-z-zespołu/>, 10.12.2016.

Jennings R., Gardner A. (2016), *Introduction. Women, ageing and popular music*, [w:] *Rock On': Women, Ageing and Popular Music*, p. 3, ed. R. Jennings, A. Gardner, Routledge, New York.

Kopka P. (2016), *Szepty i krzyki, czyli „Dziewczyna z zespołu” Kim Gordon (Cries and Whispers, or Girl in a Band: A Memoir by Kim Gordon)*, „Literatura Sauté”, 13.07.2016, <http://www.literaturasautee.pl/dziewczyna-z-zespołu-kim-gordon/>, 10.12.2016.

Kuligowski W. (2013), *Yoko, Baśka, Freddie – kobiety w rocku (Yoko, Baśka, Freddie – Women in Rock)*, „Meakultura”, 27.08.2013, access: <http://www.meakultura.pl/publikacje/yoko-baska-freddie-kobiety-w-rocku-668>, 09.12.2016, (first published in: *A po co nam rock: Między duszą a ciałem (Why Do We Need Rock Music: Between Soul and Body)*, ed. W. J. Burszta, M. Rychlewski, „Twój Styl”, Warszawa 2003, p. 181-201.

Lankford R.D. (2010), *Women Singer-Songwriters in Rock: A Populist Rebellion in the 1990s*, Scarecrow Press, Lanham-Toronto-Plymouth.

Lauper C., Dunn J. (2012), *Cyndi Lauper: A Memoir*, Simon and Schuster, London-New York-Sydney-Toronto-New Delhi.

Leonard M. (2007), *Gender in the Music Industry: Rock, Discourse and Girl Power*, Ashgate Publishing, Hampshire-Burlington.

Love C. (2006), *Dirty blond: The diaries of Courtney Love*, Faber and Faber, New York.

Levin R.L. (2016), *Feminist Punk Rockers and New Media Fan Communities: How Patti Smith and Carrie Brownstein’s Music and Memoirs Kindle a Generation of Music Rebels*, Honors Thesis in American Studies, “University of California, Davis/ American Studies”, access: https://ams.ucdavis.edu/sites/ams.ucdavis.edu/files/attachments/_final_ch_1_2_thesis_rachel_levin.pdf

Lydon J. (2015), *Gniew jest energią. Moje życie bez cenzury (Anger is an Energy: My Life Uncensored)*, transl. W. Weiss, In Rock, Czerwonak.

Madrak-Budzińska O., *Nie(zwykle) dzieciaki (Un-common Children)*, „Magazyn Energy”, 09.10.2012, <http://magazynenergy.pl/niezwykle-dzieciaki-recenzja-ksiazki-pt-poniedzialkowe-dzieci-patti-smith/>, 10.12.2016.

McKagan D. (2015), *Sex, drugs & rock n’ roll i inne kłamstwa (It’s So Easy and Other Lies)*, transl. Gawęska K., SQN, Kraków.

Minx Z. (2007), *She’s a Punk Rocker UK*, premiere: October 2007, Raindance Film Festival, London.

Nasiłowska A. (2009), *Biografie: Zwrot biograficzny (The Biographical Turn)*, „Dwutygodnik”, 10.2009, access: <http://www.dwutygodnik.com/artykul/553-biografie-zwrot-biograficzny.html>, 05.12.2016.

- Nowińska M. (2016), *Świat – niefrasobliwy balon (The World – an Easygoing Balloon)*, “Głos Kultury”, 08.11.2016, <http://www.gloskultury.pl/swiat-niefrasobliwy-balon-patti-smith-pociag-linii-m-recenzja/>, 10.12.2016.
- Nelson S. (2015), *Carrie Brownstein's Hunger Makes Me a Modern Girl Is the Rock Memoir You've Been Craving. It's the Memoir That You Crave, That You Want, Want*, “The Stranger”, 28.10.2015, access: <http://www.thestranger.com/music/feature/2015/10/28/23071157/carrie-brownsteins-hunger-makes-me-a-modern-girl-is-the-rock-memoir-youve-been-craving>, 05.12.2016.
- Newton D. (2015), *Girl in a Bands: Tales from the Rock' n' Roll Front Line*, premiere: November 2015, BBC Four.
- O'Brien L. (2016), *I Am with the Band. Redefining Young Feminism*, [in:] *Voicing Girlhood in Popular Music: Performance, Authority, Authenticity*, ed. J. Warwick, A. Adrian, Routledge, New York-Abingdon.
- Oksanen A. (2012), *To Hell and Back: Excessive Drug Use, Addiction and the Process of Recovery in Rock Autobiographies*, “Substance Use & Misuse”, 47(2), p. 143–154.
- Oksanen A. (2012a), *Needle and the Damage Done. Deleuzean Readings on Heroin in Rock Texts*, [in:] *Cultures of Addiction*, ed. J. Lee, p. 33–56), Cambria Press, New York.
- Oksanen A. (2013), *Addiction and Rehabilitation in Autobiographical Books by Rock Artists. 1974–2010*, “Drug and Alcohol Review”, 32(1) p. 53-59.
- Oksanen A. (2013a), *Female Rock Stars and Addiction in Autobiographies*, “Nordic Studies on Alcohol and Drugs”, 30(1), p. 123-140.
- Osbourne O., Chris A. (2014), *Ja, Ozzy. Autobiografia (I Am Ozzy)*, transl. Kopociński D., In Rock, Warszawa.
- Quatro S. (2007), *Unzipped*, Hodder, London.
- Raha M. (2005), *Cinderella's Big Score: Women of the Punk and Indie Underground*, Seal Press, Berkeley.
- Reddington H. (2016), *The Lost Women of Rock Music: Female Musicians of the Punk Era*, Routledge, New York (first edition: 2007, published also by Routledge).
- Reinolds S., Press J. (1995), *The Sex Revolts: Gender, Rebellion, and Rock'n'Roll*, Harvard University Press, Cambridge (first published in the United Kingdom in 1994 by Serpent's Tail).

Richards K., Fox J. (2011), *Życie: Autobiografia (Life)*, transl. Bugajska, Wydawnictwo Albatros, Warszawa.

Robinson L. (2014), *There Goes Gravity: A Life in Rock and Roll*, Penguin, New York.

Rock She Wrote: Women Write about Rock, Pop, and Rap (1995), ed. E. McDonnell, A. Powers, Cooper Square Press, New York.

Rogers J. (2015), *The History of Punk Was Always His Story: the Women Rewriting Rock*, "The Guardian", 15.11.2015, access: <https://www.theguardian.com/music/2015/nov/15/history-of-punk-was-always-his-story-women-rock-biographies>, 05.12.2016.

Ronstadt L. (2013), *Simple Dreams: A Musical Memoir*, Simon and Schuster, London-New York-Sydney-Toronto-New Delhi.

Slash, Bozza A., (2012), *Slash: Autobiografia (Slash: Autobiography)*, transl. Dynarski B., Wydawnictwo Kagra, Poznań.

Slick, G., Cagan A. (1998), *Somebody To Love? A Rock-and-Roll Memoir*, Warner Books, New York.

Smith J.P., Dougher S. (2004), *Girls Rock! Fifty Years of Women Making Music*, "Willamette Week", 27.07.2004, access: <http://www.wweek.com/portland/article-3461-the-checkbook-and-the-cruise-missile-conversations-with-arundhati-roy-girls-rock-fifty-years-of-women-making-music.html>, 05.12.2016.

Smith, P. (2010), *Just Kids*, Harper Collins, New York.

Smith P. (2016), *Pociąg lini M (M Train)*, M. Świerkocki, Wydawnictwo Czarne, Wołów.

Smith P. (2012), *Poniedziałkowe dzieci (Just Kids)*, transl. R. Sodół, Wydawnictwo Czarne, Wołów.

Smith-Start B. (2016), *The Rise, The Fall, and The Rise*, Faber & Faber, London.

Spector R., Waldron V. (1990), *Be My Baby: How I survived Mascara, Miniskirts, and Madness, or My Life as a Fabulous Ronette*, Harmony Books, New York.

Steward R. (2013), *Rod*, transl. R. Mościcka, Wydawnictwo Pascal, Bielsko-Biała.

Swiss T. (2005), *That's Me in the Spotlight: Rock autobiographies*, "Popular Music", 24(2), p. 287–294.

Szudek A. (2016), *Metalowy (Female Metal Artists)*, 11.2016, <http://www.dwutygodnik.com/artykul/6867-metalowy.html>, 09.12.2016.

Szudek A. (2016a), *Pola chce zmieniać świat (Pola Wants to Change the World)*, 04.2016,
<http://www.dwutygodnik.com/artukul/6515-pola-chce-zmieniac-swiat.html>, 09.12.2016.

Thorn T. (2013), *Bedsit Disco Queen: How I Grew Up And Tried to Be a Pop Star*, Little, Brown Book Group, New York City.

Wilson A., Wilson N., Cross Ch. R. (2012), *Kicking & Dreaming: A Story of Heart, Soul, and Rock and Roll*, Harper Collins, New York.

Yseult S. (2010), *I'm in the Band: Backstage Notes from the Chick in White Zombie*, Soft Skull Press, New York.

Joanna Roś (UW) – PhD student at the University of Warsaw who has published articles related to issues of philosophy, literature and music of the twentieth and twenty-first centuries in scientific monographs and journals, as well as literary-artistic magazines.