

Contents

<i>Contributors</i>	vii
Introduction: Female Musicians Writing Memoirs <i>Cristina Garrigós and Marika Ahonen</i>	1
PART I: MEMORY, TRAUMA, AND WRITING	
1. Childhood Trauma and the Musical In-Between in Memoirs by Astrid Swan and Dory Previn <i>Astrid Joutseno</i>	23
2. The Monster in the House: Gender-Based Violence and Punk in Alice Bag's <i>Violence Girl: East L.A. Rage to Hollywood Stage. A Chicana Punk Story</i> <i>Cristina Garrigós</i>	40
3. Memory and Writing in Kim Gordon's <i>Girl in a Band</i> <i>Ángel Chaparro Sainz</i>	56
4. Memory, Truth, and Narrative Ethics in Christina Rosenvinge's <i>Debut</i> <i>Marika Ahonen</i>	72
PART II: AUTHENTICITY, SEXUALITY, AND SEXISM	
5. Jayne County, Laura Jane Grace, and the HerStory of Transgender Punks in America <i>Karen Fournier</i>	89
6. A Portrait of the Artist as a Punk: Authenticity and the Woman Musician in Debbie Harry's <i>Face It</i> <i>Margaret Henderson</i>	106
7. "Mothers aren't sexy," "What is that you're wearing?," "What's it like to be in an all-girl band?": Memoirs as Histories of 1980s Music Industry Sexism <i>Wayne Heisler Jr.</i>	122

8. The Art of Performing Authenticity: A Study of Amanda Palmer's Memoirs <i>Beatriz A. Medeiros</i>	141
9. The Punk, the Rebel, and the Cowboy: Queering Masculine Spaces in Patti Smith's Memoirs <i>Amy McCarthy</i>	158
PART III: AGING, PERFORMANCE, AND THE IMAGE	
10. Queens of Noise: Rewriting the "Rock Chick" Identity through <i>Neon Angel</i> and <i>Living Like a Runaway</i> <i>Jacqueline Dickin</i>	177
11. Humanizing Icon: Collaboration and Control in Grace Jones's <i>I'll Never Write My Memoirs</i> <i>Satoko Naito</i>	192
12. Power in the Eye of the Beholder: Authoring Text and Image in the Female Rock Memoir <i>Silvia Hernández Hellín</i>	208
13. Cosey Fanni Tutti, Age and Place <i>Abigail Gardner</i>	225
<i>Index</i>	243