

COVERING THE TRACKS:
EXPLORING CROSS-GENDER COVER SONGS OF THE ROLLING STONES'
“SATISFACTION”

by

STEPHANIE DELANE DOKTOR

(Under the Direction of Susan Thomas)

ABSTRACT

The 1965 Rolling Stones' hit, “(I Can't Get No) Satisfaction,” epitomizes domineering masculinity and aggressive sexuality. Saturated with unrelenting rhythms, emphatic vocal delivery, cocky and phallocentric lyrics, musical climaxes, and abrasive guitar timbres, “Satisfaction” has been regarded by many scholars and music critics as the anthem of the cock rock genre—a music representative of male power and domination. Yet despite the song's association with a particular type of (white) male-identified, virile (hetero)sexuality, it has been covered by a variety of musicians of different races, genders, and sexualities. This thesis explores three cross-gender covers of “Satisfaction” recorded and performed by PJ Harvey and Björk (duet, 1994), Britney Spears (2000), and Cat Power (2000). Using theories of intertextuality, this project examines the ways in which all three musicians manipulate and subvert the dominant paradigms of the original song.

INDEX WORDS: Cover songs, Gender, Intertextuality, Cross gender, The Rolling Stones, PJ Harvey, Björk, Britney Spears, Cat Power, (I Can't Get No) Satisfaction

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INTRODUCTION

Cover songs often cross boundaries of race, sexuality, gender, and other categories of identity when the subject position of the cover artist differs from that of the original. These covers lie on a continuum, ranging from exact replicas, through tributes and stylistic reinterpretations, to critical inversions. In many cases, the cover artist alters the music and lyrics of the original song in order to more accurately reflect his or her identity and subjectivity. Exploring these dynamics within the cross-gender cover song excites numerous avenues of inquiry. One such avenue emerges when considering women's covers of songs originally written and performed by men, and even more questions are raised when the original song contains male-centric rhetoric and regards women in a degrading or unfavorable manner.

A particularly intriguing example is The Rolling Stones' "(I Can't Get No) Satisfaction"—a popular 1965 hit that has been covered by numerous musicians over the last four and a half decades.¹ The original song audaciously addresses the very fabric of society. The lyrics call into question a myriad of societal conventions—capitalism, identity, and sexuality—and capture the fullness and futility of human desire. The persistently pounding rhythms and the pulsating clamor of the guitar riff emblemize physical release. The song's catchy guitar riff and universal themes of carnality, desire, and frustration established it as a staple in many music collections of the 1960s. And yet, "Satisfaction" has continued to resonate with audiences throughout the last forty-three years, solidifying it as a permanent fixture in rock

¹ For an exhaustive list of covers of The Rolling Stones' "(I Can't Get No) Satisfaction," see Appendix A.

music's canon. VH1 hailed it as the number one "Greatest Song of Rock and Roll" and *Rolling Stone* ranked it the second "Greatest Song of All Time."² In 2006, the song was added to the Library of Congress' National Recording Registry which aims to preserve recordings that are "culturally, historically, or aesthetically important, and/or inform or reflect life in the United States."³ Indeed, the song is emblematic of many lives across a wide array of generations and nations. Despite the song's white, male-identified, and heterosexual subject position, "Satisfaction" has been covered by musicians of different races, genders, and sexualities.⁴ And although the song is often interpreted as a representation of domineering masculinity and aggressive (hetero)sexuality, numerous women musicians have covered "Satisfaction."

This document examines the cross-gender covers of "Satisfaction" by PJ Harvey and Björk (duet, 1994), Britney Spears (2000), and Cat Power (2000). These three examples were selected because they all make significant musical and lyrical changes to the original song. In doing so, each musician transforms the song to reflect female subjectivities—the very thing expunged from the original.

This project examines the intertextual relationship between "Satisfaction" and three of its cross-gender covers. Within the extant literature on cover songs (to be discussed below), no scholar has focused on more than one cover of an original song.⁵ By exploring multiple covers of "Satisfaction," this thesis provides a more thorough study of the relationship between the

² VH1, "100 Greatest Songs of Rock and Roll," http://www.vh1.com/shows/dyn/the_greatest/62161/episode_about.jhtml (accessed February 27, 2008); *Rolling Stone*, "The 500 Greatest Songs of All Time," *Rolling Stone*, December 9, 2004, 68.

³ National Recording Preservation Board, "The National Recording Registry 2006," The Library of Congress, <http://www.loc.gov/rr/record/nrpb/nrpb-2006reg.html> (accessed February 27, 2008).

⁴ For an exhaustive list of covers of The Rolling Stones' "(I Can't Get No) Satisfaction," see Appendix A.

⁵ Jaclyn Rada discusses several covers of Leonard Cohen's "Hallelujah." However, her discussion spans a mere nine pages. The rather limited analysis only examines the lyrics and a few basic musical considerations such as key signature and instrumentation. For her discussion, see: Jaclyn T. Rada, "Musical Transformations: Cover Songs and the Woman's Confessional Voice," (MA thesis, Tufts University, 2007), 45—53. Her document is discussed briefly in the literature review of this Introduction.

original song and its cross-gender covers. In the following chapters, I analyze “Satisfaction” and the three selected covers in order to accomplish two objectives: first, to reveal the multiplicity of meanings in each song (the original and three covers) and to explore the ways in which the cover artist manipulates the original song to carve alternate meanings; second, to elucidate how these three covers subvert the original song’s ideology.

The subsequent introductory sections delineate the theories and methodologies utilized in executing the two aforementioned objectives. In addition, these sections explore existing literature related to the topic in order to further demonstrate the need for this analytical study and its place within the discourse. The introduction concludes with an outline of each chapter’s course and aim.

Analytical and Interpretive Strategies

As stated above, the first objective of this project is to uncover the manifold meanings of the original song and the chosen three covers. In order to accomplish this, each chapter contains a close analytical and interpretive reading of the song. The musical analysis entails investigations of harmony, melody, rhythm, timbre, recording techniques, instrumentation, vocal expressions, and the ways in which these various entities interact with one another and communicate significance. This section explores the various methodologies and theories that inform my analyses.

The musical analysis is underpinned by the notion that music has the ability to communicate meaning of social and cultural significance. In *Disruptive Divas*, Lori Burns argues that such meaning is dependent on the development, circulation, and listener

comprehension of “musical codes and convention.”⁶ She draws on Richard Middleton’s discussion of music’s communicative potential in which he argues that communication is contingent upon the listener’s level of competence, the wide variety of codes in operation at the same time, and the strength of the code—from ambiguous to transparent.⁷ Both Middleton and Burns emphasize the importance in the circulation of musical codes in order for them to become significant and to be recognized as such. In addition, they highlight the listener’s ability to interpret and assign meaning to these codes. Drawing on both authors, my analysis seeks to elucidate either the use of common codes or deviations from such conventions in respect to each song’s cultural and musical context.

Sheila Whiteley, in *The Space Between the Notes: Rock and the Counter-Culture*, presents an excellent model for interpreting musical codes and their implied significance within a certain context. Whiteley explores how the music of progressive rock provides meanings reflective of the genre’s social milieu. For example, progressive rock artists frequently use the music to connote hallucinogenic experiences through “manipulation of timbres (blurred, bright, overlapping)” or employment of “upward movement (and its comparison with psychedelic flight).”⁸ Whiteley acknowledges that while these gestures can symbolically refer to physical movement and space, it is difficult to associate them with specific cultural contexts. However, in the context of progressive rock, the music making process was an act of “self-liberation and self-realization in which reality and musical experience were fused: the sound-shape, together with the socio-cultural element superimposed upon it, consolidate to form a distinct form of

⁶ Lori Burns, ““Close Readings” of Popular Song: Intersections among Sociocultural, Musical, and Lyrical Meanings,” in *Disruptive Divas: Feminism, Identity, and Popular Music*, Lori Burns and Méliisse LaFrance (New York and London: Routledge, 2002), 46.

⁷ Richard Middleton, *Studying Popular Music* (Milton Keynes and Philadelphia: Open University Press, 1990), 173.

⁸ Sheila Whiteley, *The Space Between the Notes: Rock and the Counter-Culture* (London and New York: Routledge, 1992), 4.

communication.”⁹ As a result, the musical styles of the genre established “codes of behavior through common musical codes.”¹⁰ Ultimately, Whiteley reveals how musical gestures contain significance within a particular musical culture; in this specific case, the music was often suggestive of drug-induced states.

Like Whiteley, Robert Walser acknowledges that assigning meaning to a specific musical event is complicated and risks confining a musical gesture’s expressive capability to one meaning. He argues that this type of analysis should always be provisional, allowing for diverse and ever-changing interpretations:

There is never any essential correspondence between particular musical signs or processes and specific social meanings, yet such signs and processes would never circulate if they did not produce such meanings. Musical meanings are always grounded socially and historically, and they operate on an ideological field of conflicting interests, institutions, and memories. If this makes them extremely difficult to analyze, it does so by forcing analysis to confront the complexity and antagonism of culture...Musical details and structures are intelligible only as traces, provocations, and enactments of power relationships. They articulate meaning in their dialogue with other discourses past and present and in their engagement with the hopes, fears, values, and memories of social groups and individuals. Musical analysis is itself the representation of one discourse in terms of another, the point being to illuminate the social contexts in which both circulate.¹¹

Walser reveals the complexity of discussing music’s meanings since musical gestures are always open and available to a multiplicity of meanings, contradictory and coinciding, that are interpreted in different ways by different people at different times. This complexity, however, should not prohibit analysts from discoursing the social and cultural significance of music’s signs, but rather incite scholars to analyze music’s meaning in a manner that allows for the negotiation of multifaceted, conflicting, and manifold interpretations.

⁹ Ibid., 3.

¹⁰ Ibid.

¹¹ Robert Walser, *Running With the Devil: Power, Gender, and Madness in Heavy Metal Music* (Middletown, CT: Wesleyan University Press, 1993), 29–30.

As discussed above, vocal expression is one of the elements analyzed in each chapter. Examination of vocal techniques, timbres, and deliveries is still a developing mode of analysis in popular musicology and therefore, is worthy of a brief discussion. Like Burns, I believe that “vocal strategies...have great affective power in the communication of musical meaning.”¹² However, popular music analysis lacks a lexicon for discussing vocal techniques and their significance. In addition, standard music notation undercuts the expressive and affective potential of the voice. As a result, I have crafted a framework for vocal analysis that examines physical and timbral qualities. First, I discuss the physiological aspects of the voice including placement, resonance, and enunciation. Second, I examine the various timbres produced. Third, I argue for the significance of these vocal qualities within the context of the song. This analytical framework allows for the exploration of vocal techniques and tones, their relationship to the music, and their expressive and communicative power.

“Thick Description”

Accounts of all four songs seek to provide what Clifford Geertz has termed a “thick description.” This method of analysis and interpretation moves beyond narrow and specialized accounts and towards deep and complex contextualizations of the subject at hand.¹³ Geertz argues that cultural artifacts must be situated within their “webs of significance.”¹⁴ Each chapter does not simply analyze the song, detached from its context, but rather, seeks to illuminate the song’s “circumstantiality” and “complex specificity.”¹⁵ Through the incorporation of a host of

¹² Burns, ““Close Readings” of Popular Song,” 54.

¹³ Clifford Geertz, *The Interpretation of Cultures* (New York: Basic Books, Inc., 1973), 4–7.

¹⁴ *Ibid.*, 5.

¹⁵ *Ibid.*, 23.

discourses and constructs, such as fan commentary, star personas, and musician's creative outputs, I aim to create a thicker description of each song.

Each chapter contextualizes the song within the musician's body of work and public persona. In addition to situating the songs within their album and the artist's overall output, one must consider how knowledge of the musician's star persona informs interpretation of each song. Film theorist Richard Dyer first explored this concept in the late 1970s. Dyer labels the persona a "star text" and defines it as "complex configuration of visual, verbal and aural signs" that "[constitutes] the general image...of a particular star."¹⁶ Elaborating on this theory, Paul McDonald, in *The Star System*, argues that audience interpretation of a star is not an understanding of a real person, but rather an identity representing that person constructed by various media texts:

Stars are mediated identities, textual constructions, for audiences do not get the real person but rather a collection of images, words and sounds, which are taken to stand for the person. From their familiarity with a range of star texts, moviegoers form impressions of that person so that the star becomes a *collection of meanings*.¹⁷

Incorporating the collection of discourses and meanings that constitute a star persona into one's analysis allows for a more nuanced account of cultural texts. Such accounts occur in the works of Sheila Whiteley, Bonnie Dow, and Cathy Schwichtenberg.¹⁸ In concordance with these

¹⁶ Richard Dyer, *Stars* (London: British Film Institute, 1979), 37.

¹⁷ Paul McDonald, *The Star System: Hollywood's Production of Popular Identities* (London: Wallflower Publishing, Ltd., 2000), 6; emphasis added.

¹⁸ Sheila Whiteley, *The Space Between the Notes: Rock and the Counter-Culture* (London and New York: Routledge, 1992); Sheila Whiteley, *Too Much Too Young: Popular Music, Age and Gender* (London and New York: Routledge, 2005); Sheila Whiteley, *Women and Popular Music: Sexuality, Identity, and Subjectivity* (London and New York: Routledge, 2000); Sheila Whiteley, "Little Red Rooster v. The Honky Tonk Woman: Mick Jagger, Sexuality, Style, and Image," in *Sexing the Groove: Popular Music and Gender*, ed. Sheila Whiteley (London and New York: Routledge, 1997); Bonnie Dow, *Prime-Time Feminism: Television, Media Culture, and the Women's Movement Since 1970* (Philadelphia: University of Pennsylvania Press, 1996); Cathy Schwichtenberg, ed., *The Madonna Connection: Representational Politics, Subcultural Identities, and Cultural Theory* (Boulder, San Francisco, and Oxford: Westview Press, 1993).

authors' methodologies, I examine each musician's star persona as it relates to the song in order to provide a broader, more contextualized analysis.

In addition to the works of scholars and music critics, I also incorporate fan commentary into my interpretation of each song. In her seminal work on Led Zeppelin, Susan Fast argues that fan discourse is of utmost importance because it illuminates the diverse ways in which individuals interpret music.¹⁹ Fast reveals how the dominant discourse of Led Zeppelin does not reflect the prevailing interpretations of the band's female fans, and as a result, creates a narrow discourse that effectively marginalizes their experience. In all four chapters, I introduce individual reception and fan commentary in order to bolster my analysis and to incorporate alternative interpretations that lie outside of the dominant discourse.

Critical and Theoretical Stances

Finally, I would like to introduce additional theories that underpin the following chapters. The objective of each analytical study is to draw out the song's prevailing themes and discuss their significance. Acknowledging that each song contains a variety of permeable and ever-changing meanings that are interpreted differently by diverse human beings in various social, cultural, and historical situations, I do not strive to create a monolithic interpretation of the songs. Rather, I seek to reveal a possibility of diverse meanings within each song. Bonnie Dow argues that the "motive for diversity" within critical analyses is not a search for absolute truth nor a desire to incorporate *all* possibilities of interpretation; instead Dow views this form of

¹⁹ Susan Fast, *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music* (Oxford: Oxford University Press, 2001).

criticism as an “exploration, with unavoidable twists and turns, toward the many, sometimes contradictory, possibilities of understanding.”²⁰ She states that criticism is

an argumentative activity in which the goal is to persuade the audience that their knowledge of a text will be enriched if they choose to see a text as the critic does, while never assuming that particular “way of seeing” is the only or the best way to see that text (or that all audiences do, in fact, see it that way). Thus, even when a critic writes as though s/he is “discovering” or “revealing” a meaning in a text (and I often find myself using such language), what s/he has “discovered” is the possibility of meaning rather than its certainty. This perspective is not a maneuver to avoid standing behind the arguments we make as critics or a descent into endless relativism; instead, it is a responsible position that acknowledges the contingency of the claims that we as humans make about any human activity.²¹

Indeed, interpretation and analysis of each song seeks to illuminate the possibility of various meanings in order to enrich the reader’s understanding of the original song and the three cross-gender covers. As a result, this document avoids universal modes of analyzing by acknowledging that each examination presents only one of the many ways to read the cultural text.

Feminist and queer theories significantly influence my analysis. In contextualizing these songs within their social and cultural milieus, my primary theoretical framework evolves from considerations of power relations and the ways in which race, sexuality, and gender function within a white supremacist, heterosexist, and patriarchal culture. In order to situate each song within its context, my analysis is sensitive to issues of domination and subordination, power relations, and the function of society’s dominant structures and institutions. Most importantly, my analysis seeks to illuminate the negotiation and creation of alternative meanings that work to oppose these dominant structures. Much of my gender analysis is derived from queer theorist Judith Butler who argues that gender is a performative construct. She writes:

²⁰ Dow, 4.

²¹ Ibid.

Consider gender, for instance, as *a corporeal style*, an “act,” as it were, which is both intentional and performative, where “*performative*” suggests a dramatic and contingent construction of meaning...the action of gender requires a performance that is *repeated*...[T]he effect of gender is produced through the stylization of the body and, hence, must be understood as the mundane was in which bodily gestures, movements, and styles of various kinds constitute the illusion of an abiding gendered self.²²

In addition, I make use of Judith Halberstam’s queer theory as it provides an excellent lexicon for understanding constructions of identity and selfhood outside of dominant normative systems. Halberstam defines queer as “nonnormative logics and organizations of community, sexual identity, embodiment, and activity in space and time.”²³ Her definition opens up a space for alternative identities and subjectivities to flourish. Both Halberstam’s and Butler’s theories create a particularly effective way of analyzing subversions of dominant modalities.

Intertextual Theories: Irony, Parody, and the Dual Listening Experience

The second objective of this document argues that the selected cross-gender covers produce discourse that articulates resistance to the original song’s dominant paradigms. Theories of intertextuality help explore this concept by creating a framework for examining the relationship between two cultural texts. Gérard Genette defines intertextuality as “a relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another.”²⁴ Serge Lacasse, expounding on Genette’s definition, discusses a subset of intertextuality that more accurately describes the cover song—hypertextuality. He defines it as “the production of a new text (hypertext) from a

²² Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, 2d ed. (New York and London: Routledge, 1999), 177—179; emphasis original.

²³ Judith Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York and London: New York University Press, 2005), 6.

²⁴ Gérard Genette, *Palimpsestes: la littérature au second degré* (Paris: Seuil, 1982), quoted and cited in Serge Lacasse, “Intertextuality and Hypertextuality in Recorded Popular Music,” in *The Musical Work: Reality or Invention?* ed., Michael Talbot (Liverpool: Liverpool University Press, 2000), 36.

previous one (hypotext).”²⁵ In the case of cover practices, the original song is the hypotext and the cover, the hypertext. This language not only helps classify these texts, but also crafts a framework for examining the ways in which they are interpreted, listened to, and interacted with. The intertextual theories discussed in the following paragraphs assist in exploring how each artist, through drastic recontextualizations, creates new meanings and subverts the dominant paradigms of the original song.

PJ Harvey and Björk, Britney Spears, and Cat Power make drastic musical and lyrical changes to their covers to the extent that the new version barely resembles the original. When a cover song extensively alters the original, it calls forth concepts of parody and irony as well as the listener’s interpretation of intertextual relationships. Linda Hutcheon defines parody as “repetition with distance” and offers a compelling description of literary texts that are easily applicable to these covers:

[P]arody is repetition, but repetition that includes distance; it is imitation with critical ironic distance, whose irony can cut both ways. Ironic versions of “transcontextualization” and inversion are its major formal operatives, and the range of pragmatic ethos is from scornful ridicule to reverential homage.²⁶

Hutcheon acknowledges that parody encompasses a gamut of forms, intentions, and interpretations, and, most importantly, that parody is not always humorous but rather, through difference, functions to create critical discourse. She writes:

A critical distance is implied between the backgrounded text being parodied and the new incorporating work, a distance usually signaled by irony. But this irony can be playful as well as belittling; it can be critically constructive as well as destructive.²⁷

²⁵ Lacasse, 40. Although Genette’s definition of hypertextuality is defined as an intertextual relationship in which the new text “is not that of commentary,” Lacasse proceeds to apply the textual relationship to cover songs, even those that are seemingly intended to create critical commentary in response to the original song. If Genette is referring to a different type of commentary, it is not clearly stated in Lacasse’s account of his definitions of textual relationships.

²⁶ Linda Hutcheon, *A Theory of Parody* (New York and London: Methuen, 1985), 37.

²⁷ *Ibid.*, 32.

Hutcheon's mention of irony coincides with Steve Bailey's examination of the ironic cover.

Bailey, paraphrasing Paul de Man, writes:

Irony, as de Man reminds us, is dependent upon a process of creating discordance between two rhetorical codes such that there is a fissure in the normal unity of signification.²⁸

Indeed, it is the very discordance between the original song and the significantly different rendering of the cover that signifies the lack of unity between the two. Harvey and Björk, Spears, and Cat Power create a fissure, established through difference, which represents a discontinuation of the original's rhetoric and an establishment of new meanings.

The distance and difference that these cover songs create is only perceptible if the listener is familiar with the original song. Hutcheon establishes the importance of the reader (or in the case of music, listener) in deciphering this difference:

The pleasure of parody's irony comes not from humor in particular but from the degree of engagement of the reader in the intertextual "bounding" between complicity and distance.²⁹

In discussing cover songs, several scholars have invoked the listener's experience. Richard Middleton asks "for whom do we hear in this situation, the new performer or earlier ones, or both?" He answers:

And, while we can say that covers are located on a spectrum, moving from exact copies at one end, through tributes, reinterpretations and distinct stylistic shifts, to ideological attacks at the other end, in all cases there is a dependence on an **originating moment**: an existing version, a starting point or defining interpretation, against which the cover will be measured, to which it will relate.³⁰

²⁸ Steve Bailey, "Faithful or Foolish: The Emergence of the 'Ironic Cover Album' and Rock Culture," *Popular Music and Society* 26 (2003): 141; Paul de Man, *Allegories of Reading* (New Haven, CT: Yale University Press, 1979), 300.

²⁹ Hutcheon, 32.

³⁰ Richard Middleton, "Work-in(g)-Practice: Configurations of the Popular Music Intertext," in *The Musical Work: Reality or Invention?*, ed. Michael Talbot (Liverpool: Liverpool University Press, 2000), 82; emphasis original.

George Plaskettes, a little more heavy handed in his discussion of the listening experience, argues that the cover song

invites, if not insists upon, a comparison to the original, striking a familiar chord, rousing residue of musical memory, engaging the listener in a historical duet with lyric and lineage. A distant dialogue. A delicate and dichotomous dance between past and present, place and possibility. Between the song, its composer, its interpreter(s) and listeners, connecting, disconnecting, reconnecting. Old verses, new voices, new places and possibilities, new ears.³¹

Plaskettes and Middleton capture the dialogic relationship of the original and cover and the audience's interaction with such a relationship. However, the two authors fail to address the necessary conditions for this type of dual listening to take place: the listener must have foreknowledge of the original song, if not a detailed sonic memory stored in his or her brain. Since The Rolling Stones' "Satisfaction" is such a popular song, most listeners will likely make an intertextual connection between the original and the cover that excites a dual listening experience. The listening experiences of the cross-gender covers discussed in this document are particularly fascinating because the covers are distinctly different than the original. The listener's ability to hear each song's critical distance and extreme difference is fundamental to establishing a discontinuation of the original song's central paradigms. Harvey and Björk, Spears, and Cat Power, through drastic renderings of an extremely popular song, construct a detectable critical distance from the original text, effectively signaling a departure from the original and an inscription of something new.

Cultural Theories: Authorship and Power

In order to further explore the notion that these three cover songs are subversion of the original, I would like to draw on the relationship between the cover artist and the original song.

³¹ George Plaskettes, "Re-flections on the Cover Age: A Collage of Continuous Coverage in Popular Music," *Popular Music and Society* 28 (May 2005): 157.

In the process of covering, the cover artist, who was once the listener of the original song, becomes its author. This transgressive act calls forth the power dynamics among author, text, and reader (or, original musician, original song, and listener of said song). In “Television: Polysemy and Popularity,” John Fiske discusses the power relations between these three entities. First, Fiske establishes two concrete characteristics about the ambiguities of popular cultural texts: 1) such texts usually represents the dominant ideologies and material social position of society (i.e. white, heterosexual male), and 2) they also contain a level of ambiguity in which individuals lying outside of the dominant social position can ascribe interpretations that represent their subjectivity.³² Fiske argues that the struggle between the text’s dominant paradigm and alternative interpretations reflects society’s power structures:

The diverse subcultures in a society are defined only by their relations (possibly oppositional) to the centers of domination, so, too, the multiple meanings of a text that is popular in that society can be defined only by their relationship (possibly oppositional) to the dominant ideology as it is structured into that text. The structure of meanings in a text is a miniaturization of the structure of subcultures in society—both exist in a network of power relations, and *the textual struggle for meaning is the precise equivalent of the social struggle for power*.³³

Fiske uses the example of an author/reader relationship to illustrate his point. An author works to create certain meanings in the text and impose them upon the reader. The reader, however, can superimpose her or his own meaning, and subvert the dominant paradigm of the text. As a result, the power relationship between text and reader

parallels the relationship between the dominant and subordinate classes in society. In both instances (text and reader relationship; dominant and subordinate class relationship) authority attempts to impose itself, but is met with a variety of variously successful strategies of resistance or modification that change, subvert or reject the authoritatively proposed meanings.³⁴

³² John Fiske, “Television: Polysemy and Popularity,” *Critical Studies in Mass Communication* 3 (December 1986): 392.

³³ *Ibid.*; emphasis added.

³⁴ *Ibid.*, 394.

Although many scholars derided Fiske for overemphasizing the reader's agency and the potential for resistance in consumer culture, his ideas are particularly applicable to the cover song.³⁵ The act of covering "with distance," unlike mere tributes or stylistic interpretations, can thus be viewed as a strategy of resistance against the dominant paradigm of the original song as the once listener becomes the author and actively projects new meanings. A primary goal of this document is to make visible the strategies of resistance that PJ Harvey and Björk, Britney Spears, and Cat Power utilize in their songs.

Literature Review

Literature on cover songs has generally focused either on the history, philosophy, or traditions of cover practices or on specific case studies in which the cover and original are discussed in relation to one another. The former has sought to contextualize the various forms of the cover song within its respective genre and decade.³⁶ Michael Coyle discusses the rock and roll cover song of the postwar music industry. Such songs were predominately performed by white musicians who "covered" the songs of black musicians. Coyle concludes that these artists were not covering but rather "hijacking hits" in order to profit.³⁷ Deena Weinstein reveals the changing role of the cover throughout the last five decades. Covers in the 1950s appropriated current trends, while covers in the 1960s drew connections to the past. In the 1970s, the parodic cover dominated the punk scene. Finally, nostalgia for the past saturated the music market of the 1980s and 1990s, creating a musical milieu in which the cover song could signify a wide array of

³⁵ For criticisms of Fiske, see: Nicholas Garnham, "Political Economy and Cultural Studies: Reconciliation or Divorce," *Critical Studies in Mass Communication* 12 (March 1995): 62—71; Marjorie Ferguson and Peter Golding, eds., *Cultural Studies in Question* (London, Thousand Oaks, and New Delhi: Sage Publications, 1997).

³⁶ See Bibliography for additional cover song literature not mentioned in this literature review.

³⁷ Michael Coyle, "Hijacked Hits and Antic Authenticity: Cover Songs, Race, and Postwar Marketing," in *Rock Over the Edge: Transformations in Popular Music Culture*, ed. Roger Beebe, Denise Fullbrook, and Ben Sanders (Durham and London: Duke University Press, 2002), 134.

diverse meanings.³⁸ While Weinstein's categories are reductive, they illuminate the prevailing types of cover songs of the last fifty years. George Plaskettes has written several articles on the topic. His work investigates the multifarious shapes and forms of the cover song and their relationship to a musician's creative output. Plaskettes argues that recent forms of the cover song are a reflection of the dominant cultural mode that thrives off of endless "repeating, retrieving, reinventing, reincarnating, rewinding, recycling, reciting, redesigning and reprocessing."³⁹ All of these studies are particularly useful in historically, socially, and musically contextualizing the cover song. In addition, they elucidate the polysemy and multivalence of such songs to listeners, critics, and musicians alike.

The second category of literature deals with specific case studies of covers, examining their intertextual relationship to the original song. The majority of these articles have sought to explore the distance between the cover and original and the numerous ways in which the former produces critical, parodic, or ironic discourse in opposition to the latter. For example, Mark Butler analyzes two Pet Shop Boys covers and reveals their divergent effects—one is a subversion of, and the other a tribute to, the original song.⁴⁰ Mickey Hess elucidates the complications of covers that cross boundaries of genre and race through his study of Dynamite Hack's cover of NWA's "Boyz-N-The-Hood."⁴¹ Hess investigates the implications of a white post-grunge band covering the rap music of a black group. Connecting this practice back to the

³⁸ Deena Weinstein, "The History of Rock's Pasts through Rock Covers," in *Mapping the Beat: Popular Music and Contemporary Theory*, ed. Thomas Swiss, John Sloop, and Andrew Herman (Malden and Oxford: Blackwell Publishers, 1998), 138.

³⁹ George Plaskettes, "Re-flections on the Cover Age: A Collage of Continuous Coverage in Popular Music," *Popular Music and Society* 28 (2005): 137. Also see: George Plaskettes, "Like A Version: Cover Songs and the Tribute Trend in Popular Music," *Studies in Popular Culture* 15 (1992): 1—18; George Plaskettes, "Look What They've Done to My Song: Covers and Tributes, an Annotated Discography," *Popular Music and Society* 19 (1995): 79—106.

⁴⁰ Mark Butler, "Taking it Seriously: Intertextuality and Authenticity in Two Covers by the Pet Shop Boys," *Popular Music* 22 (2003): 1.

⁴¹ Mickey Hess, "'Don't Quote Me, Boy': Dynamite Hack Covers NWA's 'Boyz-N-The-Hood,'" *Popular Music and Society* 28 (2005): 179.

1950s when white artist “covered” black R&B groups, Hess questions whether Dynamite Hack is parodying hip hop or using hip hop to parody their own whiteness.

A subcategory of this literature examines cross-gender covers. Lori Burns has written several articles on k.d. lang’s and Tori Amos’ covers of songs originally written and performed by men. She analyzes how their manipulations of the original song create alternative meanings. For instance, Burns argues that lang, in her cover of Cole Porter’s “So in Love,” revises the melody and tonal structure in order to resist the original song’s patriarchal narrative.⁴² In her exploration of lang’s performance of Joanie Sommers’ “Johnnie Get Angry,” Burns concludes that the cover

casts a feminist eye upon the earlier song and the social values that it represents. [lang] manipulates the original song setting to emphasize the inherent imbalance of power between the female and male roles.⁴³

Burns reveals how lang’s alterations work to emphasize, and ultimately criticize, the original’s misogynistic tone.

Additional literature on cross-gender covers has focused on appropriation and authenticity. Alyssa Woods’ thesis focuses on these concepts as she investigates the dynamics surround three different situations—women covering the songs of men, men sampling the songs of women, and men reconceptualizing the songs of men. Her intertextual analysis allows for a shifting analytical perspective that emits a multiplicity of meanings. In all three cases, Woods discovers the ways in which cover musicians find an authentic voice in the music they are borrowing. Ultimately, she argues that in order to successfully cover another musician’s song, the cover artist must self-identify with the lyrics or create a new musical setting that lends the

⁴² Lori Burns, “Genre, Gender, and Convention Revisited: k.d. lang’s Cover of Cole Porter’s ‘So in Love,’” *Repercussions* 7-8 (1999–2000): 324–325.

⁴³ Lori Burns, “‘Joanie’ Get Angry: k.d. lang’s Feminist Revisions,” in *Understanding Rock: Essays in Musical Analysis*, ed. John Covach and Graeme M. Boone (New York: Oxford University Press, 1997), 93.

recontextualization an authentic voice.⁴⁴ Woods' analysis represents the many listeners and cover artists who are searching for authentic voices in appropriationist musical contexts.

Jaclyn Rada's thesis ascribes a similar framework for analyzing the cross-gender cover song. Rada investigates how women musicians implore the "confessional voice" as a tool for "[creating] a sense of authenticity."⁴⁵ She believes this voice to be the primary stylistic feature that creates an authentic rendering of another musician's music. In fact, she determines that cover songs without this type of voice do not reflect authenticity and are therefore, unsuccessful covers.⁴⁶ Rada's analysis is problematic for numerous reasons. First, she places a great deal of importance on authorial intent. Second, she assumes that communicating authenticity is always the cover artist's goal. And lastly, her adoption of the confessional voice in exploring women's voices dangerously nears boundaries of essentialism and comes close to reinforcing stereotypes of women as solely (and overly) emotional beings in need of confession.

Burns also pursues authenticity in cross-gender cover songs in her most recent article co-authored with Woods: "Authenticity, Appropriation, Significance: Tori Amos on Gender, Race, and Violence in Covers of Billie Holiday and Eminem." Acknowledging the problems inherent in their search for "an *authentic* expression," the authors strengthen their analysis with concepts of self-expression and Henry Louis Gates' theory of Signifyin(g).⁴⁷ Burns and Woods present a provocative analysis of the musical and vocal strategies that produce authentic versions of the song. Furthermore, their intertextual analysis of the original and cover is meticulous and compelling.

⁴⁴ Alyssa Woods, "Violence and the Negotiation of Musical Meaning in Rock, Pop and Rap Cover Songs" (MA thesis, University of Ottawa, 2004), 4–7.

⁴⁵ Rada, "Musical Transformations," ii.

⁴⁶ *Ibid.*, 18–19.

⁴⁷ Lori Burns and Alyssa Woods, "Authenticity, Appropriation, Signification: Tori Amos on Gender, Race, and Violence in Covers of Billie Holiday and Eminem," *Music Theory Online* 10 (June 2004): 2; emphasis original.

Literature discussing the intertextuality of cover songs has only examined the relationship between one cover and the original. Furthermore, literature discoursing cross-gender covers songs has focused primarily on authenticity. By confining my project to multiple covers of the same original song and by moving beyond authenticity as the central analytical construct, I seek to provide a more nuanced and thorough account of the intertextual relationship between “Satisfaction” and the selected cross-gender covers.

Thesis Outline

This document contains four chapters. Chapter One introduces the original song, “(I Can’t Get No) Satisfaction,” by The Rolling Stones. Since a significant amount of scholarly and music critic literature has focused on the song and band, this section introduces these various discourses. In addition, the chapter contains musical and lyrical analysis that seeks to familiarize the reader with “Satisfaction” in order to understand its relationship to the covers.

Chapter Two analyzes PJ Harvey and Björk’s live performance duet at the 1994 BRIT Awards. First, the two musicians are contextualized within their star personas and their creative output that contain feminist political statements. Directly following, there is an analysis of the musicians’ drastic alterations of the original music and lyrics that reflect new subjectivities. In this chapter, I also analyze the filmed recording of the live performance. An exploration of the relationship between the divergent musical gestures and Harvey’s and Björk’s physical gestures on stage reveals their manipulation and subversion of gender stereotypes.

Chapter Three analyzes the cover of “Satisfaction” as it appears on Britney Spears’ second album *Ooops...I Did It Again* (2000). This chapter begins by contextualizing the artist within her star persona and fan interpretation. An exploration of Spears’ vocal performance

practice reveals it as an important expressive tool that not only represents her multiple subjectivities but also reflects the prevailing discourse of her star persona. The chapter also discusses the addition of new lyrics that refute stereotypical female beauty standards. Lastly, this chapter considers the significance of unfavorable reception of Spears' cover through assessments of website communities.

Cat Power's version of "Satisfaction," appearing on her *The Covers Record* (2000), is discussed in Chapter Four. The chapter begins with a brief introduction to her career and musical environment and proceeds with a discussion of her extreme musical and lyrical alterations that seemingly embody the musician's struggle with depression and alcoholism. This assertion is underpinned by a review of her interviews and creative output in order to suggest that her music is a reflection of her physical and emotional state of being. Finally, I explore the relationship between Cat Power's female masculine image, her role within a male-dominated and masculine genre, and her frequent employment of the cross-gender cover song.

CHAPTER ONE

COCK ROCK, WOMAN-HATING, AND THE ROLLING STONES' "SATISFACTION"

Music critics, fans, and scholars alike have used a great deal of ink, paper, and cyberspace discussing The Rolling Stones and their 1965 hit "Satisfaction." Some discourse focuses on the band's role within the British counter-culture and their anti-consumerist, "fuck the system" politics oft associated with beat-hip bohemianism.⁴⁸ While others have explored the influence of the "British invasion" on American musical culture. Scholars have also examined the Stones' covers of rhythm and blues as an act that simultaneously legitimized their connection to (African) American music, possibly allowing them greater access to and popularity within America, and introduced such musics to the UK that had been strictly forbidden by BBC controls.⁴⁹ Some scholars read the Stones' appropriation of rhythm and blues stylistic features as a deliberate tactic to be identified with counter-cultural ideology by using "blackness" to

⁴⁸ Whiteley, *The Space Between the Notes*, 82—102. Although many biographers, music critics, and fans almost always mention British counter-cultural politics in their discussion of the Stones, Whiteley is the only scholar who has presented an extensive analysis of the band's relationship to the New Left and bohemianism.

⁴⁹ Thomas A. Schneider, "Blues Cover Songs: The Intersection of Blues and Rock on the Popular Music Charts (1955—1995)" (PhD diss., University of Memphis, 2007), 105—106; Tim Barnes, "Loosen Up: The Rolling Stones Ring in the 1960s," in *Living Through Pop*, ed. Andrew Blake (New York and London: Routledge, 1999), 19—20; David P. Szatmary, *A Time to Rock: A Social History of Rock 'n' Roll* (New York: Schirmer Books, 1996), 135; Coyle, "Hijacked Hits and Antic Authenticity: Cover Songs, Race, and Postwar Marketing," 143—147. Coyle states that British invasion bands of the 1960s "didn't compete with contemporaneous black groups but hearkened back to material that black audiences had already largely abandoned." In this sense, they were not stealing music and profit from musicians of their time, and, therefore, were not "hijacking hits." However, as Coyle states, their covers significantly impacted rhythm and blues musicians. For example, in 1965, Chuck Berry, a musician whom the Stones frequently covered, was hard-pressed to find work. In addition, Coyle argues that these covers certainly profited off of racially marginalized musics because "white America in 1964 and 1965 still wasn't ready to take its black music straight."

represent difference from and resistance to the mainstream.⁵⁰ A major strain of discourse has examined the band's gender politics and rampant sexism that pervaded their music and star personas. "Satisfaction" itself has been in the limelight of such discussions. Since this document is primarily concerned with the gender dynamics surrounding cross-gender covers of "Satisfaction," this chapter will introduce discourses related to gender that have materialized in response to the Stones and their 1965 hit. In addition, analysis of the music is interweaved within these discourses to enrich understanding of the original song.

The Rolling Stones are Cock Rock

Susan Hiwatt's 1971 article "Cock Rock" is one of the earliest writings to address the sexism and misogyny of the Stones' star persona and creative output.⁵¹ She writes about the broader, cultural phenomenon of rock music's exclusion of women as musicians and even as fans. Hiwatt argues that the very core of rock music is sexual energy that "climaxes in fucking over women" and that rock's discourse contains "attitudes about women like put-downs, domination, threats, pride, mockery, fucking around and a million different levels of women-

⁵⁰ For an analysis of the rhythm and blues musical idioms appropriated by the Stones, see: Barnes, "Loosen Up: The Rolling Stones Ring in the 1960s," 15–30. "Satisfaction" is a particularly interesting example of such appropriations. After writing the guitar riff, Keith Richards thought it sounded too similar to Martha and the Vandellas' "Dancing in the Streets"—a Motown hit circulating the airwaves and record stores in 1964—and wanted to keep "Satisfaction" from being recorded (BBC Radio 2, "Sold on Song – Song Library – "(I Can't Get No) Satisfaction," BBC, <http://www.bbc.co.uk/radio2/soldonsong/songlibrary/indepth/satisfaction.shtml> (accessed April 21, 2008). In addition, the name and primary lyric of the song sounds like a direct quote from Chuck Berry's 1955 song, "30 Days," that contains the following line: "If I don't get no satisfaction from the judge." In 1995, Jagger suggested that Richards, a huge fan of Berry, might have subconsciously used those lyrics: "It's not any way an English person would express it...I'm not saying that he purposely nicked anything, but we played those records a lot" (Rolling Stone, "The 500 Greatest Songs of All Time," 68). The Stones capitalized off of black music not by directly stealing their profits but by adopting rhythm and blues musical idioms of the past to profit. This certainly had an impact on black musicians during the time and still today. For example, Martha and the Vandellas "Dancing in the Streets" is number forty on *Rolling Stones'* "500 Greatest Songs of All Time" and Chuck Berry's "30 Days" can not be found on the list, while "Satisfaction" sits at the very top. The racial dynamics (and their relationship to the gender dynamics) of the Stones' appropriations is unfortunately beyond the scope of this chapter. Future research could benefit from exploring these politics.

⁵¹ According to Theo Cateforis in *The Rock History Reader*, the article was originally published in *Rat* magazine. It was later published again under the pseudonym Susan Hiwatt in the anthology *Twenty-Minute Fandangos and Forever Changes: A Rock Bazaar* edited by Jonathan Eisen.

hating.”⁵² In dealing specifically with the Stones, she places the band and their music in the category of “cock rock” whereby the “realm of *macho* reins supreme.”⁵³

Music scholars have also placed the Stones within the cock rock category. Simon Frith and Angela McRobbie, in their well-known 1978 article “Music and Sexuality,” define cock rock as “music making in which performance is an explicit, crude, and often aggressive expression of male sexuality,” and they describe the Stones as representative of such a style.⁵⁴ The authors explore in detail the musical and performance gestures of the genre:

Cock rock performers are aggressive, dominating, and boastful, and they constantly seek to remind the audience of their prowess, their control. Their stance is obvious in live show; male bodies on display, plunging shirts and tight trousers, a visual emphasis on chest hair and genitals...Cock rock shows are explicitly about male sexual performance. In these performances mikes and guitars are phallic symbols; the music is loud, rhythmically insistent, built around techniques of arousal and climax; the lyrics are assertive and arrogant, though the exact words are less significant than the vocal styles involved, the shouting and screaming. The cock rock image is the rampant destructive male traveler, smashing hotels and groupies alike.⁵⁵

Simon Reynolds and Joy Press, in *The Sex Revolts: Gender, Rebellion, and Rock 'n Roll*, subscribe to a similar lexicon in their analysis of the Stones. While focusing less on the music, they deem the Stones “one of the most misogynistic groups ever,” based on their examination of lyrics and performances.⁵⁶ They argue that the band thrives off of the degradation of women. In addition to Frith and McRobbie, Reynolds and Press interpret the Stones’ songs as musical enactments of male power and domination and thus, place them in the cock rock genre.

Although these authors have been criticized for ignoring alternate interpretations of the Stones and confining the band to a rigidly defined genre, their analyses are particularly

⁵² Susan Hiwatt [pseud.], “Cock Rock: Men Always Seem to End Up on Top,” in *The Rock History Reader*, ed. Theo Cateforis (New York and London: Routledge, 2007), 127.

⁵³ *Ibid.*, 127; emphasis original.

⁵⁴ Simon Frith and Angela McRobbie, “Rock and Sexuality,” in *On Record: Rock, Pop, and the Written Word*, ed. Simon Frith and Andrew Goodwin (London and New York: Routledge, 1990), 374.

⁵⁵ *Ibid.*, 374.

⁵⁶ Simon Reynolds and Joy Press, *The Sex Revolts: Gender, Rebellion, and Rock 'n Roll* (Cambridge: Harvard University Press, 1995), 19.

applicable to “Satisfaction.”⁵⁷ The song adequately fulfills the cock rock music requirements delineated in the above excerpt from Frith and McRobbie’s article. Incessant rhythms, emphatic vocal delivery, cocky lyrics, musical climaxes, and abrasive timbres permeate the song. Indeed, these features have aptly been described as “the sound of testosterone boiling over, a demand for sexual healing.”⁵⁸

Cock Rock’s Musical Idioms in “Satisfaction”

The song’s rhythms, guitar timbre, vocal delivery, climactic musical gestures, and lyrics coincide with the musical characteristics of the cock rock genre. The following analysis of these elements bolsters the dominant interpretation of The Rolling Stones’ “Satisfaction.”

The unvaried drum set rhythms pound out the quarter notes of the 4/4 meter on the snare and bass drum (Figure 1.1). A splash pedaled high-hat further emphasizes the quarter note throb and a tambourine stresses the last two quarter note beats of every measure. Throughout the song, the percussion incessantly articulates all four beats. Frith and McRobbie argue that rhythmic insistence can be interpreted as “sexual insistence” because “the music so obviously denies the concept of feminine respectability.”⁵⁹ While their treatment of “respectability” as strictly a feminine concept is problematic, their description of the rhythm as suggestive of sexual insistence illuminates the music’s communicative power. Sheila Whiteley, in her article on Mick Jagger, describes the song’s rhythm in a similar manner:

There is little subtlety or gentleness, no coaxing to orgasm, rather a rhythmic obstinacy, reiteration to excess...increasing the level of excitement through a precise and calculated rhythm which works to undercut the losing streak inferred by the words.⁶⁰

⁵⁷ See below for a discussion on the criticisms of cock rock analysis.

⁵⁸ Steve Appleford, *The Rolling Stones: It’s Only Rock and Roll: Song by Song* (New York: Schirmer Books, 1997), 29.

⁵⁹ Frith and McRobbie, 388.

⁶⁰ Whiteley, “Little Red Rooster v. The Honky Tonk Woman,” 72 and 74.

Indeed, the relentless flow of the rhythm—the incessant gesticulation of the snare drum, bass drum, and high hat—coincides with Jagger’s insistent demand for gratification.

Figure 1.1 Percussion Rhythms, “Satisfaction,” The Rolling Stones

a. Bass Drum



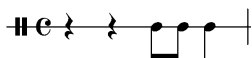
b. Snare Drum



c. High-Hat



d. Tambourine



The caustic timbre and continuous repetition of Richards’ guitar riff—the song’s most salient feature—captures the music’s and lyrics’ aggressiveness. In an attempt to make the song edgier, guitarist Keith Richards bought the newly released Gibson Fuzz Box, which creates a distinct type of distortion known as “fuzz tone.”⁶¹ The device contains a pre-amplifier and clipping circuit that increases and clips the signal and therefore, transforms the sine wave input from the guitar into a square wave output.⁶² Thus, the fuzz tone creates a coarser, more distorted sound than standard distortion pedals. In turn, the range of harmonics is increased and constructs

⁶¹ Appleton, 29.

⁶² Ralph Denyer, *The Guitar Handbook* (New York: Alfred A. Knopf, 1999), 206—207.

a sound that is not only harmonically rich but also full of dissonant harmonics.⁶³ Robert Walser states that “distortion functions as a sign of extreme power and intense expression by overflowing its channels and materializing the exceptional effort that produces it.”⁶⁴ Richards’ distorted guitar riff reflects the domineering affair of the song. And the acerbic tone of the guitar is equally matched by the acerbic tone of Jagger’s peremptory demand. In addition, the riff’s repeated recurrence, like the percussion, provides momentum and embodies the lyrics. Whiteley concurs, writing:

The insistent pulsating guitar riff, and the sexual connotations of “(I Can’t Get No) Satisfaction” make it apparent that Jagger’s appetite is insatiable and that no one person is capable of satisfying it.⁶⁵

Richard’s guitar riff—its insistence and its clamor—exemplifies the song’s aggressive character.

In the chorus, Jagger emphatically enunciates the lyrics. He emphasizes the syllables “get” and “fac” (“I can’t **get** no satis**fac**tion”) by singing them on the downbeat with adamant delivery (Figure 1.2). These two syllables are further emphasized by their placement on the highest note of the melodic phrase and the flat seventh of the sounding chord. By accentuating the word “get,” he augments his desire to possess satisfaction. On “fac” Jagger pushes extra breath through his teeth with the “f” and increases volume through the “a,” only to abruptly cut off the air on “c.” His hyper-accentuation of the syllable emphasizes its resemblance to the word “fuck.” Interestingly, these two syllables, “get” and “fac,” are the very core of the song; to “get fac” is what Jagger so voraciously desires.

⁶³ Ibid., 207.

⁶⁴ Walser, 42.

⁶⁵ Whiteley, “Little Red Rooster v. The Honky Tonk Woman,” 72.

that man comes on to tell me / how white my shirts can be / But he can't be a man 'cause he doesn't smoke / the same cigarettes as me.” Coupled with the bad boy image of smoking cigarettes, Jagger’s assertion is at once a declaration of his masculinity and a ridiculing of those who do not exemplify this superior image.

Table 1.1. Lyrics, “Satisfaction,” The Rolling Stones

I can't get no satisfaction I can't get no satisfaction 'cause I try and I try and I try and I try I can't get no, I can't get no	} } } }	Opening Chorus Bridge
When I'm drivin' in my car And that man comes on the radio He's tellin' me more and more About some useless information Supposed to fire my imagination I can't get no, oh no no no Hey hey hey, that's what I say	} } } } } } }	Verse One
Chorus & Bridge		
When I'm watchin' my tv And that man comes on to tell me How white my shirts can be But he can't be a man 'cause he doesn't smoke The same cigarettes as me I can't get no, oh no no no Hey hey hey, that's what I say	} } } } } } }	Verse Two
I can't get no satisfaction I can't get no girl reaction Bridge		
When I'm ridin' round the world And I'm doin' this and I'm signing that And I'm tryin' to make some girl Who tells me baby better come back later next week 'Cause you see I'm on losing streak I can't get no, oh no no no Hey hey hey, that's what I say	} } } } } } }	Verse Three
I can't get no, I can't get no I can't get no satisfaction No satisfaction, no satisfaction, no satisfaction	} } }	Bridge Outro

The lyrics also contain two overtly sexist lines. The third chorus is changed from “I can’t get no satisfaction” to “I can’t get no girl reaction.” Here, Jagger makes it clear that it is not the “girl” he is after, but rather, the reaction—the sex. The verb “to get” exacerbates his objectification for it denotes “to gain possession of *something*.”⁶⁹ In addition, the “girl’s” lack of subjectivity is apparent as she is defined as a mere reactive object. In the last verse, Jagger rattles off the rock star “to do list,” in which “trying to make some girl” is one of the quotidian events. The following line, “who tells me baby better come back later next week,” places Jagger in the position of power—power over the girl’s satisfaction. It also reinforces stereotypical power dynamics between male rock star and female fan, emphasizing the often-degrading treatment of women fans. Overall, the lyrics evoke notions of masculinity, male power, and insatiable sexuality, all at the expense of women’s subjectivity. In turn, women are defined as sexual commodities designed to gratify. And yet, it is Jagger’s arrogant and forceful delivery of these lyrics, the overwhelming sense of entitlement, that augments their sexual aggressiveness. Ultimately, “Satisfaction” is a projection of “goading sexuality: sex on Jagger’s terms.”⁷⁰

The Stones’ Creative Output & Star Persona

“Satisfaction,” with its acrid guitar riff, unrelenting rhythms, swaggering vocal delivery, and cocksure lyrics, exemplifies, if not quintessentially represents, the cock rock genre. The song contains the formulaic ingredients of a music that has often been interpreted as thriving off of masculinist expressions of aggressive sexuality. These themes also permeate other songs by the Stones and the band’s public reputation. This section introduces additional discourse that has examined the Stones’ creative output and star personas.

⁶⁹ *Merriam Webster’s Collegiate Dictionary*, 10th ed., s.v. “get”; emphasis added.

⁷⁰ Whiteley, “Little Red Rooster v. The Honky Tonk Woman,” 71.

“Satisfaction” is not the only example of cock rock in The Rolling Stones’ repertoire. Many of their songs treat women in an unjust manner. Reynolds and Press discuss the unfavorable depictions of female characters in their songs:

In “Under My Thumb” (from 1966’s *Aftermath*), Jagger rejects the domestication of monogamy, while boasting of having domesticated a once proud, independent girl...“Out of Time” and “Yesterday’s Papers” portray girls as disposable, obsolete goods...Girls are either denigrated for being dominating, malicious or treacherous (“Tumbling Dice,” “Sitting On A Fence,” “Let It Loose”); used up and discarded (“Out Of Time,” “Please Go Home,” “All Sold Out,” “Congratulations,”); or else they’re idealized as elusive, mystical sprites (“Ruby Tuesday,” “Child Of the Moon”).⁷¹

Whiteley argues that some of their songs, those about lustless love and male self-pity, do not contain a misogynistic tone or fit into the cock rock category. However, the majority of their output “[reflects] an obsession with dominance, power and aggressive sexuality.”⁷² Robert Christgau makes a similar statement regarding the band’s output:

The Stones’ attitude towards women was especially ambiguous...But almost as soon as Jagger and Richard began to compose, they created a persona whose hostility towards women rose above and beyond the call of realism...It’s almost as if women in all their contradictory humanity symbolized the conditions of life which were the ultimate target of the Stones’ anger. Or maybe it worked the other way around.⁷³

Although there are songs that do not contain themes of male domination, all four authors argue that it was the Stones’ overall creative output that solidified their reputation for being sexist and misogynistic.

Scholars have also interpreted the Stones’ public persona as representative of domineering masculinity. In particular, Brian Jones, one of the guitarists and founding members, “confirmed the image of the archetypal cock rocker.”⁷⁴ Jones was accused of numerous assaults

⁷¹ Reynolds and Press, 20–21.

⁷² Whiteley, “Little Red Rooster v. The Honky Tonk Woman,” 73.

⁷³ Robert Christgau, *Any Old Way You Choose It: Rock and Other Pop Music, 1967–1973* (New York: Cooper Square Press, 2000), 225–226.

⁷⁴ Whiteley, “Little Red Rooster v. The Honky Tonk Woman,” 74.

on women, including rape and physical abuse.⁷⁵ Whiteley argues that Jones was largely responsible for constructing The Rolling Stones' sexually violent image:

[Jones'] succession of girlfriends, assaults on women, and illegitimate children were a public endorsement of the sexually aggressive, potent and macho stance of the music. It is hardly surprising, then, that the Stones increasingly attracted a male audience. With publicity confirming the image of the dominant male/submissive female, and songs expressing a defiant sense of self-assertion, there was a positive affirmation of hegemonic masculinity.⁷⁶

Ultimately, scholars and music critics have interpreted the Stones as exemplary of the cock rock genre and image in response to the dominant themes of sexual violence and aggressiveness in the band's music, lyrics, and star personas.

Contextualizing the Stones' Sexism

The sexist themes permeating the Stones' songs and public personas can be interpreted as a part of counter-cultural ideology that consisted of attacking "traditional institutions which reproduce dominant cultural-ideological relations" by disregarding and transgressing cultural norms.⁷⁷ According to Whiteley, certain sects and individuals of the counter-culture, including the Stones, equated sexual freedom with freedom from cultural norms:

The association of political progressivism and cultural subversion with overt sexuality may well be the reason why the Rolling Stones were acclaimed by the more militant branches of the counter-culture. With the recognition of rock as a means of liberation for the young from adult repressions, the Stones' sexuality was seen as a challenge to the establishment. Their confrontational style equated with sexual freedom, relating strongly to the senses.⁷⁸

⁷⁵ Stephen Davis, *Old Gods Almost Dead: The 40-Year Odyssey of the Rolling Stones* (New York: Broadway Books, 2001), 122.

⁷⁶ Whiteley, "Little Red Rooster v. The Honky Tonk Woman," 74. The Stones' reputation for being violent was compounded by the deaths resulting from their Altamont concert. For a compelling article on this topic, see: Norma Coates, "If Anything, Blame Woodstock The Rolling Stones: Altamont, December 9, 1969," in *Performance and Popular Music: History, Place, and Time*, ed. Ian Inglis (Burlington and Aldershot: Ashgate Publishing, Ltd., 2006).

⁷⁷ *Ibid.*, 83.

⁷⁸ *Ibid.*, 87.

Whiteley reveals how the Stones' used aggressive sexual themes in their music to challenge social mores of respectability and conventional expectations of sexual purity. Unfortunately, this often resulted in the degradation of women and rejection of their subjectivity in their music and daily lives.

One might also consider the band's blatant misogyny as a critical response to the growth of the women's movement in the UK and the US. The early 1960s marked the beginning of an expansion of British women's organizations, many of which were old suffrage societies continuing to promote equality of the sexes or postwar feminist groups arguing for women's place in the public sphere.⁷⁹ These old organizations and the emergence of new ones under the title "women's liberation groups" began to flourish in the late 1960s. Furthermore, they were making headway regarding abortion rights (1967 Abortion Act passed), class inequalities (a flux of women participating in organizations such as International Socialists and International Marxist Group (IMG)), peace (growth of organizations such as Campaign for Nuclear Disarmament and Vietnam Solidarity Campaign), and freedom of sexual preference.⁸⁰ In the United States, "the second wave," primarily concerned with reproductive rights, was beginning to materialize. And the late 1960s marked the beginning of radical feminism that discoursed issues of sexuality, workplace, and peace and offered critical analyses of patriarchy and male-rule.⁸¹ An excellent example of radical feminist thought during this time is Kate Millett's *Sexual Politics*. Millett argues that patriarchy's subjugation of women thrives by perpetuating myths about the female body and gender behavior and by maintaining institutions that often oppress

⁷⁹ Elizabeth Meeham, "British Feminism from the 1960s to the 1980s," in *British Feminism in the Twentieth Century*, ed. Harold L. Smith (Amherst: The University of Massachusetts Press, 1990), 192.

⁸⁰ *Ibid.*, 193.

⁸¹ Josephine Donovan, *Feminist Theory: The Intellectual Traditions*, 3d ed. (New York and London: Continuum, 2004), 155–168.

women such as religion, heterosexual marriage, and the nuclear family.⁸² One could interpret the Stones growing trend of songs containing sexist language as a backlash against the emergence of the 1960s feminist movement. Since the movement so heavily addressed women's sexuality, criticizing the norms of heterosexual sex and its neglect of female pleasure and arguing for a woman's right to reproductive choices and alternative sexualities, the Stones' public personas, music, and lyrics can be interpreted as a critical response to and a rejection of the movement's ideologies and women's sexual autonomy.

Moving Beyond Cock Rock

Recent scholarship on the Stones and rock music has moved beyond cock rock analysis, offering alternative interpretations of their songs. One of the central criticisms of the dominant discourse is that it omits the perspective of female fans that enjoy listening to cock rock. In her study of female Led Zeppelin fans, music critic Susan Fast questions the dominant interpretive paradigm of male rock music:

Should the expression of sexuality in the band's visual image, lyrics, and music be defined exclusively in terms of the concept of cock rock? Is there something inherently male about the music itself (and how is "male" defined)? Is it, in fact, misogynistic?⁸³

Fast argues that the prevailing discourse has dismissed female fans that feel empowered by purportedly masculinist rock music. She also argues that many scholars and critics have fallen prey to rigid, bifurcated notions of gender codes in music and have ignored the musical gestures that betray "phallic" rock music.⁸⁴ Although Fast explores the fans and music of Led Zeppelin her work is particularly applicable to discourse surrounding the Stones that has constructed a monolithic analysis and in turn, has marginalized female fans' empowering and liberating

⁸² Kate Millett, *Sexual Politics* (Chicago: University of Illinois Press, 2000), 23—58.

⁸³ Fast, 160.

⁸⁴ *Ibid.*, 161—169.

interpretations of the music.⁸⁵ Fast's work shifts these fans' perceptions from margin to center, revealing the significance of their contribution to comprehending the multifarious meanings of rock music.

Stones fans have crafted alternative interpretations that lie outside of cock rock's dominant paradigms. In 1974, Karen Durbin published an essay in *Ms.* magazine arguing for the coexistence of her feminism and her love for the Stones.⁸⁶ In 1982, Adam Block wrote in *The Advocate* about his queer interpretations of the band.⁸⁷ Robert Christgau, fan and music critic, discusses general fan interpretation of the band's sexist songs:

Yes, the beauty of the Stones was that they always left themselves an out. There was no need to take their sexism literally. No matter how Mick's characters seemed to exploit his stray cats and Siamese cats and back-street girls and factory girls, chances were he wasn't any more sincere or one-dimensional than usual....So even when Mick performed "Midnight Rambler," that psychotic little showpiece, it could be said that he was merely exposing the petty rape fantasies of his male audience for what they were. Yet no matter what music historians will say, that wasn't the way his male fans—not to mention his female fans—could be expected to take it.⁸⁸

As Christgau states, no matter what historians claim, fans interpret the band and their musical output in variegated ways. Interestingly he concludes the paragraph with Keith Richards' sexist response to their "spate of antiwoman songs": "It was a spin-off from our environment...hotels, and too many dumb chicks."⁸⁹ Here, Christgau not only captures the ways in which music and star personas contain conflicting messages and meanings but he also reveals the complexities of interpretation—that no matter how sexist one may appear to be, fans do not always interpret it in this manner.

⁸⁵ See Frith and McRobbie, "Rock and Sexuality," and Reynolds and Press, *The Sex Revolts*.

⁸⁶ Karen Durbin, "Can a Feminist Love the World's Greatest Rock and Roll Band," *Ms.*, October 1974, 23.

⁸⁷ Adam Block, "The Confessions of a Gay Rocker," *The Advocate*, April 15, 1982, 43. Block's queer interpretation does not necessarily signify that The Rolling Stones were any less misogynistic. However, his alternative reading is enlightening and bolsters the idea that fans often ascribe meanings to the band and music that do not coincide with their dominant themes.

⁸⁸ Christgau, *Any Old Way You Choose It*, 226–227.

⁸⁹ *Ibid.*

Another trend in Rolling Stones' discourse explores Jagger's androgynous image and performance as a contradiction of the music's and lyrics' expressions of domineering masculinity. Sheila Whiteley questions the inflexible nature of cock rock analysis, specifically regarding discussion of the Stones. She argues that Jagger does not always enact the "macho" performance style of cock rock, but rather crafts a "complex gendered identity" through "live performances [that] disrupt any notion of 'normative' masculinity" as they entail a "self-presentation which is, at one and the same time, both masculine and feminine."⁹⁰ Jagger's performance style is emblematic in his use of the body as the locus of desire. His performances deviate from conventional displays of masculinity through an erotic and embodied style of dancing, the use of makeup, and a "preening narcissism to be read as a sense of 'otherness.'"⁹¹ While many interpret this as a challenge to the rigid gender binary, Reynolds and Press argue that the Stones' "mixture of effete dandyism and cruel machismo" was not "an embrace of the underdog position" but rather "an aspiration to overlord status" for "the Stones usurped the female 'privileges' of self-adornment and narcissism, while belittling real-life women for just such frivolousness."⁹² Whiteley, on the other hand, asserts that Jagger's multiplicity of personas—"cock rocker supreme, androgyne, dominatrix, Lucifer"—was a play on the performativity of masculinity itself and its varying characteristics within different situations and experiences.⁹³ Her analysis reveals the complexity of rock performances; instead of placing Jagger and the Stones into the rigid category of cock rock, she broadens the spectrum of interpretation to represent Jagger's manifold, and sometimes contradictory, personas.

⁹⁰ Whiteley, "Little Red Rooster v. The Honky Tonk Woman," 67.

⁹¹ *Ibid.*, 76.

⁹² Reynolds and Press, 15—17.

⁹³ Whiteley, "Little Red Rooster v. The Honky Tonk Woman," 94.

Although Whiteley argues that Jagger's performance style does not always exhibit domineering masculinity, she concludes that his earlier image was consistent with such expression: "Early descriptions of Mick Jagger are remarkably consistent: sexist, an enemy of decency and society, uncompromising, rough, sensual, rebellious."⁹⁴ Since "Satisfaction" was written during this time, Whiteley finds the song as an accurate portrayal of Jagger's "aggressive and uncaring masculinity."⁹⁵

Conclusion

Discourse on The Rolling Stones comprises a diverse range of interpretations. The prevailing paradigm, cock rock analysis, illuminates the musical features of "Satisfaction," Jagger's early performance style, and the band's public reputation. Given the Stones' penchant for expressing domineering masculinity and aggressive sexuality, cross-gender covers of "Satisfaction" are particularly fascinating. The following three chapters examine how each musician deals with the song's dominant themes. In addition, each case study explores how these women use a male-centric song as a canvas for mapping female subjectivities.

⁹⁴ Ibid., 68.

⁹⁵ Ibid., 71.

CHAPTER TWO

WHAT A DRAG!: PJ HARVEY AND BJÖRK'S (UN)COVER GENDER AND "SATISFACTION"

In 1994, PJ Harvey and Björk covered The Rolling Stones' "Satisfaction" at the BRIT Awards.⁹⁶ Harvey, a British musician and songwriter, has been a central figure in the alternative and indie rock scene of the last sixteen years. She has received six BRIT and five Grammy award nominations and two of her seven albums have been placed on *Rolling Stones'* "500 Greatest Albums of All Time."⁹⁷ Björk, an Icelandic musician, songwriter, and music producer, has achieved world-renowned success since her involvement with *The Sugarcubes* in the late 1980s. She is recognized for her eccentric star persona and unique music that incorporates an amalgam of styles from rock to classical, from electronica to pop. Björk has been nominated for thirteen Grammy Awards and she was ranked thirty-sixth on VH1's "The 100 Greatest Women in Rock and Roll."⁹⁸ The combination of the two musicians at the Brit Awards covering a rock classic was indeed a spectacular event. Given their proclivity for making subversive statements about gender and sexuality, the performance arouses thoughts of appropriation, female solidarity, male privilege and power, and ideology regarding sexuality and gender. Through severe alteration of the lyrics and music, Harvey and Björk mark a distance and difference from the

⁹⁶ The analysis of this performance was based on the following flash video extracted from MySpace: "Björk & PJ Harvey-Satisfaction (1994)," MySpace, Adobe Flash Player 9 video file, 3:47, <http://vids.myspace.com/index.cfm?fuseaction=vids.individual&VideoID=6111730> (accessed September 9, 2007). An MPEG sound clip of the performance is also circulating the web and various music downloading sites.

⁹⁷ Rolling Stone, "The 500 Greatest Albums of All Time," *Rolling Stone*, December 11, 2003, 164.

⁹⁸ VH1, "The 100 Greatest Women in Rock and Roll," http://www.vh1.com/shows/dyn/the_greatest/62165/episode_wildcard.jhtml?wildcard=/shows/dynamic/includes/wildcards/the_greatest/women_list_full.jhtml&event_id=862764&start=61 (accessed March 29, 2008).

original song by extracting its cock rock musical idioms and phallogentric lyrics. A brief exploration of their creative output and star persona explains the two musicians' association with feminism. Assessment of their lyric alterations reveals the emergence of a new subject position in the cover—one that is queer and female. Finally, an analysis of shifting musical strategies, from extreme dissonance to consonance, is mapped upon their corresponding physical gestures in the live performance in order to comprehend their interrelatedness and ultimate significance.

Björk's & Harvey's Artistic Statements on Gender & Sexuality

At the time of the BRIT Awards performance, both musicians, fresh on the music scene, had released albums that push gender and sexuality to the foreground of the music, album covers, lyrics, videos, and performances. Harvey and Björk throughout their careers have continued to refute conventional wisdom and create their own representations of female subjectivity. A concise examination of their creative output elucidates the ways in which they reinvigorate favorable representations of women.

By 1994, Harvey had released two albums, *Dry* (1992) and *Rid of Me* (1993), both gaining notoriety in the United Kingdom and the United States. Music critic reviews, interviews, and fan reception were laden with proclamations about gender and sexuality:

[T]here's just something fascinating about it: a typically masculine characteristic of aggression funneled through the traditionally soft veneer of femininity...It's this androgyny that PJ Harvey seems to toy with, and is ultimately what makes *Dry* such engrossing and compelling listening.⁹⁹

Halfway through dishing out an album...Polly coos, "I was joking... sweet babe, let me stroke it..." Wowza. This woman has cajones most men wouldn't dream of, and writes about surreal violence and bondage that few men dare to imagine.¹⁰⁰

⁹⁹ Pallyo, "PJ Harvey: *Dry*," Sputnik Music: Your Music Reviews, <http://www.sputnikmusic.com/album.php?albumid=3435> (accessed November 17, 2007).

¹⁰⁰ Lars Rosenblum-Sorgenfrei, "PJ Harvey *Rid of Me*," Ink Blot Magazine: Reviews and Interviews, <http://www.inkblotmagazine.com/archive.htm> (accessed November 17, 2007).

Dry was shockingly frank in its subject and sound, as Polly Harvey delivered post-feminist manifestos with a punkish force...*Dry* is essentially an assault on feminine conventions and expectations.¹⁰¹

Music critic Barbara O'Dair described *Dry* as "eleven hard-headed songs about a girl [that] comprise a visceral, living diary writ large of growing up female."¹⁰² Critic Robert Christgau asserted that songs from *Dry* are "calculated genderfucks."¹⁰³ One fan poignantly summarizes her early career:

On her earliest work—i.e., the bone-rattling feral-punk found on *Rid of Me* and *Dry*—PJ Harvey used scraping guitars and the wild-eyed edges of her voice to announce her intentions. Her overt sexuality and brash declarations of femininity and womanhood were confrontational, raw and exposed—perpetuating the personal-is-political ethos of riot grrrl without necessarily being part of the scene.¹⁰⁴

PJ Harvey's music has also evoked feminist interpretations by musicologists. Mark Mazullo discusses reception of Harvey's music in regard to gender and sexuality:

Harvey's work is patently feminist, and while critics have disagreed at times on the particular appeals of her work, there has been little dissent as to her general perspective. Indeed, more than anything, *Harvey's work seems to foreground the untidiness of gender and sexuality*. Her androgynous persona—captured in her evocative album art...and her use of PJ in place of her given name—lends her work a pointedly revisionist character, as does her penchant for obscuring facile categories of sexuality in her depiction of human relationships.¹⁰⁵

Judith Peraino, in analyzing Harvey's "Man-Size Sextet," a track on her second album *Rid of Me*, argues that Harvey makes "forthright musical statements about gender and music" and that

¹⁰¹ Stephen Thomas Erlewine, "Dry Review," All Music Guide, <http://wm10.allmusic.com/cg/amg.dll?p=amg&sql=10:jbftxq85ldhe> (accessed November 19, 2007); Stephen Thomas Erlewine, "Rid of Me Review," All Music Guide, <http://wm10.allmusic.com/cg/amg.dll?p=amg&sql=10:abfrxq9gldke> (accessed November 19, 2007).

¹⁰² Barbara O'Dair, "Polly Jean Harvey," in *Trouble Girls: The Rolling Stone Book of Women in Rock*, ed. Barbara O'Dair (New York: Random House, 1997), 544.

¹⁰³ Robert Christgau, "The Ballad of Polly Jean Harvey," *Spin* 11, May 1995, 54.

¹⁰⁴ Annie Zaleski, "PJ Harvey, *White Chalk* CD review: First Listen," A to Z: The RFT's Music Blog, entry posted September 11, 2007, http://blogs.riverfronttimes.com/atoz/2007/09/pj_harvey_white_chalk_cd_revie.php (accessed November 20, 2007).

¹⁰⁵ Mark Mazullo, "Revisiting the Wreck: PJ Harvey's *Dry* and the Drowned Virgin-Whore" *Popular Music* 20 (2001): 432; emphasis added.

the song itself “implies a critical stance toward masculinity with its implications of ‘man’ as a standard of measurement.”¹⁰⁶

As Harvey’s career progressed, she continued to produce unconventional representations of gender and sexuality. Mélisse LaFrance in *Disruptive Divas* describes her 1998 album, *Is This Desire?*, as a work that explores the subjectivities of women and problematizes “how heteronormative modalities of desire have both produced and relied on an acutely cultural ideal of ‘woman’ and ‘man.’” LaFrance argues that the album contains

narratives with widespread cultural implications that seek to unravel contemporary gender constructs and the forms of desire produced by such constructs. Harvey’s music profiles narratives inescapably invested with a careful questioning of what present-day societies have come to recognize as “woman,” “man,” and “desire.”¹⁰⁷

Like Harvey, Björk has also received fan and media reception that associates her with feminist ideals. By the 1994 BRIT Awards, the musician had released three extremely successful albums as lead singer and co-songwriter of *The Sugarcubes* and one album entitled *Debut* as a burgeoning solo artist. Björk biographer Mark Pytlik states that following *Debut*’s release the media created public discourse of Björk as an “anti-feminist feminist,” likely because of her position as a solo female artist unafraid to discuss sexuality and to renounce gender stereotypes without overtly describing herself as a feminist.¹⁰⁸ She confronts the discourse by claiming the term herself in a 1995 interview:

I have labeled myself as an anti-feminist feminist, and I think it suits me well. The whole female thing is very important to me of course, but then again it's just as important as the fact that I have two legs and that I come from Iceland.¹⁰⁹

¹⁰⁶ Judith A. Peraino, “PJ Harvey’s ‘Man-Size Sextet’ and the Inaccessible, Inescapable Gender” *Women & Music* 2 (Spring): 47–48.

¹⁰⁷ Mélisse LaFrance, “Terrains of Trouble: P.J. Harvey and the Topography of Desire,” in *Disruptive Divas: Feminism, Identity and Popular Music*, Lori Burns and Mélisse LaFrance (New York and London: Routledge, 2002), 170.

¹⁰⁸ Mark Pytlik, *Björk: Wow and Flutter* (Toronto: ECW Press, 2003), 79.

¹⁰⁹ Björk, “Feminism,” bjork.com/unity, interview with *Winter Oyster* in Björk:About section, 1995, <http://www.bjork.com/facts/about/> (accessed November 20, 2007).

While Björk's confrontation of gender stereotypes received less media attention in her early career, one simply needs to listen to *Debut* to understand that Björk was creating songs congruent with feminist ideals. In the 1994 album, she constructed roles for and representations of women and femininity (as well as masculinity) that lie outside of patriarchal prescriptions: in "There's More to Life Than This" Björk derides the antics of women desperately searching for male partners and declares friendships with other women as the ultimate life experience; in "Venus as a Boy" she describes her male partner as a female goddess who sexually satisfies her; in "Big Time Sensuality" Björk proclaims her propensity towards spontaneous sexual engagements and the excitement of one-night stands; in "Come to Me" she subverts stereotypes of women as weak individuals in need of protection, crafting a role for herself as the protector as she sings "Come to me / I'll take care of you, protect you"; in "Violently Happy" she, once again, expresses alternative representations of female desire, blurring the lines between love and violent emotion.

As Björk's career continued, so did her associations with deconstructing gender and sexuality stereotypes as she, like Harvey, persistently carved new and variegated representations of women, their sexuality, and their subjectivity in each successive album.¹¹⁰ In addition, she began to proclaim her own feminism. In a 2005 interview with the *Observer* she states:

Slightly to my astonishment I am becoming interested in women's rights...recently I have been noticing how much harder it is for me and my girlfriends to juggle things than it is for men. In the 1990s, there was a lot of optimism: we thought we'd finally sorted out equal rights for men and women and then suddenly it just crashed. I think this is my first time in all the hundreds of interviews I've done, that I've actually jumped on the feminist bandwagon. In the past I always wanted to change the subject. But I think now

¹¹⁰ Stephanie Doktor, "Celebrating the Erotic: Björk and the Expression of Sexual Desire," (presentation, University of Georgia, Athens, GA, March 2007); Stephanie Doktor, "'There's More To Life Than This': Women's Experiences and the Music of Björk," (presentation, University of Georgia, Athens, GA, May 2007).

it's time to bring up all these issues. I wish it wasn't, but I'll do it, I'm up for doing the dirty work!¹¹¹

In an interview with Pitchfork Media, Björk reveals feminism as a motivating factor for her recent 2007 album *Volta*:

It's sort of trying to put out some good vibes for the little princesses out there. There are actually other things than losing a glass slipper. I mean, part of it was having a little daughter and realizing, what are we telling girls? All these books out there about finding your prince. All these little girls, all they want to do is be pretty and find their prince, and I'm like, what happened to feminism here?¹¹²

Harvey and Björk have established themselves as independent, creative musicians unafraid to write about and critique stereotypes regarding gender and sexuality. Their propensity to deconstruct ideology regarding gender and sexuality informs reception and interpretation of their creative output, and informs the following analysis of Harvey and Björk's cover of "Satisfaction."

Manipulating Lyrics, Negotiating Meaning

Harvey and Björk make significant changes to the original lyrics (Table 2.1). Aside from minor word changes, there are two large-scale structural alterations of the text; they omit the second verse along with its accompanying bridge and the third verse chorus. In so doing, they exclude two acutely phallogentric lyrical sections: 1) the third repeat of the chorus, "I can't get no satisfaction / I can't get no *girl reaction*" and 2) the second verse containing assertions of Jagger's masculinity, "But he can't be a man / 'cause he don't smoke / the same cigarettes as me." The cover artists' changes reframe "Satisfaction" into a song that more accurately reflects

¹¹¹ Björk, "Feminism," bjork.com/unity, interview with *The Observer* in Björk:About section, March 13, 2005, <http://www.bjork.com/facts/about> (accessed February 17, 2008).

¹¹² Brandon Stosuy, "Björk Reveals *Volta* Artwork, Tracklist," Pitchfork Media, <http://www.pitchforkmedia.com/article/news/42080-bjork-reveals-ivoltai-artwork-tracklist> (accessed February 17, 2008).

female subjectivity. The following analysis explores the significance of these lyric omissions and the ways in which Björk and Harvey engage with the male-centric lyrics that they preserve.

Björk and Harvey's omission of the second verse and its respective chorus establishes a new subject perspective in the song. Extraction of the second verse removes Jagger's assertions of masculinity, his desire to prove that he, unlike the commercial spokesman, is a man: "When I'm watching my TV / And that man comes on to tell me / How white my shirts can be / But he can't be a man 'cause he doesn't smoke / The same cigarettes as me." Here, as mentioned in Chapter One, Jagger uses anti-commercialism and images of rebellion (cigarettes) to codify masculinity, presumptuously ascribing it to himself and ridiculing those who do not exemplify this gendered behavior. In the third repeat of the chorus, Jagger sings, "I can't get no satisfaction / I can't get no girl reaction." In the cover, Harvey and Björk leave out "girl reaction," simply repeating "satisfaction." Recalling Chapter One, the original lyric is particularly unfavorable towards women. In the context of the song, this lyric also draws out the sexual subtext, reminding the listener that Jagger's demand for satisfaction is a *sexual* one. Harvey and Björk's omission works to extract male-centric lyrics, effectively opening up the song for alternative experiences and subject positions.

Although Harvey and Björk omit the aforementioned lyrics, they choose to preserve the third verse that expresses equal, if not greater, adverse sentiments about women: "When I'm riding 'round the world / And I'm doing this and I'm signing that / And I'm trying to *make some girl* / who tells me baby better come back later next week." One could argue that "trying to make some girl" objectifies women; the use of the word "some" evokes a female subject whose autonomy has been disregarded, whose body is used for another person's pleasure.

Table 2.1. Lyrics, “Satisfaction,” Harvey and Björk and The Rolling Stones

Björk & PJ Harvey	The Rolling Stones
I can't get no satisfaction I can't get no satisfaction	I can't get no satisfaction I can't get no satisfaction
And I try, and I try, and I try, and I try I can't get no, No, no, no	'cause I try and I try and I try and I try I can't get no, I can't get no
When I'm driving in my car And a man comes on the radio Telling me more and more About some useless information Designed to find my imagination	When I'm driving in my car And that man comes on the radio He's telling me more and more About some useless information Supposed to fire my imagination
I can't get no, No, no, no Hey, hey, hey, That's what I say	I can't get no, oh no no no Hey hey hey, that's what I say
I can't get no satisfaction I can't get no satisfaction	I can't get no satisfaction I can't get no satisfaction
And I try, and I try, and I try, and I try	'cause I try and I try and I try and I try I can't get no, I can't get no
When I am riding around the world And I'm doing this and I'm signing that And I'm trying to make some girl Tell me baby make me come back, maybe next week <i>Tell me baby, baby</i> Cause you see I'm on a losing streak	When I'm watching my TV And that man comes on to tell me How white my shirts can be But he can't be a man 'cause he doesn't smoke The same cigarettes as me
I can't get no, No, no, no Hey, hey, hey <i>Well I can't get no</i> That's what I say <i>Satisfaction</i> Hey, hey, hey <i>I can't, I</i> That's what I say <i>I can't get no</i> Say hey, hey, hey <i>I can't get no</i> Said hey, hey, hey That's what I say	I can't get no, oh no no no Hey hey hey, that's what I say
	I can't get no satisfaction I can't get no girl reaction
	'cause I try and I try and I try and I try I can't get no, I can't get no
	When I'm riding round the world And I'm doing this and I'm signing that And I'm trying to make some girl Who tells me baby better come back later next week 'cause you see I'm on losing streak I can't get no, oh no no no Hey hey hey, that's what I say
	I can't get no, I can't get no I can't get no satisfaction No satisfaction, no satisfaction, no satisfaction...

Moreover, the preceding lyrics illuminate the action of “make some girl” as part of the rock star image, along with “doing this” and “signing that,” suggesting that this is a routine action necessary to bolster his rock star image. Since Harvey and Björk sing the lyric in their cover, do they reinforce lyrics that confine women’s personhood to the ability to sexually satisfy? An examination of this omission within the context of the entire song illuminates a more compelling interpretation. Björk and Harvey’s omission of “girl reaction,” compounds the effect of “I’m trying to make some girl.” In fact, *all* lyrics pertaining to gender—the second verse and third chorus—are omitted except this third verse lyric. As a result, Harvey and Björk emphasize the implications of this one lyric expressing same-sex desire in its new cover context.

Björk and Harvey’s retention of the “some girl” lyric invites queer interpretations of the song. Both musicians’ videos, lyrics, music, and images have often been ascribed queer readings. One of the most notable readings of Harvey comes from feminist philosopher Mélişe LaFrance, co-author of *Disruptive Divas*. Although Harvey has never publicly identified herself as a lesbian or bisexual, LaFrance feels it would be “irresponsible” to ignore the homosexual subjects and connotations of her 1998 album, *Is This Desire?*¹¹³ By exploring her works through a queer lens, LaFrance is able to reveal the “multifaceted complexity of her texts.”¹¹⁴ Björk and her works have also received similar interpretations, especially in regards to the video of “All Is Full of Love” with two sexually engaged female robots and the song “Charlene” described by one critic as containing “lesbian sex undercurrents.”¹¹⁵ Furthermore, in the October 2004 issue of *Diva*, Björk publicly announced her non-heteronormative sexuality:

¹¹³ LaFrance, “Terrains of Trouble,” 179.

¹¹⁴ *Ibid.*

¹¹⁵ Ian Gittins, *Bjork: There’s More to Life Than This* (New York: Thunder’s Mouth Press, 2002), 131. Given the scarcity of resources on Björk, I cite my own work on queer desire in Björk’s creative output: Stephanie Doktor, “Celebrating the Erotic: Björk and the Expression of Sexual Desire,” (presentation, University of Georgia, Athens,

I've always had as many powerful, creative ladies in my life as I have men, and you could probably describe some of those relationships as romantic. I think everyone's bisexual to some degree or another; it's just a question of whether or not you choose to recognise it and embrace it. Personally, I think choosing between men and women is like choosing between cake and ice cream. You'd be daft not to try both when there are so many different flavours.¹¹⁶

In concordance with LaFrance, an analysis of Björk and Harvey's preservation of the original pronoun must take into consideration the queer position that the two musicians occupy. In so doing, the use of the word "girl" in the third verse lyric "trying to make some girl" creates new meaning—non-normative, non-heterosexual meaning. In the context of the original, "trying to make some girl" describes the careless, and arguably objectifying actions of Jagger. In the new, cross-gender cover context, however, the focus of the lyric is the gender, the "girl," the unconventional choice of sexual partner. The lyric is not about "some girl" as an object but rather "some girl" as an unconventional subject. Thus, the sexual frustration lies not in the lack of sexual satisfaction from the girl, but instead, in trying to express a non-heteronormative sexuality.

To bolster this interpretation, the lyrics should be contextualized within the entire lyrical phrase. Directly following "trying to make some girl," Jagger sings: "who tells me baby better come back later next week." Here, the girl is begging him to come back next week, to commit, to not use her body for a one-time gratification. Jagger is in the position of power having control over the outcome of the situation. In the cover, however, Harvey and Björk omit the words "who tells me" and change "better" to "make me." They sing, "And I'm trying to make some girl / Tell me baby make me come back, maybe next week," creating a different situation between the sexual partners. This lyric can be understood in two ways. The first entails Björk and Harvey

GA, March 2007); Stephanie Doktor, "'There's More To Life Than This': Women's Experiences and the Music of Björk," (presentation, University of Georgia, Athens, GA, May 2007).

¹¹⁶ Sarah Jane, "A Beautiful Mind," *DIVA*, October 2004, 31.

asking the girl to say: “make me come back, maybe next week.” In the second interpretation, Björk and Harvey are asking the girl to “make [them] come back, maybe next week.” Either position—“tell me to convince you to come back” or “convince me to come back”—involves a more than one-time gratification that is suggested in the original lyrics. Here, the two musicians give the third verse a new meaning, respective to their female subjectivity as sexual subjects. They reject Jagger’s oppressive and objectifying prescriptions for relating to female sexual partners and move beyond heteronormative customs of sexuality and power.

Rhythmic Frustration

Throughout her creative output, Harvey has utilized rhythm in extremely creative ways—alternating between different meters, evading downbeats, grouping rhythms asymmetrically, and accenting syncopations. The rhythmic aspect of her songs often elucidates the meaning of the lyrics. For example, in “Catherine,” a track from *Is This Desire?*, Harvey utilizes duple meter against triple meter and reveals the obsessive desire and “internal psychological tension” experienced by subject of the lyrics.¹¹⁷ In “Satisfaction,” Harvey employs a similar concept; she uses rhythmic ambiguity and dense levels of syncopation to evoke physical frustration, a prominent emotion expressed in the lyrics. A detailed analysis of the instrumental introduction and opening chorus elucidates the various layers of metrical dissonance and ambiguity utilized only in these sections.

The cover performance contains two accompanying instruments—Björk’s synthesizer and Harvey’s electric guitar. Aside from the synthesizer, Harvey performs the first half of the song solo; Björk joins in at the chorus. The song begins with the synthesizer emitting an organ-

¹¹⁷ Lori Burns, “The Crafting of Desire: Musical Voice and Musical Embodiment,” in *Disruptive Divas: Feminism, Identity and Popular Music*, Lori Burns and Mélisse LaFrance (New York and London: Routledge, 2002), 193–194.

like sound, undulating the tonic, E major. Approximately eight seconds later Harvey's electric guitar enters, strumming the top two, lowest strings (6 and 5) of the tonic. She consistently palm-mute strums various beats; that is, she places the palm of her right hand across the strings near the bridge and applies pressure while strumming certain beats. In doing so, she decreases the tonal characteristics of the strings and produces a more percussive sound. In the instrumental introduction and opening chorus, Harvey's guitar, through ambiguously grouped eighth-note strums and palm-mute accents, concocts an amalgam of metric interpretations including 3/4, 3/8, and 4/4.

The first possible rendering is simple triple (Figure 2.1). Here, the palm-mute accents fall on beat two and the upbeat of three. In the first few measures the first palm-mute strum is stronger and helps delineate the second beat of the 3/4 meter; the second palm-mute, on the upbeat of three, is weaker and therefore, strengthens and prepares the downbeat of the following measure.¹¹⁸ Within this interpretation the vocal melody, guitar strumming pattern, and chord changes brim with syncopation. For example, the first chord change occurs on the upbeat of beat two in measure eleven. Already the harmonic transition is a dramatic event because the tonic is sustained for eleven lengthy measures. Therefore, the syncopated transition significantly disrupts the metric interpretation. There are also meter changes that occur in this interpretation as Harvey groups the eighth notes into fours in measure sixteen and cuts the nineteenth measure short to introduce the new 4/4 time signature, assumed for the remaining duration of the song. Although the quarter note is still present in these measures, it is no longer heard in groups of three, but instead two or four, and in the case of the final, abridged measure, one. Finally, the

¹¹⁸ Initially the first palm-mute is stronger than the second; however, as Harvey continues to strum the tonic, the two palm-muted strums are given equal strumming weight. One could argue that this does not affect the suggested rhythmic interpretation because the listener likely established the meter within the first few measures. Furthermore, a trained ear might continue to detect a slight variation between the two palm-mutes in which the first one is still stronger than the second.

melody, the most syncopated element, consists solely of dotted quarter notes and, as a result, upsets a sense of quarter-note-based accompaniment. In addition, Harvey actualizes the melody with incessant rhythmic delays and anticipations—a form of extreme syncopation that permeates this suggested metric interpretation, as well as those discussed in the following paragraphs. Ultimately, all of these syncopated voices work against a clear delineation of a simple triple meter.

Figure 2.1. 3/4 metric interpretation, “Satisfaction,” Harvey and Björk¹¹⁹

The musical score is written for two staves in G major (one sharp) and 3/4 time. The melody is primarily composed of dotted quarter notes, and the accompaniment features a complex, syncopated pattern of eighth and sixteenth notes. The score is divided into four systems, with measure numbers 6, 12, and 17 indicated at the beginning of their respective systems. The lyrics are: "I can't get no", "sat - is - fac - tion_ I can't get no", and "sat - is - fac - tion_ and I try and I try".

¹¹⁹ As will be discussed below, Harvey often sings above and below the pitch, utilizing approximations of the pitches listed in all transcriptions of this chapter.

The second interpretation is 3/8 (Figure 2.2). In this case, the first downward strum on the guitar is the downbeat and the palm-muted strum is the syncopated accent of the last eighth note of each measure.¹²⁰ This metric interpretation is also highly syncopated. The dotted-quarter melody is not always aligned with the downbeats. And Harvey's interpolation of eighth note groupings of four in measures thirty-one and thirty-two upset the meter's triple groupings.

Figure 2.2. 3/8 metric interpretation, "Satisfaction," Harvey and Björk

12 I can't get no

22 sat is fac tion. I can't get

31 no sat is fac tion. And I try and I try

¹²⁰ One might hear compound meter by superimposing a strong beat and subsequent weak beat. However, Harvey plays the first down stroke of every eighth note group relatively equal, therefore making it difficult to locate strong and weak beats.

The last interpretation is 4/4 or common time (Figure 2.3).¹²¹ Similar to the 3/4, the quarter note is present through duple grouping of the eighth notes; however, the primary quarter-note beats are grouped in fours rather than threes. This interpretation, like the others, is highly syncopated; the vocals, chord changes, and palm-mute accents work against a readily apparent demarcation of the meter. And yet, this is the most interesting interpretation for it contains no meter changes or abridged measures, aligning perfectly with the bridge and its introduction of a clearly delineated 4/4. However these one-hundred-and-twelve eighth notes may aurally appear to be grouped, the introduction and opening chorus fit precisely into a 4/4 meter.

Figure 2.3. 4/4 metric interpretation, “Satisfaction,” Harvey and Björk

The musical score is written in G major (one sharp) and common time (C). It consists of four systems of staves. The first system shows the first four measures, which are mostly rests in the vocal line and a rhythmic pattern in the guitar line. The second system starts at measure 5 and includes the lyrics "I can't get no". The third system starts at measure 9 and includes the lyrics "satisfaction. I can't get no". The fourth system starts at measure 13 and includes the lyrics "satisfaction. And I try and I try". The guitar line features a consistent eighth-note pattern with palm-mute accents (marked with 'x' over the notes).

¹²¹ It is worth noting that in the common time transcription, Harvey's melody resembles Jagger's in that the start of the phrase begins on the second beat of the measure.

In all three metric interpretations, the textural voices present in this opening chorus rhythmically collide against one another, as they enter at different moments in the meter's pulse; the chord changes, melody, and dynamic accents are not aligned with the pulse's primary beats. Non-alignment between these various rhythmic levels creates a phenomenon known as "metrical dissonance."¹²² In 1987, music theorist Harald Krebs coined the term in order to describe the metrical conflict heard in the interaction between different textural levels or voices. When different levels of rhythmic motion do not align, or when these levels work "against the notated measure," they are said to be "metrically dissonant."¹²³ Krebs establishes the pulse as the fastest level and the rhythmically consonant aspect of any piece of music, determined by the work's meter. Beyond the pulse are "interpretive levels," or slower levels, that are evident in the musical voices. Krebs uses the term "cardinality" to measure each level's pulse duration. These interpretive levels and their cardinalities either create metrical consonance or dissonance within the meter's pulse. There are two different types of metrical dissonance: "superpositions of levels of different cardinalities and also of non-aligned levels of identical cardinality."¹²⁴ That is, metrical dissonance can be found when two voices have two different pulse durations or when two voices contain the same pulse duration but are not aligned on the same beat. Krebs dubs the former "grouping dissonance" and the latter "displacement dissonance."¹²⁵ In Björk and Harvey's "Satisfaction," both types of metrical dissonance occur within the different metrical interpretations as the different voices work against the meter's eighth note pulse. Applying Krebs' theory allows for effective visual transcriptions and detailed analysis of the dissonant interaction between the manifold textual voices.

¹²² Harald Krebs, "Some Extensions of the Concepts of Metrical Consonance and Dissonance," *Journal of Music Theory* 31 (Spring 1987): 100.

¹²³ Harald Krebs, "Robert Schumann's Metrical Revisions," *Music Theory Spectrum* 19 (Spring 1997): 37.

¹²⁴ Ibid.

¹²⁵ Ibid.

The 3/8 interpretation contains displacement dissonance whereby 3-level textural voices work against the 3-level pulse (contains a cardinality of three, contains three pulses) delineated by the guitar. In the introduction, accented palm-mutes on the last eighth note create a displaced 3-level (Figure 2.4). The label D^{3+2} designates the details of the metrical dissonance: the D signifies “displacement” dissonance; the first integer of the superscript is the shared cardinality of the two levels; the plus sign denotes displacement; the second integer represents the amount of displacement. The amount of displacement is determined by the number of pulses that occur between “each attack of the metrical level and the following pulse of the antimetrical level.”¹²⁶

Figure 2.4. Instrumental introduction, “Satisfaction,” Harvey and Björk

In the opening chorus, Harvey’s melodic phrases contain an underlying structure of a hypermetric 16-level creating grouping dissonance in some of the textural voices between each phrase.¹²⁷ As such, the melodic phrases “[shift] back and forth between a state of non-alignment and one of alignment” with the primary metrical level delineated by the guitar.¹²⁸ The first melodic phrase reinforces the palm-mute accent’s antimetrical level (Figure 2.5). Here, the level is doubled by the voice and the percussive guitar accents, increasing the intensity of the displacement dissonance. The second phrase becomes unaligned with the first antimetrical level and aligns with the primary metrical 3-level, decreasing the dissonance (Figure 2.6). On the

¹²⁶ Ibid., 38.

¹²⁷ This 16-level pulse is derived from Jagger’s original melody. However, the original melodic phrase within the Rolling Stones’ music is rhythmically consonant.

¹²⁸ Krebs, “Some Extensions of the Concepts of Metrical Consonance and Dissonance,” 108.

third phrase, the 16-level phrase becomes unaligned with the primary metrical 3-level once more, this time creating an additional 3-level (Figure 2.7). Here, there are two 3-levels displaced from the primary metrical level, increasing the dissonance even more. At the end of this phrase, Harvey dissolves the meter grouping by removing the down stroke and palm-mute. As a result the final melodic phrase, the second repeat of “satisfaction,” resembles the first appearance of the phrase as seen in Figure 2.6. Here, the melody is realigned with the primary metrical level. In addition, this final phrase is abridged in order to introduce the remaining song’s time signature of 4/4 (Figure 2.8). All interpretive levels are disrupted by a sudden juxtaposition of different cardinalities, yielding a final and dramatic dissonance before the song assumes a rather unsyncopated, rhythmically consonant music in common time.

Ultimately, the 16-level melodic phrase creates several moments of grouping dissonance whereby a 4-level is superimposed within the 3-level melodic phrase. These discontinuities are represented by parenthesis in Figure 2.8 and signify the juxtaposition of two different cardinalities.

Figure 2.5. Opening chorus first phrase, “Satisfaction,” Harvey and Björk

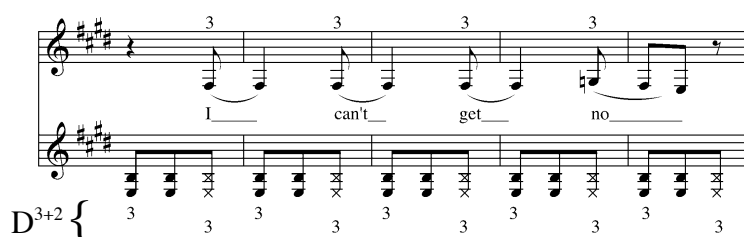


Figure 2.6. Opening chorus second phrase, “Satisfaction,” Harvey and Björk

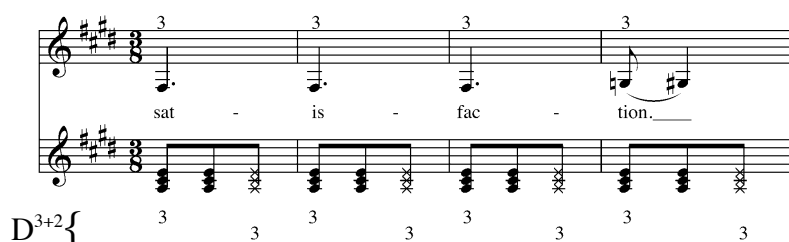


Figure 2.7. Opening chorus third phrase, “Satisfaction,” Harvey and Björk

Figure 2.7 shows the opening chorus third phrase of "Satisfaction" by Harvey and Björk. The score is in 3/4 time, key of D major. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are "I can't get no". The melody consists of eighth notes, with triplets marked "3". The accompaniment consists of eighth notes, with triplets marked "3". A bracket labeled $D^{3+2, 3+1}$ is placed under the first measure of the accompaniment.

Figure 2.8. Metrical dissonance in 3/8 interpretation, “Satisfaction,” Harvey and Björk

Figure 2.8 shows metrical dissonance in a 3/8 interpretation of "Satisfaction" by Harvey and Björk. The score is in 3/8 time, key of D major. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are "I can't get no sat - is - fac - tion. And I try and I try". The melody consists of eighth notes, with triplets marked "3" and "16". The accompaniment consists of eighth notes, with triplets marked "3" and "16". The score is divided into three systems, each with a measure number (17, 9, 17) at the beginning.

The 3/4 interpretation contains grouping dissonance whereby levels of different cardinalities—2 and 3—are superimposed and displacement dissonance whereby levels of the same cardinality—3—are not aligned (Figure 2.9). The 16-level melody still contains juxtapositions of 3 and 4-level cardinalities; however, in a 2-level primary metrical level, the

Harmonic Frustration

Working in tandem with the rhythm, Harvey's harsh vocal delivery and monotone and dissonant melody forge additional discordance. In the introductory sections she rejects Jagger's original melody, collapsing his energetic, leaping line into a monotone one. Amidst the guitar's tonic and subdominant chords, Harvey utilizes a coarse *Sprechstimme* vocal style. Exploiting the use of approximate pitch in speech, she constantly sings microtones above and below the F-sharp³—a non-chord tone for both accompanying chords. In addition, she ends each phrase with a descending or ascending glissando, sliding slowly through each note. After "I can't get no," Harvey slides up to a G-natural, a non-chord and non-key tone, and then slides down to an E3. The melodic line's final pitch is the tonic of the accompanying chord; however, directly after she sings the chord tone, Harvey progresses to the subdominant, making the eighth-note concordance brief. After "satisfaction," she slides up to a G-sharp passing very deliberately through the dissonant G-natural. The G-sharp, however, is a non-chord tone amidst the accompanying subdominant, A major. Ultimately, there are only two eighth-note moments in which Harvey's melody coincides with the guitar's harmony.

Harvey's vocal delivery introduces another site of musical discord. The *Sprechstimme* vocal technique can be very emotive, in that the voice can utilize inflection through varying dynamics, timbres, and approximate pitches in order to express emotion. Harvey, however, does not make use of this type of *Sprechstimme*. She executes the style in a very flat and unexpressive manner. With little inflection and no change in dynamics and pitch, Harvey's vocal delivery is void of emotion.

The bridge and first verse create an interesting transition from rhythmic to harmonic cacophony. Here, Harvey reduces the amount of metric ambiguity. The melodic phrases and

chord changes align with downbeats and the amount of syncopated palm-mutes decreases. There are two brief and relatively minor syncopated rhythms in the guitar part. First, in the chord change occurring every other measure, Harvey accentuates the weak, second beat through a percussive palm-mute, and strengthens its respective upbeat with a heavier strum (Figure 2.11a). Second, an asymmetrical grouping of eighth notes occurs in measure twenty (0:57) directly after Harvey and Björk sing, “I can’t get no” (Figure 2.11b).¹²⁹ Aside from these negligible rhythms, overall metrical dissonance resolves in the bridge and thereafter. However, while she adopts more rhythmic consonance, Harvey maintains the *Sprechstimme* vocal style and non-chord tone melody (Figure 2.12). As she executes the bridge, singing “and I try” four times, she oscillates between approximations of F-sharp and G-sharp, both of which create dissonant intervallic relationships of semi-tones and tritones with the guitar chords. In addition, Harvey introduces a new dissonant chord progression: EM5—GM5—F-sharpM5—EM5. These power chords played on the lowest strings (6 and 5) collide against the synthesizer’s undulating EM chord that becomes increasingly louder in the bridge. In the first verse, the chord progression continues and Harvey’s melody becomes even more dissonant and monotone. She incessantly sings a G-natural, a tone outside of the key and the two-thirds of the accompanying chords (EM and F-sharpM). The first two phrase endings contain a glissandos, the first one ascending slowly to G-sharp and the second descending to F-sharp; the remaining phrases maintain the G-natural. In his 1987 article, Krebs comments on the relationship between pitch and metric dissonance: “Additional interesting features would no doubt come to light if the relationship of metrical consonance and dissonance to pitch structure were investigated.”¹³⁰ In the bridge and first verse of this cover, the harmony becomes more dissonant as the rhythm becomes more consonant.

¹²⁹ This asymmetrical grouping occurs two more times, each time the bridge repeats.

¹³⁰ Krebs, “Some Extensions of the Concepts of Metrical Consonance and Dissonance,” 119.

Harvey, then, increases the inharmoniousness in order to maintain the cacophony of these sections.

Figure 2.11. Syncopated guitar rhythms in bridge, “Satisfaction,” Harvey and Björk

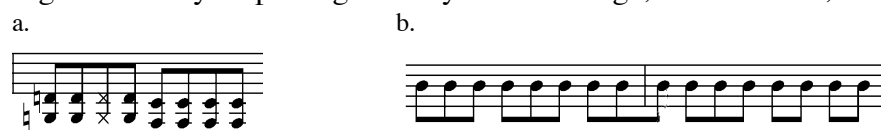


Figure 2.12. Bridge and first verse, “Satisfaction,” Harvey and Björk



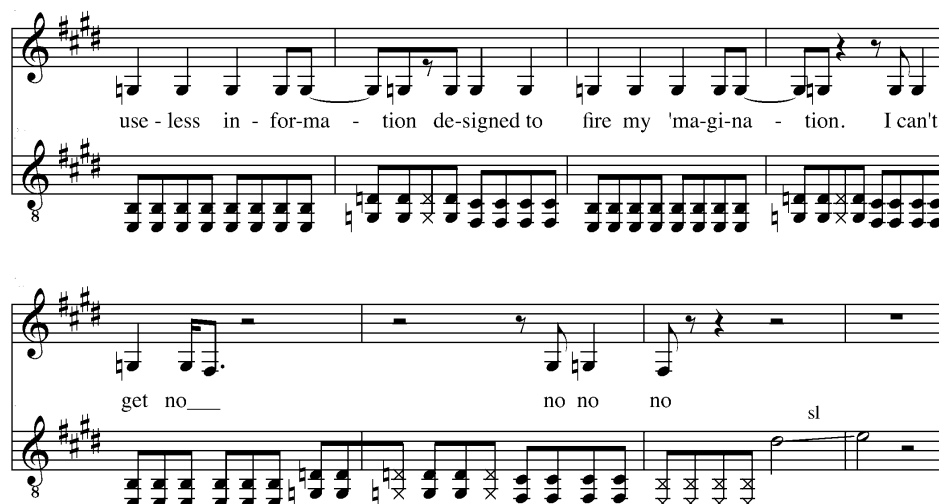
14

And I try and I try and I try

and I try I can't get no no no

no When I'm dri - ving in my car and a

man comes on the ra - di-o telling me more and more a - bout some



Performing Against the Text; (or) The Musical Dominatrix Wields Control

Harmonic and melodic disorder permeate the opening chorus, bridge, and first verse. In effect, Harvey constructs a revolt against popular music's conventions of concordance. It is a revolt of carnality, for it inevitably calls forth the body—the very body that it prohibits from engaging with the music. Indeed Harvey's musical strategies craft an ambiance of musical distress that obstructs the ability to easily interact with the song. Judith Peraino discovers similar tactics in her analysis of "Dress" and "Man-size Sextet" from Harvey's 1993 album *Rid of Me*:

It is the music accompanying those words that consistently frustrates the body with sonic complexities. Nearly every song presents a "battlefield" (to quote Attali) of melodic and rhythmic distortion that effectively prevents a comfortable physical engagement for the listener...Her music is not "body friendly": you cannot tap your foot to her songs without eventually becoming confused and lost in the seamless shuffling of beats and meters, vocal anticipations and delays, and sudden shifts in timbre and volume.¹³¹

Peraino's description is particularly applicable to Harvey's musical strategies in the cover of "Satisfaction." Harvey creates a "battlefield" of cacophony that frustrates corporeal engagement. Whereas the Stones' 1960s hit was a carnal resurrection, the opening chorus, bridge, and first verse of Björk and Harvey's cover are a carnal insurrection.

¹³¹ Peraino, 51.

It is not only the dissonance in the song itself that yields tension; it is also the relationship between the original text and the cover version that does so. While Harvey's vocal delivery, melody, and guitar part yield insurmountable dissonances as they collide against one another, Harvey's version of "Satisfaction" also collides against the original version in the listener's ear. Recalling the Introduction, Plaskettes argues that

the cover song invites, if not insists upon, a comparison to the original, striking a familiar chord, rousing residue of musical memory, engaging the listener in a historical duet with lyric and lineage.¹³²

Indeed, it is the very presence of The Rolling Stones' original in the listener's ear that makes Björk and Harvey's cover evoke such a great degree of tension. Harvey's flat, emotionless delivery of the lyrics sung in a dissonant and monotone *Sprechstimme* style collides against Jagger's leaping melody sung energetically. The ambiguous rhythm—its multiple metric interpretations, shuffling of meters, delayed and anticipated downbeats, and dense syncopation—collides against the Rolling Stones' precise (and incessant) articulation of beats. The cover's dissonant chord progression collides against the original's consonant blues progression.

Since Björk and Harvey's cover stands in direct opposition to the musical qualities of the original song, they wield control over the listener, like a dominatrix over her slave.¹³³ Harvey's musical devices play with the listener's expectations, depriving one of the physical "satisfaction" experienced from hearing the elements of the original song. In essence, as Suzanne Cusick says,

¹³² Plaskettes, "Re-flections on the Cover Age," 157.

¹³³ In discussing Jagger's performance style, Whiteley argues that underneath the "menacing swagger, the caustic tone...[and] aggressive address, so emphasizing the masculine ego" is a femininity expressed through his stage performance. This femininity is not one of passivity, but rather "centred essentially on a notion of power." As such, Whiteley describes his performance style as "pivoted on implicit s/m connotations." Although she asserts that he is the "ideal dominatrix," one could argue that his gyrating hips, flailing arms, chest thrusts, and knee slaps resemble a physical state of out-of-controllness—a behavior antithetical to the restrained and controlled nature of the dominatrix. It is Harvey that truly exhibits the dominatrix through her exertion of power over the listener and the original song. See: Whiteley, "Little Red Rooster v. The Honky Tonk Woman," 71, 75, and 77.

she “puts the listener flat on her back.”¹³⁴ She delineates the listener’s subservient role through corporeal punishment and forced feminization. Ultimately, Harvey not only withholds the pleasure of hearing Jagger’s original melody, or Keith Richards’ infamous guitar riff, she also deprives the listener of the pleasure experienced from hearing the conventional (consonant) sounds of popular music. As metrical, harmonic, and melodic dissonance abounds, Harvey prohibits the corporeal satisfaction experienced when hearing consonant music and in turn, maintains control over the listener’s pleasure. In addition, she exerts control over the song itself. The opening chorus, bridge, and first verse are restrained, kept from exhibiting its original features. Keeping the song entrapped in her confining musical gestures, the dominatrix wields control over the listener and the original song.

The Drag Kings

In their live performance of “Satisfaction,” Harvey’s and Björk’s physical gestures coincide with the music. The following analysis seeks to examine the relationship between the musical and physical gestures and reveal how exploration of the latter illuminates the significance of the former. This analysis also reveals how Harvey and Björk’s cover of “Satisfaction,” like a great deal of their creative output, makes critical and feminist statements of gender and sexuality that work to oppose the status quo.

In the opening chorus, bridge, and first verse, the two musicians are extremely subdued; they restrict their physical movement and maintain stoic facial expressions. Harvey, more subdued than Björk, keeps her head and body in the same position in front of the microphone and lightly rocks her body to the music, resulting from the mechanical tapping of her foot. The music

¹³⁴ Suzanne G. Cusick, “On a Lesbian Relation with Music: A Serious Effort Not to Think Straight,” in *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas (New York and London: Routledge, 1994), 74.

itself resembles their controlled physical gestures—monotone melody, inexpressive vocal delivery, and the short strumming of the top two guitar strings that requires minimal physical movement. The music and performance evokes notions of rationality, objectivity, and the disembodied experience of a certain type of masculinity frequently performed by a drag king—a “female (usually) who dresses up in recognizably male costume and performs theatrically in that costume.”¹³⁵ Judith Halberstam describes their performance, comparing it to that of the drag queen:

The production of gender in the case of both the drag queen and the drag king is theatrical, but the theatrics almost move in opposite directions. Whereas the drag queen expands and becomes flamboyant, the drag king constrains and becomes quietly macho. If the drag queen gesticulates, the drag king learns to convey volumes in a shrug or a raised eyebrow.¹³⁶

Indeed, their execution of the first half of the song resembles that of a drag king—singing the overtly masculine songs of men in a “quietly macho” mode, exposing the theatricality of it all.¹³⁷ Their masculine costume is the rigid and disembodied music and their song “Satisfaction” locates the “exact mode in which male masculinity most often appears as performance: sexism and misogyny.”¹³⁸ In addition to Harvey’s restrained displays of virtuosity and use of disembodied, disjointed musical gestures, her exertion of power over the listener and the original song intensifies her articulations of domineering masculinity.¹³⁹ In these opening sections, Harvey draws upon a variety of musical codes in order to cover “Satisfaction” and to “cover” masculinity.

¹³⁵ Judith Halberstam, *Female Masculinity* (Durham and London: Duke University Press, 1998), 232.

¹³⁶ *Ibid.*, 259.

¹³⁷ It is worth mentioning here that Harvey plays a larger role in performing the masculinity, not only because of her more subdued body language, but also because she articulates the majority of the restrained, disembodied musical gestures.

¹³⁸ Halberstam, *Female Masculinity*, 255.

¹³⁹ Björk’s diminished role in the first half of the song makes Harvey’s performance of disembodied masculinity more effective. Not only have critics and fans often taken note of her femininity, but also, Björk has a higher vocal range and a more embodied performance style.

The Strip Tease

If the aforementioned sections are drag king performances of controlled and controlling masculinity, then the sections that follow—the refrain, repeat of the chorus, and bridge—are the strip tease that ultimately blows the performer’s cover. In concordance with Halberstam, the strip tease is a common phenomenon in “femme pretender” acts, in which the ultimate goal is to reveal the illusion of the appearance, to reveal the female behind the performance. Halberstam describes this transformation, again comparing it with that of the drag queen:

Whereas a few male drag performers create drag drama by pulling off their wigs or dropping their voices a register or two, the femme pretender often blows her cover by exposing her breasts or ripping off her suit in a parody of classic striptease.¹⁴⁰

At the beginning of the first verse refrain, Harvey plays a guitar slide from D4, the subtonic, to E4, the tonic; that is, she plays the first note and then slides her finger up the fret board, creating a glissando from D to E. The guitar slide, marking the first emotive musical gesture in the cover and a subsequent dramatic change in mood, is the beginning of the strip tease. Here, Harvey’s and Björk’s musical and physical gestures become more expressive, consonant, and embodied. Harvey, although still not adopting Jagger’s original melody, gradually abandons the monotone and non-chord tone melody and begins to expressively sing a more melodious line. Björk plays the infamous guitar riff with the organ sounds of her synthesizer creating a campy, almost comical, version of the original. In addition, she begins dramatically swaying her hips back and forth, pulling off the mustache and pulling out the crotch stuffing.

The striptease continues in the chorus—the most consonant section of the entire cover. Harvey begins emulating the Rolling Stones’ original, consonant chord progression of tonic and subdominant. The two sing an octave apart from one another, like the octave doubling often

¹⁴⁰ Halberstam, *Female Masculinity*, 249.

heard in drag performances (Figure 2.13). Björk, with vocal growls and grinds, plays the notorious chorus to the hilt. Her soaring D5 is the most blatant marker of femininity making an appearance in the striptease. And a cunning smile replaces their once stoic faces confirming the theatricality of the previous sections. This is the campy performance of “Satisfaction’s” chorus. Rachel Devitt, quoting Richard Niles, provides a compelling description of camp in drag performance:

...their pieces drip with the kind of aesthetic that has long been a strategy of drag queening—camp, which Richard Niles describes as a queer strategy for dealing with heteronormativity: “Objects can be appropriated from mainstream popular culture and then reinscribed in ways that allow them to be used as a means of communication and empowerment within gay and lesbian communities.” In other words, camp is a method by which the hegemony is queered, denaturalized, and thus, subverted through overarticulation.¹⁴¹

In comparison to the previous sections that brim with restraint and control, Björk and Harvey’s chorus evokes campy reinscriptions of sexist language into a feminist context, “subverted through overarticulation.”

Figure 2.13. Chorus Melody, “Satisfaction,” Harvey and Björk



¹⁴¹ Rachel Devitt, “Girl on Girl: Fat Femmes, Bio-Queens, and Redefining Drag,” in *Queering the Popular Pitch*, ed. Sheila Whiteley and Jennifer Rycenga (New York and London: Routledge, 2006), 32; Richard Niles, “Wigs, Laughter, and Subversion: Charles Busch and Strategies of Drag Performance,” *Journal of Homosexuality* 46 (2004): 42.

As the subsequent bridge ensues, Harvey reverts back to the dissonant melody once more while Björk sings Jagger’s climactic one (Figure 2.14). This is the last appearance of a confined musical gesture, the last performance of a controlled, disembodied masculinity. The bridge, ending on a tritone stretched across an octave and a diminished fourth, marks the end of the striptease, for what follows are inscriptions of an embodied music. Halberstam states that “femme pretender” drag king performances “revolve around a consolidation of femininity rather than a disruption of dominant masculinity.” She writes:

The femme pretender actually dresses up butch or male only to show how thoroughly her femininity saturates her performance—she performs the failure of her own masculinity as a convincing spectacle.¹⁴²

Indeed, in this final section, the third verse, the suit is ripped off and the breasts are exposed. Here, Harvey and Björk adopt musical gestures that call forth corporeal captivity. Harvey finally sings Jagger’s original verse melody while Björk harmonizes a third above her (with occasional fourths and fifths). She discontinues the *Sprechstimme* vocal style and for the first time, leaves the low range of E3 to G-sharp3, now singing from D4 to B4. The overall rhythmic motion of the melody increases; eighth notes replace the once dotted quarter notes. And lastly, Harvey begins to play full-length strums across all of the guitar strings. Each of these gestures requires more physical movement; they require an embodied participation with the song. Indeed, it is in this last section that the listener/slave is finally permitted to engage with the music, receiving pleasure from the newly established carnal experience.

¹⁴² Halberstam, *Female Masculinity*, 249–250.

Figure 2.14. Third repeat of bridge, “Satisfaction,” Harvey and Björk



In the context of drag king performances, once the striptease takes place, the performers often reveal their ambiguous selves; underneath the costumes are rarely conventional and rigid representations of femininity but more frequently “dyke masculinity,” or “aggressive [femininity].”¹⁴³ Ultimately, underneath the drag lies a complex subject with an amalgam of gender signifiers. In the last verse of their cover, Harvey and Björk, like many drag kings, consolidate and celebrate their female selves and reveal the spectacle of their initial performance of domineering masculinity. But as they remove the drag, they reveal a complex subject with both feminine and masculine signifiers. Björk and Harvey do not adopt stereotypical signs of demure femininity, but rather inhabit an aggressive (female) subject in their performance of the final verse. Interestingly, it is in this last verse that they preserve the same-sex subject; it is here that they express queer desires. Furthermore, post-striptease, the dominatrix is still very much present; no longer disciplined and disciplining, the two artists represent the powerfully carnal experience of the dominatrix. Although they finally allow the slave to receive pleasure from consonant musics and the sounds of The Rolling Stones’ original song, they maintain control as they perform in an assertive and embodied manner. Björk vigorously moves to the song, pushing the microphone stand towards the audience while singing. Her foot stomps, delineating

¹⁴³ Ibid., 61 and 64.

the beat, become so aggressive that she knocks an object off the microphone stand and her facial expressions dynamically change with every note. During the third verse refrain, she repeatedly intones a soaring E5 in her chest voice register and groans and growls dominate her execution of the melody, revealing the power of her voice. Harvey also increases her overall physical response to the music. She thrusts her waist up and out towards the audience while ardently tapping her foot to the beat. Her heavy-handed strums augment the intensity and volume and, in turn, boost the electric guitar's distortion—a timbre that, according to Robert Walser, often “functions as a sign of extreme power and intense expression by overflowing its channels and materializing the exceptional effort that produces it.”¹⁴⁴ Here, Harvey's distorted guitar timbre, laden with notions of power, intensifies the domineering affair of the final section. After finishing the third verse refrain, she plays another guitar slide, intonating a final crack of the whip. Her vocality following is stronger, more forceful, and resonated in the back of her throat, creating a deep, full-bodied sound. In addition, she interjects expressive moans in between phrases.

In the coda, Harvey and Björk create the final climax of their aggressive performance. For twelve measures they harmonize with one another and create a layered effect by entering at different moments and singing different lyrics (Figure 2.15). Harvey repeats the same phrase three times, “hey, hey, hey / that's what I say,” circling around the dominant while Björk gradually climbs higher towards the tonic. On the final word of the last phrase, “that's what I say,” Björk reaches the apex—the E5—and Harvey finally abandons the dominant, descending down to the G-sharp. As they scream these final notes, they raise their bodies up; Björk stands on her toes and emphatically thrusts her body forward, pushing the microphone even further

¹⁴⁴ Walser, 42.

towards the audience. Their body movements and screaming vocals intensify the concluding lyric's assertive demand for attention. The final harmony over the organ synthesizer and guitar's undulating tonic is a pivotal moment that constructs at once the anxiously awaited, consonant closing harmony and a powerfully jolting experience—it is the thrust of the whip against the body that simultaneously provides pleasure and pain.

Figure 2.15 Coda, “Satisfaction,” Harvey and Björk

66

Well I can't get no__

Hey hey_ hey__ That's what I__ say

sl.

sat - is - fac - tion_ I__ can't I__

Hey hey hey__ sss what I__ say

I can't get__ no__ Hey hey hey__ I can't get no__ Hey hey

said hey hey hey__ said hey hey



Covering Gender

After finishing the song, the two musicians transform into demure characters as they sheepishly smile, gently move away from the microphones, and look down. This last transformation is the linchpin of their act, the final “corporeal style” that reveals the performativity of gender. From domineering to campy masculinity, from aggressive to demure femininity, the two musicians elucidate the ways in which physical gestures, and even musical gestures, constitute what Judith Butler calls “the illusion of an abiding gendered self.”¹⁴⁵ Butler writes:

The abiding gendered self will then be shown to be structured by repeated acts that seek to approximate the ideal of a substantial ground of identity, but which in their occasional *discontinuity*, reveal the temporal and contingent groundlessness of this “ground.” The possibilities of gender transformation are to be found precisely in the arbitrary relation between such acts, in the possibility of a failure to repeat, a de-formity, or a parodic repetition that exposes the phantasmatic effect of abiding identity as a politically tenuous construction.¹⁴⁶

As Björk and Harvey perform “Satisfaction,” they assemble a parody of “normative” gender through representations that are constantly changing, and in effect, destabilize and queer their

¹⁴⁵ Butler, 179. For an analytical table of melody, harmony, rhythm, and physical gestures in Harvey and Björk’s “Satisfaction,” see Appendix C.

¹⁴⁶ Ibid.

subject positions. It is the discontinuity of these various illusioned gender identities, starkly juxtaposed, that establishes the ontological deception of gender.

Conclusion

Harvey and Björk drastically rework The Rolling Stones' "Satisfaction." The lyrics and music that they craft lie in direct opposition to those of the original. In essence, they perform against the text, effectively subverting its dominant paradigm. And yet, in the beginning of the cover they utilize and manipulate the very power dynamics that the original was constructed upon as they wield control over the song and the audience. In the end, however, they reveal the first half of the song to be a "calculated genderfuck," a deliberate performance of domineering masculinity only to be exposed as a theatrical display. Indeed, their exertion of power over the audience and the song is eventually abandoned in order to exhibit power within. Like a great deal of their creative output, this cover can be read as a critique of trite and outdated structures of gender and sexual identity.

CHAPTER THREE

“I’VE GOT MY OWN IDENTITY”: BRITNEY SPEARS’ STAR PERSONA IN “SATISFACTION”

In her second album, Britney Spears covered The Rolling Stones’ “Satisfaction,” recontextualizing the classic rock anthem into pop idioms. Her cover carves new subjectivities that reflect the variegated themes prevalent in the artist’s star persona. Her singing voice engages in a complex relationship with the music and lyrics, elucidating their significance. In addition, her alteration of the lyrics transforms the original song into one that refutes society’s standards for women’s appearances. Furthermore, reception of Spears’ “Satisfaction” exhibits the degraded and feminized status of pop music as individuals respond negatively and even violently to her cover of a song from the ostensibly superior (masculine) rock genre. Before exploring these themes it is necessary to contextualize the artist within her genre and the dominant modes of interpretation by her fans.

“Empowered Girl-Pop”

Spears has been topping the charts since her 1999 debut album ...*Baby One More Time*. She is a multi-platinum, Grammy-winning artist who has sold over 83 million records. The Recording Industry Association of America has ranked Spears the eighth best-selling female, solo artist.¹⁴⁷ In addition, she has authored and co-authored four books and starred in the movie

¹⁴⁷ Zomba Label Group, “News,” <http://www.zombalabelgroup.com/news.html#57741> (accessed February 3, 2008); Recording Industry Association of America, “Top Artists,” <http://www.riaa.com/goldandplatinumdata.php?table>

Crossroads. Through her hard work, relentless touring schedules, and extensive creative output, Spears has become a highly successful and iconic figure that for the last ten years has saturated airwaves, media, and music collections. Yet music critics, anti-fans, and the media insist on deriding Spears' career, public persona, and music. In fact, Spears is one of the few musicians who has garnered anti-fans, or individuals who become involved in fan discourse merely to make oppositional statements or create their own "anti-Britney Spears" spaces for such discourse. Although negative reception of Spears' "Satisfaction" will be discussed at length below, it is beyond the scope of this chapter to enumerate the reasons why some individuals respond so negatively to the musician. Despite this unwarranted negative commentary, Spears maintains a large and faithful fan base. Failure to address her positive reception undercuts the significance and overwhelming popularity of the musician and her music. And as Susan Fast has argued, fan interpretation should be at the heart of scholarly criticism. Thus, the following paragraphs highlight the findings of two scholars who have worked extensively with Spears' fans: David Gauntlett and Melanie Lowe.

In "Directions for Living: Role Models, Pop Music, and Self-help Discourses," Gauntlett, after extensive interviews with female Spears fans, argues that she is a "'girl power' icon," likely interpreted as such because of her "assertive dancing, sometimes-independent lyrics and general success story."¹⁴⁸ Most of the teenage girls interviewed by Gauntlett stated that her music and lyrics give them self-confidence and encourage them to be comfortable with their physical and personal traits. Of particular interest to this chapter are the comments related to the album *Oops!...I Did It Again* (2000) featuring "Satisfaction." In this album, Spears provides a litany of empowering songs including "Stronger" and "What You See (Is What You Get)" that encourage

=tblTopArt (accessed February 3, 2008).

¹⁴⁸ David Gauntlett, *Media, Gender and Identity: An Introduction* (New York and London: Routledge, 2002), 224.

young women to be confident, independent, and stay true to their identity, despite social pressures to conform. As will be discussed below, her cover of “Satisfaction” on the album communicates similar sentiments of self-confidence. In Gauntlett’s study, many of the fans discussed these songs or this album in their comments when describing Spears as a role model and empowering music icon. He concludes that Spears is most often interpreted as “assertive, strong and confident, and an example that young women can make it on their own.”¹⁴⁹

Melanie Lowe, in “Colliding Feminisms: Britney Spears, “Tweens,” and the Politics of Reception,” conducts a similar interview with early adolescent girls in order to examine their complex interpretation of Spears. Lowe and her interviewees focused primarily on the artist’s sexualized image. The girls acknowledged that they are offended when they see women’s bodies objectified in the media. And yet, they are “empowered by the idea that women themselves might *choose* to use their own bodies for personal or—in the case of Britney Spears—professional gain.”¹⁵⁰ In addition, they were upset by the thought that some female musicians might be forced to wear revealing clothing. And yet, they believe that if Spears feels comfortable and sexy in revealing clothing, she should be able to dress in that manner.¹⁵¹ Ultimately, Lowe reveals how the girls simultaneously condemned Spears for her “whore” image and felt empowered by the fact that she exerts control over such an image.

In a subsequent article, Gauntlett, based on his work with her fans, provides a theoretical framework for interpreting Spears as a positive role model. First, he discourses her assertion of artistic control, believing that such an assertion largely affects this form of interpretation:

Articles about and interview with Britney Spears always emphasize the apparently high level of control she has over her image and career, and her songs contain messages of

¹⁴⁹ Ibid., 235.

¹⁵⁰ Melanie Lowe, “Colliding Feminisms: Britney Spears, “Tweens,” and the Politics of Reception,” *Popular Music and Society* 26 (2003): 135; emphasis original.

¹⁵¹ Ibid., 138.

independence and inner strength, all of which impresses fans (even if cynical critics dismiss it as hype).¹⁵²

This claim for self-agency, whether true or not, contributes to interpretation of the star as a positive role model for it constructs a star persona that represents an autonomous female pop star who takes control of her own representation, not leaving it the hand of those around her. Second, Gauntlett concludes that Spears and her music represent “empowered girl-pop”—a tradition stemming from the music and persona of Madonna. Such music celebrates “popular feminism”—the dominant type of feminism within popular culture that “emphasizes being confident, independent, pleasure-seeking and subservient to no one.”¹⁵³ In addition, empowered girl-pop musicians typically define themselves as confident sexual agents who have a fluid identity rife with transformations and contradictions.¹⁵⁴ This chapter elucidates how all of these concepts are primary themes in Spears’ music and public persona.

Spears is a highly successful pop entertainer who has sold millions of records, topped numerous charts, sold out countless concerts, and acquired thousands of fans. Many of these fans believe the artist to be an inspiration in their life—a strong female figure that encourages young women to work hard, be assertive, and exert control over their representation. Despite the tendency for some individuals to criticize her and regard her as unimportant, Spears is a central public figure and her music occupies a great deal of current popular repertoire. Thus, her cover of “Satisfaction” merits discussion, especially pertaining to feminism and gender.

¹⁵² David Gauntlett, “Madonna’s Daughters: Girl Power and the Empowered Girl-Pop Breakthrough,” in *Madonna’s Drowned Worlds: New Approaches to her Cultural Transformations, 1983–2003*, ed. Santiago Fouz-Hernández and Freya Jarman-Ivens (Aldershot and Burlington: Ashgate, 2004), 163. Gauntlett makes an excellent connection between Madonna and Spears, suggesting that Madonna laid the foundation for the next generation of female pop icons. He elucidates the significance of this connection in understanding Spears. See pages 162–163 for his full discussion.

¹⁵³ *Ibid.*, 168. For more information regarding popular feminism (also known as girl power or girl culture), see: Anita Harris, ed. *All About the Girl: Culture, Power, and Identity* (New York and London: Routledge, 2004).

¹⁵⁴ *Ibid.*, 170–174. In order to establish a connection between Madonna and later female musicians, Gauntlett draws all of these themes from Madonna’s public persona and creative output and reveals how they are easily applicable to Spears, the Spice Girls, and Destiny’s Child.

Contradiction and Transformation in Spears' Star Persona & "Satisfaction"

Spears' has never been recognized for possessing a superb vocal talent. Indeed, few would argue that the entertainer has a virtuosic voice. When music critics do mention her voice, they often deride the artist for her lack of vocal talent. For example, Gemma Tarlach, writer for *Journal Sentinel*, takes a shot at Spears in a review of *In The Zone*, describing her voice as a "chipmunkesque [moan] so digitally manipulated that the voice no longer sounds human."¹⁵⁵ Commentary such as this permeates reviews and the various media texts of music critics. However, such careless dismissal of Spears' voice ignores how the singer manipulates diverse vocal timbres and techniques to express a song's meanings. In her cover of "Satisfaction," Spears' singing voice projects the transformation from teen adolescent to adult that, at the time of the song's recording, was the prevailing discourse of her star persona. Given the pop industry's penchant for marketing sexualized and erotic bodies, this transformation was defined in terms of Spears' sexual maturity.

The artist's public persona is built around the struggle of an adolescent trying to become an adult, exhibited through the process of Spears' developing her sexual identity and maturity. This struggle is most evident in her early career (1999—2001), in which the artist was marketed as a sexually innocent and pure seventeen-year-old and yet, her sexualized music and image contradicted this notion. Spears' lyrics, dance moves, wardrobe, photographs, and music were all "quintessentially anti-virginity."¹⁵⁶ Writer Joe Lockard argues that the conflict surrounding her purity was symbolized by the continual presence of her bare midriff:

Britney's famous bellybutton, her open-air substitute vulva, is the center of her public sexuality...Together with her smile and thrust-out breasts, Britney Spears' midriff is a

¹⁵⁵ Gemma Tarlach, "Britney's Voice Not Big Enough for a Pop Diva," *Milwaukee Journal Sentinel*, November 18, 2003, 6.

¹⁵⁶ Joe Lockard, "Britney Spears, Victorian Chastity and Brand-name Virginity," *Bad Subjects* 57 (October 2001), <http://bad.eserver.org/issues/2001/57/lockardb.html> (accessed January 28, 2008).

calculated sex substitute: sexual purity meets pure sex. This is a chastity that is not chastity, a performative pretense.¹⁵⁷

The viewer is pummeled with conflicting images of “pure sex” and “sexual purity,” starkly juxtaposed against one another.¹⁵⁸ Spears’ very first single, “Hit Me Baby One More Time,” set this standard. The title is a sexual, and potentially, violent innuendo that underscores the ambivalence of her image. The video brims with the paradoxical images of adolescent innocence and mature sexual desire. The opening scene contains a camera shot slowly moving towards the high school desk of Spears, yet it is the objects underneath this desk—the artist’s legs and miniskirt—that are first revealed to the viewer. For the remaining video, the camera alternates between a downward shot on a calm, puppy-dog-eyed Spears—skin covered, pony tails tight, books in hand—and an upward and straight shot on a cleavage-baring, midriff-showing, and leg-revealing Spears who dances erotically to the beat of the music with pink fur adorned pony tails.

Contradictory images of sexual desire and innocence continue in her subsequent album. The video of the 2000 album’s title track, “Oops!...I Did It Again,” and the album cover are excellent examples of this conflicting representation. In the video, Spears wears a skin-tight red jump suit as she explains to the listener how she has accidentally led someone on (oops!) and is simultaneously “not that innocent.” Abdication of responsibility, a pervasive theme in her songs, resembles the innocent teenage mind that frequently “[places] the locus of control outside oneself.”¹⁵⁹ Her suggestive outfit and dance routine contrast with her childlike singing voice.

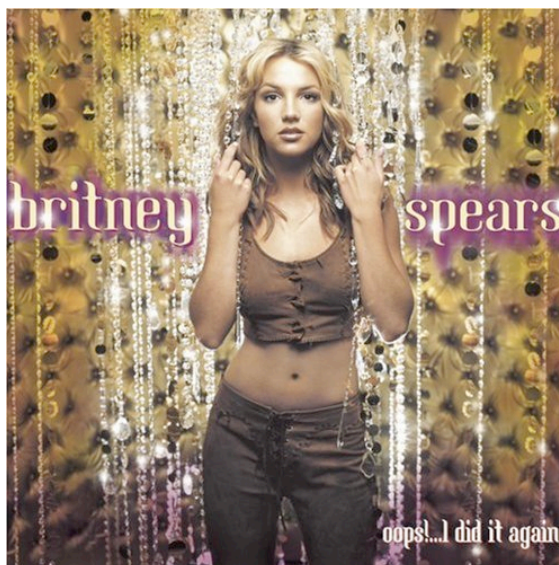
¹⁵⁷ Ibid.

¹⁵⁸ As Lockard also states, there is a certain reliance of this “social artifice and public knowledge of sexual innocence for market value.” Sheila Whiteley, in *Too Much Too Young*, presents an excellent argument regarding the record industry’s exploitation of young bodies for profit. I discuss her argument below.

¹⁵⁹ Francine DuBois, “Passivity and the Pathology of Victimhood in Britney Spears’ ‘...Baby, One More Time,’” *EastWesterly Review* 1 (March 1999), <http://www.postmodernvillage.com/eastwest/issue1/1a-0004.html> (accessed Feb 4, 2008).

On the album cover, Spears wears a brown two-piece outfit, predictably revealing her bare midriff (Figure 3.1). Although the ensemble does not reveal cleavage, the lacing on the top and bottom suggest easy access to her breasts and pelvis. In contrast, the outfit's earth tone evokes the down-to-earth, innocent country girl—a stereotype that frequently occupies Spears' persona. Her hands hold onto the sequined beads that at a glance resemble the chains of a playground's swing. The half shut eyes and slightly open mouth invite the sexual gaze. Present in the photograph are stereotypes of the naïve southern belle and flirtatious vixen.

Figure 3.1. Album cover, *Oops!...I Did It Again*, Spears



Music critics and scholars argue that record companies deliberately promulgate contradictory images of youth sexual innocence and mature sexual desire as marketing schemes. Sheila Whiteley, in *Too Much Too Young*, terms this “paedo-pop,” whereby recording labels paedophilically exploit pubescent girls, deliberately marketing them with blends of “innocence and knowingness” in order to profit.¹⁶⁰ In response to artists such as Spears, she writes:

¹⁶⁰ Whiteley, *Too Much Too Young*, 59.

[R]ecord companies are increasingly recognizing the economic potential of paedo-pop and this is fueling both their marketing strategies and the exploitation of young bodies and the resultant voyeurism associated with the paedophilic gaze.¹⁶¹

Writer Neil McCormack expands on this phenomenon as it applies specifically to Spears:

Someone (whether Britney or, perhaps more realistically, the usual shadowy team of managers, A&R people, songwriters and producers required to manufacture and market any pop phenomenon) has orchestrated a sophisticated guessing game about her level of sexual awareness, alternating apple-pie wholesomeness with brazen acts of sexual provocation, which has led to a global obsession with the question of Britney's virginity. One minute she's the bashful girl next door who swears allegiance to her mum, God and the flag, the next she is writhing on stage in a bikini with a python between her legs.¹⁶²

Recognizing the influence of recording labels—and even parents—in marketing young adolescent girls is vital to understanding the conflicting images present in Spears' early creative output. Such recognition, however, does not necessarily discredit Spears' purported self-agency. Recalling Gauntlett's argument, interviews with and media accounts about Spears tend to highlight her artistic control, making it clear that the artist operates under the assumption that she is in control of her music and star persona. However, one would be daft not to consider the controlling forces around *any* musician, especially one of such a young age.

The primary themes within Spears' star persona are interpreted as empowering by many of her female fans. Transformation, conflicting messages, and fluid identities coincide with the central tenets of “empowered girl-pop” delineated by Gauntlett. Such representations of self are often appealing to fans because they open up spaces for multivalent interpretations and create the possibility for the fan to identify his or her own contrasting characteristics with those of Spears. In addition to the coming of age narrative, the transformation from small town girl to big time star also permeates her star text. These stories of transformation resonated with Gauntlett's interviewees because it communicated “a message of empowerment, confidence and

¹⁶¹ Ibid., 25–26.

¹⁶² Neil McCormack, “Britney: The Goddess of Virginity,” *The Daily Telegraph*, February 21, 2002, 21.

independence, and the idea that “anybody” could change their life and become successful.”¹⁶³ Thus, Spears’ complex, contradictory, and always-in-the-process-of-transforming star persona is, for many of her fans, a positive and empowering image.

Vocal Articulations of Star Text

In “Satisfaction,” Spears’ voice is the most salient feature that portrays the conflict between immaturity and maturity. The singer’s disparate vocal techniques and timbres in combination with the music and lyrics reflect a transition from adolescent to adult, from naïve innocence to titillating desire. The artist utilizes a series of vocal techniques as a means of expression including melismas, gutturals, grinds, heavy breaths, airy and nasal phonation, and the exploitation of yodel-like breaks between her lower and upper register. These effects bolster both the lyrics’ significance and the music’s ethos. Stan Hawkins and John Richardson acknowledge the communicative power of Spears’ voice in their recent article “Remodeling Britney Spears: Matters of Intoxication and Mediation.”¹⁶⁴ The authors’ examination of Spears’ various vocal techniques serve as a guide for the following analysis.

In “Satisfaction,” the singer utilizes four distinct vocal styles. The first is Spears’ “trademark R & B-inflected groaning voice with contracted mid-register” used for “stylistic affectation.”¹⁶⁵ This voice brims with vocal decorations that disrupt smooth airflow such as groans and yodel-like breaks. Vocal attacks often begin with grinds, glissandos, and vocal fry. Moreover, she frequently employs melismatic phrase endings—a common technique of R&B stylized vocals that augment the animated nature of her singing. In the second voice, Spears

¹⁶³ Gauntlett, “Madonna’s Daughters,” 173.

¹⁶⁴ Stan Hawkins and John Richardson, “Remodeling Britney Spears: Matters of Intoxication and Mediation,” *Popular Music and Society* 30 (December 2007): 614—617.

¹⁶⁵ *Ibid.*, 615.

utilizes the aforementioned techniques of voice one and wraps them in a childlike tone. This “baby voice” is the result of a thin air stream, flat palate, horizontally wide mouth, and front-of-the-mouth, nasal resonance. The third voice is the falsetto or head voice “furnished with softening glissandos and indistinct intonation.”¹⁶⁶ This vocal style contains a light and airy tone and makes use of her mid to upper register. Spears uses it to contrast with her trademark intonation and to delineate the song’s different moods and formal sections. The fourth voice is “an edgier, post-punk singing style” often used to provide a ferocious flare.¹⁶⁷ Here, the vocal grinds become more frequent and limited airflow is placed in the throat rather than the base of the tongue. Additionally, the animated inflections—groans, glissandos, breaths, and vibrato—of her trademark voice disappear, providing a straight and hard tone.

Table 3.1. Spears’ vocal tropes in “Satisfaction”

Trope Title	Description	Register	Affect
Voice 1	Frequent use of melismatic phrase endings and vocal decorations such as glissandos, groans, gutturals, and breathy attacks.	Low to Mid	Animated, R&B style
Voice 2	Voice 1 + thin air stream, flat palate, horizontally wide mouth, and front-of-the-mouth, nasal resonance.	Low to Mid	Childlike
Voice 3	Falsetto, upper register; soft, light, and extremely airy tone.	Mid to High	Weak Indistinct Undeveloped
Voice 4	Straight tone without groans, slides, breaths, and vibrato; deliberate use of chest voice with occasional vocal grinds; air passage more in throat than base of tongue.	Mid	Hard Edgy Ferocious Flare

¹⁶⁶ Ibid., 616.

¹⁶⁷ Ibid.

The above table expands on Hawkins and Richard's tropes and elucidates the techniques, registers, and affect of the four voices present in "Satisfaction" (Table 3.1). In combination with the music, lyrics, and recording techniques, Spears' transition between these vocal tropes fashions a permutation from adolescent to adult with tinges of an emerging and growing sexual desire.

Spears' "Satisfaction" contains a shift in musical mood between the first bridge and chorus. The introduction's slow tempo, minor mode, and sparse texture crafts a calm and cathartic ambiance. Spears' sings a series of non-lexical vocables: "la, la, la." The two-measure melody is the original Rolling Stones guitar riff, transcribed up a fourth and recontextualized in the minor mode of D-sharp. A synthesized guitar sound doubles the melody with various interjections of arpeggiated chords (BM—C#M—D#m) accompanied by synthesized strings. Utilizing an amalgam of Voices 2 and 3, Spears' soft and childlike falsetto is pushed to the background of the mix. Here, she is the distant, ethereal voice among the tender sounds of a thinly textured and synthesized accompaniment. A descending bar chime glissando concludes the introductory section, effectively removing the energetic swagger of the original and replacing it with stereotypical markers of a feminine sound.

The opening chorus introduces a slightly different ambiance; the addition of a slow beat, new lyrics, different vocality, and certain recording techniques fuse traces of the erotic. A kick drum and subsequent finger snap emphasize the first and second pulse of the sluggish tempo that seemingly belies the aggressive content of the lyrics. The crawling tempo (quarter note = 57) enables Spears to slowly and delicately enunciate each word. She phonates the lyrics with a subdued Voice 1, making little use of groans, glissando laden attacks, and quick yodel-like breaks into her upper register. On the second phrase of the chorus, Spears incorporates a degree

of air, similar to Voice 3, albeit in her lower, chest register. Like Jagger, Spears accentuates the “fac” of “satisfaction,” evoking the implied expletive. The overproduction of air on the vowels and fricative consonants coupled with audible breaths in between phrases colors the lyrics with shades of sensuality. In addition, the opening chorus contains vocal sounds that typically emerge in close interaction with someone, such as lips smacking, breathing, and the tongue touching the teeth and roof of the mouth. These sounds are likely a result of particular recording techniques that foster an intimate tone such as the use of a condenser, unidirectional, cardioid microphone placed close to the sound source. Albin Zak, author of *The Poetics of Rock: Cutting Tracks, Making Records*, explains that such a microphone

picks up sound that is directly in front of its diaphragm and slightly to either side and attenuates sound that arrives from any angle outside of this field, thus minimizing room reflections and leakage from other instruments.¹⁶⁸

When this type of microphone is placed close to the sound source in a small recording venue, the effects of intimacy are heightened. These recording techniques, likely used in the opening chorus, craft a sound quality that establishes an intimate dialogue between the individual listener and the performer. Furthermore, the section’s sparse texture pulls these vocal sounds to the fore. Here, Spears’ vocal mix signifies personal communication. Coupled with the sensual vocal expression and lyrics, the recording techniques utilized in the chorus craft a secluded setting, in which the singer divulges her desires.

In the subsequent bridge, Spears, alternating between Voice 1 and 3, executes the same ascending melody as Jagger’s original. She sings “and I try” four times, each time using Voice 1 for “and I” and Voice 3 for “try.” Here, the strength and confidence of the ornamented chest

¹⁶⁸ Albin J. Zak III, *The Poetics of Rock: Cutting Tracks, Making Records* (Berkeley and London: University of California Press, 2001), 110.

voice are constantly foiled by the airy falsetto's weaker sound. As such, she illuminates the lyrics' sentiments of thwarted desires and frustration.

With the sound of a whip on the upbeat, the second part of the bridge ushers in a new mood. Here, the tempo doubles in speed and additional beats are added to accentuate all four quarter notes. Aggressive handclaps replace the once sedate finger snaps on the backbeat and an energetic bass replaces the calmer sounds of the arpeggiating guitar synth. A group of choristers take up the melody in a percussive and choppy manner confirming the transition into an up-tempo, dance tune, emblematic of bubblegum pop.¹⁶⁹ No longer alternating between the soft falsetto and restrained R&B voice, Spears fully embraces and embodies her trademark intonation, playing the vocal ornaments to the hilt. It is here, in the first verse, that the singer consistently adopts Voice 1 with little mixture of Voice 3. In addition, she incorporates the hard and edgy tone of Voice 4 while singing "on the radio" and "this is what I say." Perhaps most notably, she begins to interject quick and suggestive breaths, "uh-huhs," and rapid melismas. The musical and vocal transition affects the rest of the song. During the repeat of the chorus, Spears maintains this tone. The once subtlety sensuous and calm chorus transforms into a vivacious protest as she declares "I can't get no satisfaction" with more choppy vocal ornaments. Finally, in her repeat of the bridge, Spears, singing "and I try," gradually abandons Voice 3 and sings the end of the phrase entirely in a Voice 1 stylization of her chest voice. Ultimately, the abrupt change of tempo and mood usher in a more energetic and aggressive vocality as the singer abandons the soft and restrained nature of the introductory sections.

Spears' negotiation of adolescence and adulthood permeates the music and vocal techniques of "Satisfaction." The childish vocables and undeveloped, light, and airy upper

¹⁶⁹ For further reading on "bubblegum music" see: Kim Cooper and David Smay, eds., *Bubblegum Music Is the Naked Truth: The Dark History of Prepubescent Pop, From the Banana Splits to Britney Spears* (Los Angeles: Feral House, 2001).

register make the introduction reminiscent of a young teenage girl's voice. The opening chorus maintains the childlike sound but incorporates a tinge of sensuality through the airy fricative accentuation of "satisfaction." In the context of the music's gradual transformation, the recording techniques that foster an intimate setting craft a first-time confession of sexual desire. The bridge is a musical depiction of the adolescent attempting to define herself as an adult; the soft, underdeveloped falsetto on "try" repeatedly foils the more confident, ornamented chest voice of the climactic ascension "and I." This tension between contrasting vocal tones disappears once the suggestive dance tune takes over—adult desires have arrived. From the moment the tempo doubles and energetic music enters, Spears' expunges any trace of her falsetto's immature sounds (Voice 2 and 3). Throughout the rest of the song, the R&B and edgy rock characteristics of Voice 1 and 4 dominate as she aggressively asserts her desire to be satisfied. Present in "Satisfaction" is the transition from adolescent to adult, from immaturity to maturity, from sexual innocence to sexual desire.

Spears' "Manifesta"

Spears' cover contains four major changes to the original song's lyrics. First, the lyric "I can't get no girl reaction" in the return of the opening chorus is changed to "I can't get no good reaction." Second, the final verse is omitted entirely: "When I'm ridin' round the world / And I'm doin' this and I'm signin' that / And I'm tryin' to make some girl / Who tells me baby better come back later next week / 'Cause you see I'm on a losing streak." Spears' alteration of the second chorus and omission of the third verse excises Jagger's unfavorable inscriptions of women's desires and subjectivity.

In the third lyric alteration, the second verse is re-written (Table 3.2). Instead of reflecting the experience of a 1960s male rock star, the new lyrics reflect Spears' experiences and frustrations as a late twentieth century female, pop icon:

Table 3.2. Lyrics, "Satisfaction," Spears and The Rolling Stones

The Rolling Stones

When I'm watchin' my TV
And that man comes on to tell me
How white my shirts can be
But he can't be a man 'cause he doesn't smoke
The same cigarettes as me

Britney Spears

When I'm watchin' my TV
And that girl comes on and tells me
How tight my skirt should be
But she can't tell me who to be
I've got my own identity

The new lyrics call into question society's standards for women's appearances and problematize the impulse of modern society to make identity judgments based solely on the physical. Spears appears to reject the status quo and embrace her "own identity." It is tempting to discredit her assertions in "Satisfaction" that she has her own identity, unmediated by society's standards, because she often embodies stereotypical images of women. Her suggestive physical appearance, erotic lyrics, and sensual dance moves do not appear to resist cultural norms (and certainly her skirts are very tight!). While her persona revolves around overt expressions of sexuality through stereotypically "feminine" images that coincide with patriarchal prescriptions for women, Spears' claim for control over such images must be addressed. Placing her within the "empowering girl-pop" genre illuminates the significance of her lyrical alteration. Using Gauntlett's framework, the new lyrics coupled with her sexualized image reflect a strain of popular feminism that emphasizes "female pleasure and independent sexuality" and "stands for independence of spirit and not being tied down by other people's expectations."¹⁷⁰ Coinciding

¹⁷⁰ Gauntlett, "Madonna's Daughters," 169.

with this ideology, Jennifer Baumgardner and Amy Richards' *Manifesta* argues that many women who embrace feminine and sexualized images are not necessarily doped into accepting them, but rather use them as a means to express and take control of their own appearance and identity. The authors argue that "girlie" does not mean embracing "booby traps set by the patriarchy" and that often it can be a "feminist statement to proudly claim things that are feminine."¹⁷¹ They write:

While its true that embracing the pink things of stereotypical girlhood isn't a radical gesture meant to overturn the way society is structured, it can be a confident gesture...Girlie culture is a rebellion against the false impression that since women don't want to be sexually exploited, they don't want to be sexual.¹⁷²

My incorporation of Baumgardner and Richards is not an attempt to argue that Spears is a feminist or even that she actively makes feminist-minded choices. But certainly Spears assertions and her fans interpretation of her star persona coincide with a form of feminism that offers an alternative view of femininity and the overtly sexual appearance as emboldening. Indeed, Elizabeth Wurtzel from *The Guardian* posits the lyrical changes as "babe-a-licious feminism."¹⁷³ As Spears asserts that she maintains agency over her identity, she confirms that her "girlie" appearance is, for her and many of her fans, a liberatory gesture.

The last lyrical alteration occurs at the very end of the song. Here, Spears introduces an entirely new lyrical section that, within its musical context, captures the tensions of her star persona regarding age and maturity. As the background singers incessantly repeat the chorus, "I can't get no satisfaction," a sudden modulation from D-sharp minor to E minor ushers in the new section. Over a repeating chord progression (CM—DM—Em) and chorus, Spears utilizes an amalgam of Voice 1 and 4 to execute melismas on non-lexical vocables. She intones the

¹⁷¹ Jennifer Baumgardner and Amy Richards, *Manifesta: Young Women, Feminism, and the Future* (New York : Farrar, Straus and Giroux, 2000), 135—136.

¹⁷² Ibid., 136—137.

¹⁷³ Elizabeth Wurtzel, "Why I Love Britney," *The Guardian*, August 8, 2000, 2.

syllables with a heavy amount of vocal ornaments—grunts, groans, and register breaks. After sixteen measures, she begins singing an entirely new melody that circles around the tonic and mediant with the following lyrics: “No matter what I do / no matter what I say / everywhere I go / they say its not ok / I can’t get no satisfaction baby.” Here, Spears communicates the tensions between wanting to be an adult and being treated like an adolescent. She evokes the various figures and institutions that attempt to control young female artists, such as recording labels, parents, and entertainment media. And the preceding modulation intensifies the lyrics frustrations. Spears concludes the song with playful laughter that is incongruent with the seeming sincerity of the final lyrics. The teasing gesture, suggesting that the singer is already satisfied, insinuates new meaning for these final lyrics. The controlling forces in Spears’ life that prohibit her from receiving satisfaction are posited as the source of her laughter, suggesting that they, in fact, do *not* exert control over her.

The Threat of Pop (Female) “Satisfaction”

Cultural texts and works of art have often been bifurcated into two different categories—those of high class, elitist, and serious culture, and those of low class, mass-produced, and trivial culture. The latter is frequently defined in terms of the former, whereby the latter is derided for being mindless entertainment of the body. Andreas Huyssen’s pivotal essay, “Mass Culture as Woman: Modernism’s Other,” argues that the divide has been perpetuated by continuous gendering of

the traditional dichotomy, in which mass culture appears as monolithic, engulfing, totalitarian, and on the side of regression and the feminine (‘Totalitarianism appeals to the desire to return to the womb,’ said T.S. Eliot) and modernism appears as progressive, dynamic, and indicative of male superiority in culture.¹⁷⁴

¹⁷⁴ Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington: Indiana UP, 1986), 58.

This divide manifests itself in the genres of rock and pop. Leerom Medovoi applies Huyssen's theory to the genres arguing that "rock provided a male preserve of masculine heroes whose story is the struggle for authenticity against the ever-present danger of selling out to the feminizing horror of pop."¹⁷⁵ While Medovoi focuses solely on the rock side of the dichotomy, media scholar Diane Railton aptly points out that pop music "poses a threat of the feminine, and of female encroachment" not only because the fan base is largely female but because the genre itself is feminized, and, therefore, devalued.¹⁷⁶ Furthermore, Railton elucidates the need for rock to elevate its own status by separating itself from low culture: "Rock culture developed as a site of political and cultural discussion and debate that contrasted strongly to the simply, physical enjoyment of 'pop.'"¹⁷⁷ Admittedly, this divide is too reductive to fully analyze the myriad genres and subgenres of contemporary rock and pop music and their complex relationships with one another. However, this gendered dichotomy is particularly evident in reception of Spears' pop cover of a rock song.

Comments posted on video websites reveal the prevailing way in which individuals respond to Spears' version. The following comments were posted in response to the YouTube video of the cover's live performance.¹⁷⁸

Someone please kill her...im only 17 so im too young to go to jail (got many years to listen to the stones ahead of me) but someone should REALLY do it.... (nunomoura)

Maybe in crazy pot world. For one thing, almost every note was either too sharp or too flat. on top of that, she is trying to compete with one of the greatest Rock and Roll bands in the world. (Snake1794)

¹⁷⁵ Leerom Medovoi, "Mapping the Rebel Image: Postmodernism and the Masculinist Politics of Rock in the U.S.A.," *Cultural Critique* 20 (Winter 1991–1992): 158.

¹⁷⁶ Diane Railton, "The Gendered Carnival of Pop," *Popular Music* 20 (2001): 321.

¹⁷⁷ *Ibid.*, 324.

¹⁷⁸ Comments on "Britney Spears Satisfaction," YouTube—Broadcast Yourself, Commentary, <http://www.youtube.com/watch?v=U-tVItruqqI> (accessed March 13, 2008). In all comments extracted, I have preserved their original form, despite grammatical and spelling errors.

oh man she's a disgrace! how can she think she's good enough to cover the stones? the stones make music...she just sings commercial crap written by other people! this doesn't even have the riff! (fadinboy)

FUCK!! That bitch crappy pop singer has ruined a rock'n'roll CLASSIC. (RogerioAndre)

so im really glad britany ruined a great song... yet again. and i love the way she turns all the real instruments into crappy pop. thank you pop culture for ruining one of the only things deemed impossible to ruin. i hope she is happy with herself. (Catch22Bandit)

Here, the fear of the feminine pop invading masculine rock territory constantly emerges. In addition, comparisons take place, in which the pop version is devalued and degraded against the esteemed rock version. Many of the comments on the site discuss pop and pop culture as inferior to the original "classic" rock song and, at times, express verbally threatening and violent sentiments towards Spears for covering the song. As one navigates away from YouTube and peruses the uncensored musical communities that inhabit websites such as "Cover vs. Original," the comments become more violent. On this site music fans compare the two songs, voting for the one they deem the best and optionally posting comments regarding their decision.¹⁷⁹

So, maybe Britney thought "Ok, now I'm a pop princess, so I can do whatever I want" and she recorded this. This is why the rock fans want to kill the pop fans. I don't even wanna dance this [sic] song!!!! If it wasn't a cover of The Rolling Stones, I would hate it anyway. (Dardo)

Even seeing that talentless waste of flesh Britney Spears on the same web page as the Rolling Stones is blasphemous and disheartening. Ugh. I think I'm going to be sick. There is no justice. Shitney Queens has no place soiling the classics with her slutty corporate tentacles. I hope she has her legs sawn off slowly with a bass guitar string. Whoever's voting for her cover here is automatically forsaken by God and sentenced to the lowest circle of hell, where they will be forced to alternate between giving deep throat to Ron Jeremy and being ass-raped by him. (Killbrit)

what the fuck is going on here? you think you can rock britney? well you musta been high when you thought that because its clear that you cant!!! go home you whack-job and stick to that pop shit that you are actually famous for...better idea...just go die! (taza)

¹⁷⁹ Comments on "I Can't Get No Satisfaction: Britney Spears vs. The Rolling Stones," Cover vs. Original: The Big Song Contest, <http://www.cover-vs-original.com/song-88.html> (accessed March 13, 2008).

Britney should be DEAD for trying “Satisfaction” and “I Love RocknRoll.” (Timmy)

Mick is a rock, R&B, cricket supporting legend. Britney is sold out talentless bint. Is there nothing we can do about this? I’m sorry to post twice, but really. (Top)

anyone who voted for brittany’s version needs to be shot in the head because they are a detriment to society. that was possibly the most painful thing i have heard in my entire life. the rolling stones are one of the greatest bands of all time (and that is an undisputed fact, if you would like to challenge it i will kill you) and this slut does not need to touch any of their music or any other music written before she hit puberty. (Jon)

OMG! Who the hell voted for that skank-with-no-voice-who-only-has-a-career- due-to-the-hard-ons-she-gave-corporate- slimebags-with-her-slutty-schoolgirl-breakout over the Stones??? Unbelievable... well, maybe it’s those same pervs that voted in this poll... who knows... (Iva)

The site is rife with violent and threatening comments similar to those above. Here, Spears is often degraded and insulted in sexualized terms. Her place in the pop genre, in which the primary goal is to entertain, is often equated with sexual entertainment. Railton provides a compelling explanation to this trend as she found similar patterns in her exploration of pop magazines: “To be a woman, in rock hegemony, is to be sexual. To be sexual and produce music that is purely commercial easily transform into prostitution and commercial sex.”¹⁸⁰ In the above comments, selling pop music is conflated with selling her body, and this conflation functions as a means to verbally assault Spears’ for covering a rock song—a genre which she is denied access to. This cover, then, is a direct confrontation of the gendered dichotomy and the way in which feminized pop music is often viewed as a menace to the male dominated rock genre.¹⁸¹ The threat of the feminine functions on two levels: first, Spears, a woman, is covering a song originally written by men, The Rolling Stones; second, Spears transforms the rock song

¹⁸⁰ Railton, 327.

¹⁸¹ Interestingly, the artist’s cover of Joan Jett’s “I Love Rock and Roll” and Bobby Brown’s R&B classic “It’s my Prerogative” garnered less attention and less criticism. Since the cover of Jett’s song only crosses boundaries of genre (not gender) and the cover of Brown’s song crosses boundaries of a less macho genre, these covers are less threatening.

(masculine) into a pop song (feminine). Her cover, then, is a manifestation of “the threat of the feminine, and of female encroachment.”¹⁸² Spears’ “Satisfaction” functions as a confrontation of the bifurcated and gendered genres of pop and rock and as a challenge to the superiority of the rock genre.

“I LOVE YOU BRITNEY!”

The Spears fans were alive and well on these websites, defending and proclaiming their adoration for the artist and her music. However, the majority of discourse on the Cover vs. Original site was anti-Spears in nature. Although she received twenty-four percent of the vote only two comments, out of over fifty posted altogether, were in favor of Spears:¹⁸³

Well, get a life!!! A agree that Rolling Stone are good but well, there past now. She recorded something to remember them. And she was sexy on it!!! Do you imagine the Rolling Stones in bikini? I don’t, but it would be funny. Anyway, she’s good at what she does and Jive gave a bit of fresh air to these forgotten songs. Good work Britney! (Luke)

how can u say that about britney i would like to see you deal with that amount of fame since she was a young girl! for your information her record company make her sing a certain way look a certain way ect...so who r you to say such personal things all she is doing is singing its not exactly a crime i suggest that you all go and get thing new thing out its called A LIFE try looking it up sometime when your not wasting your time bitching about people you dont even personally know. try puting ur anger into something that matters if she murderd someone sure that would be fine, but all she did was sing, which is what she likes to do and has made a carrer out of it, imagen people commenting on u personally just because of ur job.... Pathetic. (Bi)

These comments were posted in response to the negative commentary and are primarily dedicated to defending Spears and quite possibly their decision to vote for her. Only the first one commended the artist for her performance of the cover. The second one does not state an opinion regarding the cover, but simply defends Spears by positing her as a passive female

¹⁸² Railton, 321.

¹⁸³ Comments on “I Can’t Get No Satisfaction: Britney Spears vs. The Rolling Stones,” Cover vs. Original: The Big Song Contest, <http://www.cover-vs-original.com/song-88.html> (accessed March 13, 2008).

performer who is forced to “sing a certain way.” Although individuals are voting for Spears, who received twenty-eight percent of the vote, very few are participating in the debate or posting a comment on their voting decision. The YouTube comments, however, contain more fan responses of affirmation and adoration:¹⁸⁴

Amazing woman. Get well soon, Britney. (olgaicannot)

she's a legend. i love this prefomrance one of my faves. (hokiepokie728)

how about this. ALL OF YOU HATERS STOP WATCHING ABOUT HER IF YOU DONT LIKE HER. why is it that all of the haters are more into wooring about brit than us fans. ALL OF YOU HATERS SO LIKE HER BUT YOUR TO AFRAID TO ADMIT IT. BITCHES. (cookiemonster307)

shut up! she's amazing (marissanewton)

peeps stop hating. britneys a badass. (cakethis09)

She has a low voice like me! I LOVE YOU BRITNEY! I sound like her. (cherylle)

love this its sooooooooo gd britney rocks!!!!!!!!!!!!!!!!!!!! (kieran988)

this made me fall inlove with britney all over again. Im telling you.. no matter what the girls got talent. She is a legend. (limasparkle)

These comments are stereotypical responses of her fervent and devoted fans. Some of them felt the need to defend her performance of the cover in response to the negative commentary; however, most of those commenting simply expressed their fandom. In fact, the majority of discourse on the YouTube site is in favor of Spears and her cover performance.

The different prevailing themes between Cover vs. Original and YouTube are striking. YouTube's minimal amount of anti-Spears rhetoric and the restrained nature of such comments are likely a result of websites censorship. Individual users on YouTube can report another user for verbal threats or vulgar language, resulting in expulsion of one's free membership. Thus, the

¹⁸⁴ Comments on “Britney Spears Satisfaction,” YouTube—Broadcast Yourself, <http://www.youtube.com/watch?v=U-tVItruqqI> (accessed March 13, 2008).

majority of comments are toned down. Cover vs. Original, on the other hand, is an obscure, uncensored website managed by one individual. Users have freedom of expression. Those commenting do not have profiles and, therefore, do not risk being contacted by other users for making offensive statements. In addition, the website is designed so that users will compare Spears' cover against the original and then make a comment regarding their decision, thus creating a space for more critical commentary. Furthermore, the lack of fan response might also be a result of the high level of hostility and violence in the anti-Spears comments or the fact that such remarks dominate the webpage.

Although the two websites are dramatically different in content, community, and purpose, they both reveal the conflicting interpretations of Spears' cover and the prevalence of fans as well as anti-fans. Furthermore, these cyberspaces establish her cover as a text that evokes ardent response, negative and positive.

Conclusion

Spears' cover radically recontextualizes an epic rock song entrenched in male-centric lyrics and masculine rock aesthetics. "Satisfaction" is transformed to represent the star persona of an 18-year-old, female pop icon. The cover, crossing boundaries of gender, is dramatically altered to reflect a new subject position. In addition, the cover crosses rigidly dichotomized boundaries of genre—from rock to pop. Spears' version threatens, and arguably destabilizes, the superior and masculine ideology of rock. Phallogentric lyrics and cock rock idioms are excised. Taking their place are R&B melismas, girl power identity politics, and the pure physical enjoyment of pop music. Spear's cover significantly departs from the characteristics of The

Rolling Stones' original—its rhetoric and its aesthetics—and in effect, forges a fissure between the two, allowing for the emergence of her own discourse.

CHAPTER FOUR
FROM SWAGGER TO MELANCHOLIA: CAT POWER'S TRANSFORMATIONS OF
"SATISFACTION"

Cat Power, the moniker used by singer-songwriter Chan Marshall, has been at the forefront of the indie music scene since the late 1990s. Recognized for their characteristic sound, Marshall's sparsely textured songs and desperate, yet equally ethereal vocals lend her music a minimalist and sorrowful quality that defines the indie genre. She released her first album, *Dear Sir*, in 1995, and since then she has released six full-length and ten EP (extended play) albums. In her 2000 album entitled *The Covers Record*, Marshall covered The Rolling Stones' "(I Can't Get No) Satisfaction." She transfigures the energetic, swaggering song into a melancholic anthem of despair that seemingly reflects the artist's struggle with depression and alcoholism. The following investigation of Marshall's stylistic shift in 2006 after conquering depression and addiction elucidates the ways in which her biography manifests itself in her music and lyrics. A subsequent analysis of the song's thin texture, repetitive musical gestures, syncopated rhythm, and lyrical alterations evinces the cover's dejecting tone and its relationship to Marshall's depression. And lastly, an examination of the musician's image and music genre seeks to contextualize her use of the cover song.

The Transformation of Chan Marshall and Her Music

Between 1998 and January 2006, Cat Power performed, recorded, and was interviewed under the influence of alcohol and in a stupor of depression. She speaks of this period in an interview with *The New York Times*:

[E]ven playing my first, all my shows I was always intoxicated and always kind of not there which led to a lot of the depression and a lot of the, like, uncomfortableness with myself, more than the audience, more than the problems with the piano and synthesizer, it was more about the uncomfortableness of just being in my own skin.¹⁸⁵

In January of 2006, two weeks prior to the release of her new album, *The Greatest*, Marshall was hospitalized for alcohol abuse. She describes her emotional state before being hospitalized:

I had holed up in this apartment in Miami for a full year and didn't have any contact with people. My phone was always on silent. Some weeks it was just turned off. I really wanted to die. When you're that depressed, it's not even "depressed" anymore. You've just given up. There's nothing inside you that's good.¹⁸⁶

Marshall's musical style dramatically changed after she overcame her battle with depression and alcoholism, suggesting that her life experiences have been reflected in her creative output. The following exploration of her stylistic transformation analyzes these changes through the lens of her two cover albums—*The Covers Record* (2000), recorded before her hospitalization, and *Jukebox* (2008), recorded after her recovery.

Performing the works of other musicians occupies a great deal of Marshall's output. She rarely puts on a concert without covering the song(s) of another musician, employing the live performance cover as a vacation from her own music.¹⁸⁷ In addition to releasing two albums dedicated to covers, *The Covers Record* and *Jukebox*, five of her other albums contain at least

¹⁸⁵ Winter Miller, "Talking with Cat Power," *The New York Times*, Adobe Flash Player 9.0 video file, 4:40, http://video.on.nytimes.com/index.jsp?fr_story=d00440ec0673d16af28724b84206075e37bd6c59 (accessed December 13, 2007).

¹⁸⁶ Melissa Maerz, "Cat Power Interview," *Spin*, December 2006, 74.

¹⁸⁷ Matt Hillburn, "liveDaily Interview: Cat Power," *LiveDaily*, http://www.livedaily.com/interviews/liveDaily_Interview_Cat_Power-733.html?t=6 (accessed December 13, 2007).

one cover song (Table 4.1).¹⁸⁸ Since Marshall is a frequent purveyor of covers songs, the two albums dedicated to covers are useful examples for exploring her stylistic shift.

Table 4.1. Cat Power albums containing cover songs

Cat Power Album	Song Title	Original Artist(s)
<i>Dear Sir</i> (1995)	“Yesterday Is Here”	Kathleen Brennan & Tom Waits
	“The Sleepwalker”	Chris Matthews
<i>Myra Lee</i> (1996)	“Still in Love”	Hank Williams
<i>What Would the Community Think?</i> (1996)	“Fate of the Human Carbine”	Peter Jefferies
<i>Moon Pix</i> (1998)	“Moonshiner”	Traditional
	“Bathysphere”	Bill Callahan
<i>You are Free</i> (2003)	“Werewolf”	Michael Hurley
	“Keep On Runnin’”	John Lee Hooker

The Covers Record is Marshall’s fifth album and it contains an amalgam of songs derived from popular music’s canon—from Bob Dylan to the Velvet Underground (Table 4.2). She states her reason for recording the songs in an interview taking place the day after she finished recording:

Because I just wanted to put out the songs. When I was on tour, I was playing some of these songs at the end, and I started hating my own songs. I had to play my songs every night for nine months, and these were songs I wanted to put out.¹⁸⁹

In every cover, Marshall creates radically different renderings filled with new textures, melodies, lyrics, tempos, and harmony. In a *New York Magazine* interview, writer William Van Meter describes *The Covers Record* as

a stark, minimal take on artists like the Rolling Stones that often leaves its source material completely unrecognizable [furthering] her reputation as an indie-folk visionary.¹⁹⁰

¹⁸⁸ Out of her nine albums, only one does not contain a cover song: *The Greatest* (2007). Furthermore, each covers album contains one new original song by Marshall: “In This Hole” (2000) and “Song To Bobby” (2008).

¹⁸⁹ Hillburn, “liveDaily Interview: Cat Power.”

¹⁹⁰ William Van Meter, “I’m a Survivor,” *New York*, January 23–30, 2006, 71.

The general tone of the album is one of hopelessness and melancholia as the songs are rife with slow tempos, minor harmonies, stark textures, downtrodden lyrics, and a vocal delivery vacant of emotive expression. Each cover is at once a cathartic act consisting of the sounds she “grew up with,” a recontextualization crossing boundaries of gender, and a reflection of Marshall’s emotionally distraught state.¹⁹¹

Table 4.2. *The Cover Record* (2000) track list

Cover Song Title	Original Artist
“I Can’t Get No) Satisfaction”	Mick Jagger / Keith Richards
“Kingsport Town”	Bob Dylan
“Troubled Waters”	Sam Coslow / Arthur Johnston
“Naked If I Want To”	Jerry A. Miller Jr.
“Sweeedeedee”	Michael Hurley
“I Found a Reason”	Lou Reed
“Wild is the Wind”	Dimitri Tiomkin / Ned Washington
“Red Apples”	Bill Callahan
“Paths of Victory”	Bob Dylan
“Salty Dog”	Traditional
“Sea of Love”	John Phillip Baptiste / George Khoury

After conquering her emotional and alcoholic struggles, Marshall released *Jukebox* in January of 2008. This album also includes classic songs including James Brown’s “Lost Someone,” Bob Dylan’s “I Believe in You,” and a new version of Marshall’s own “Metal Heart” from her 1998 album *Moon Pix* (Table 4.3). Reflected in the music is Marshall’s transformation into a sober, more confident individual. The first and only post-recovery recording projects a mood like none other Marshall has crafted; the album reflects a less inhibited, more emotionally aware disposition of a once suffering singer, now survived. As one critic puts it, *Jukebox* signaled “a musical and characteristic evolution...a newly emboldened Marshall...a confident

¹⁹¹ Hillburn, “liveDaily Interview: Cat Power.”

and charismatic vocalist.”¹⁹² Indeed, the textures are thick with a full back-up ensemble, the tempos are accelerated, and her voice contains a diverse palette of expressions.

Table 4.3. *Jukebox* (2008) track list

Cover Song Title	Original Artist
“Theme from New York, New York”	John Kander / Fred Ebb, popularized by Frank Sinatra (1980)
“Ramblin’ (Wo)man”	Hank Williams
“Metal Heart”	Chan Marshall
“Silver Stallion”	Lee Clayton
“Aretha, Sing One for Me”	J Harris / Eugene William, released by George Jackson
“Lost Someone”	James Brown / Bobby Byrd / Lloyd Stallworth
“Lord, Help the Poor and Needy”	Traditional
“I Believe in You”	Bob Dylan
“Don’t Explain”	Arthur Herzog / Billie Holiday
“A Woman Left Lonely”	Spooner Oldham / Dan Penn, released by Janis Joplin
“Blue”	Joni Mitchell

As Marshall emerged from a depressive state and conquered her battle with alcoholism, the mood of her music markedly changed—emotive musical gestures, rich timbres, and dense textures replaced that which was unexpressive, bare, and sparse. Prior to her hospitalization, however, Marshall’s music was largely characterized by downtrodden lyrics, crawling tempos, and a deadpan vocal delivery. Her cover of “Satisfaction” resembles the prevailing mood of her creative output before 2006. The following analysis of the cover reveals the presence of the artist’s emotional and physical turmoil within the music.

¹⁹² Stephen M. Deusner, “Cat Power: Jukebox: Pitchfork Record Review,” Pitchfork Media, http://www.pitchforkmedia.com/article/record_review/48082-jukebox (accessed February 11, 2008).

Anthem of Despair

Cat Power's cover of "Satisfaction" barely resembles the original song. The accompanimental instrumentation is stripped down to a single electric guitar, the overall form is reduced to only three verses, and the mode is changed to minor. In addition, Marshall creates a new melody and a different chord progression that strays far from the Rolling Stones' standard blues progression. One critic aptly describes Marshall's version of "Satisfaction":

On *The Covers Record*, perhaps the best showcase of her fragile alchemy, she takes the Stones' '(I Can't Get No) Satisfaction' and strips away its staggering sense of entitlement, leaving a thin and trembling blues.¹⁹³

Indeed, Marshall transforms the original's upbeat cries of frustration into a downtempo, bluesy folk song of hopeless dejection. The thin texture, vocal delivery, recording techniques, repetitive musical gestures, and syncopated rhythms craft a cover void of The Rolling Stones' aggressive demand for satisfaction and instead craft one brimming with austere expressions of frustration.

The cover's sparse instrumentation consists solely of Marshall's voice and electric guitar. She fingerpicks the entire song, plucking the bass line on the low, fifth string on the strong beats and the remaining chord tones on the higher strings (4, 3, & 2) on the weak beats. Since only one to three notes occupy any given beat, this type of quarter note fingerpicking, commonly referred to as the "country" or "broken chord" pattern, creates a sparse harmonic texture (Figure 4.1). The texture creates a stark atmosphere in which the somber musical gestures are pulled to the fore, intensifying their affect.

¹⁹³ Greg Milner, "Year of the Cat," Spin Magazine, February 2001, <http://web.archive.org/web/20020606122640/spin.com/new/features/videofeatures/feb2001yearcat.html> (accessed December 13, 2007).

Figure 4.1. Guitar transcription, “Satisfaction,” Marshall¹⁹⁴

Marshall’s vocal tone and articulation in “Satisfaction” exude her despondency. The artist’s vocals have been a primary site of discourse for fans and critics. Her voice has been described as “haunted,” “ethereal,” and “pristine,” as well as “unnerving,” “coldblooded,” and “brittle.”¹⁹⁵ Additionally, her singing style is characterized as a “low, smoky croon, just a notch above conversational” that utilizes “mopes and broods.”¹⁹⁶ In “Satisfaction,” Marshall’s unnerving “mopes” permeate the song. She utilizes an airy timbre with weak breath support. Her voice resonates in the back of her throat as she keeps the front of her mouth and lips relaxed, lazily pronouncing each word. Marshall delivers the lyrics in a deadpan manner with little dynamic inflection or change in timbre. As a result, each phrase is repeated almost verbatim with the same weary enunciation and flat dynamic. This inexpressive repetition crafts an emotionally vacant mood. Her lyrical pronunciations in combination with her vocal delivery and timbre convey a sense of indifference.

The recording of Marshall’s voice contains vocal sounds often heard in close and personal interaction with someone such as the tongue touching the lips or teeth, breathing, lip smacking, and detailed resonance of the voice. Certain recording techniques, likely used in

¹⁹⁴ The bass notes are transcribed as half notes to indicate their function as the bass line and as prominent notes within the harmonic pattern. These notes do not necessarily resound for an entire half note as the rest of the chord comes in on the subsequent beat, occupying the accompaniment, as well as the listener’s ear.

¹⁹⁵ Jaan Uhelszki, “Cat Power: Beauty Secrets,” *Harp*, December 2006, 59; Jaan Uhelszki, “Chan Marshall (aka Cat Power), 31, New York City, N.Y.,” *Harp*, July/August 2005, 34; Rob Sheffield, “Cat Power: The Covers Record,” *Rolling Stone*, April 13, 2000, 124.

¹⁹⁶ Randy Howard, “Cat Power: Speaking for Trees: A Film by Mark Borthwick,” *Harp*, January/February 2005, 78; Stephen M. Deusner, “Cat Power: Jukebox: Pitchfork Record Review,” Pitchfork Media, http://www.pitchforkmedia.com/article/record_review/48082-jukebox (accessed February 11, 2008).

“Satisfaction,” capture these sounds and in turn, yield a sense of intimacy that further heightens the song’s emotional character. The use of a small recording room, close microphone placement, and certain microphone mix establish a “sonic intimacy usually reserved for personal conversation.”¹⁹⁷ Albin J. Zak argues that microphones are the “technological soul of any recording project” for “the sound of a particular voice in a particular performance carries a sort of phenomenal meaning that completes the sense of the song.”¹⁹⁸ Jaclyn Rada provides a descriptive summary of Zak’s theory:

In modern recordings, confining a voice to a tightly defined space involves special effects of equalization, compression, amplitude, positioning, and ambience. For an intimate setting, the microphone is configured in a cardioid pattern to pick up sound directly in front of its diaphragm and slightly to either side. In this directional pattern, the microphone attenuates sound arriving from any angle outside this field. This device helps to produce a sharply focused image.¹⁹⁹

These techniques produce a sound quality that, in concert with the thin texture and flat vocal delivery, intensifies Marshall’s dejected tone and crafts an intimate and private setting—the very place in which feelings of desolation emerge.

The sense of hopelessness is further amplified through Marshall’s use of repetitive melodic and harmonic figures that resemble the despair felt when suffering from depression and alcoholism. Many of these figures contain an increase in tension that is continually obstructed from resolution. The most salient of these features is the cyclical chord progression that lacks conventional resolution. Played by Marshall’s electric guitar, the progression, A minor—C major—D minor—F major, repeats throughout the entire song, never deviating from its

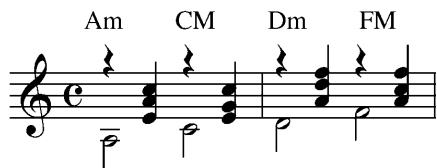
¹⁹⁷ Bonnie Gordon, “Tori Amos’ Inner Voices,” in *Women’s Voices Across Musical Worlds*, ed. Jane A. Bernstein (Boston: Northeastern University Press, 2004), 192.

¹⁹⁸ Zak, *Poetics of Rock*, 108.

¹⁹⁹ Rada, “Musical Transformations: Cover Songs and the Woman’s Confessional Voice,” 29.

circuitous path (Figure 4.2).²⁰⁰ Whereas the Rolling Stones only changed chords every one to two measures, Marshall moves through two chords per measure, making the cyclical chord progression's repeated recurrence all the more obvious. The ascending progression gradually builds tension as it moves away from the tonic, however, it lacks the perfect cadence (V—I) needed to resolve the tension. When musicians use an “open” harmonic sequence—one that does not contain a dominant and subsequent tonic—they often mark the end of a phrase with an additional measure(s) whereby the final chord is sustained in order to fashion a harmonic phrase that suggests closure.²⁰¹ However, Marshall does nothing of the sort; with no authentic cadence or harmonic extension to conclude the progression, the VI moves directly into the tonic and a repeat of the cycle. Ultimately, the chord progression increases in tension, only to be deprived of a strong resolution as it inevitably returns to the minor tonic, initiating the sequence again.

Figure 4.2. Guitar chords, “Satisfaction,” Marshall



Marshall's melody is also built upon a repetitive musical figure that, although resembling Jagger's original verse melody, constructs tension in a different manner than the original. Similar to Jagger's, Marshall's melody repeatedly intones the tonic, A, and utilizes the G (the subtonic or lowered seventh) as an oscillating, lower neighboring tone (Figure 4.3). However, with the G-sharp never making an appearance in this Aeolian governed cover, G (the flat seventh) is not a chromatically altered note as it is in The Rolling Stones' original, but rather

²⁰⁰ Melodic embellishments occur throughout the progression. At times a major seventh (E) is present over the F major chord. However, the quick melodic embellishment does not alter the chord's quality.

²⁰¹ Allan F. Moore, *Rock: The Primary Text: Developing a Musicology of Rock*, 2d ed. (Aldershot and Burlington: Ashgate, 2001), 58.

belongs to the governing mode. In the original song, the seventh scale degree, D-sharp, is frequently flattened throughout the song; nevertheless, the presence of the dominant in the bridge crafts the D-natural as a chromatically altered note whenever it appears. Furthermore, the tonic chord, E major, dominates the verse's harmony with only momentary chord changes to a $\flat VII^{6/4}$ and IV, making the flattened seventh all the more dissonant. Thus, the chromaticism of the D-natural present in the Rolling Stones' original heightens the section's tension. Also, as stated in Chapter One, the bridge creates a progressive increase in harmonic and melodic tension that continues into the verse, making it the petulant apex of the song. Jagger's energetic and hasty execution of the verse's two note alternations augments the section's intensity. In the cover version, however, Marshall omits the tension building bridge. Her version of the verse with its diatonic lower neighboring tones, close-ended phrases, and cyclical harmonic progression dissolves the tension of the original's verse. Instead of creating tension through climax and dissonance, Marshall's melody, like the cover songs' other musical features, creates tension through inexpressive and incessant repetition.

Figure 4.3. First verse melody, "Satisfaction," Marshall

Am CM Dm FM7

When I'm dri - vin' in my car and a man comes on the
 ra - di - o hes tell-ing me more and more a - bout some use - less in - for - ma
 tion try - in' to mess my i - ma - gi - na - tion.

The relationship between the ascending guitar harmonies and descending vocal melody crafts another repetitive, tension building element. As shown in Figure 4.2, the bass line consists

of each chord's root, A—C—D—F. Since Marshall plays these notes solo on the strong beats, the bass' ascending contour is heard rather prominently. While the bass line and its accompanying harmonies climb up the A minor scale, the melody descends a perfect fourth down to the tonic of the current chord, D minor (iv) (Figure 4.4).

Figure 4.4. Guitar accompaniment and vocal melody, "Satisfaction," Marshall



Directly after Marshall's blues-like "downward sweep," the harmony ascends one last time, reaching its apex at F major.²⁰² Here, the progression and melody pull against one another, yielding tension between the two parts as one ascends and the other descends. Moreover, the melody is close ended; that is, the melody's contour is descending and the final note is the tonic of the chord present in the accompaniment. In contrast, the guitar intonates an open ended chord

²⁰² Ibid., 50.

progression. The final phrase of each melody provides temporary closure while the harmony does not. Their relationship and behavior are rich in metaphorical implication. The close ended nature and downward motion of the melody evokes a sense of surrender or rest. And yet, the cyclical, open ended harmony suggest constant motion forward. Just as the melody attempts to rest on the third measure of the four-measure phrase, the harmony sweeps the song forward back into the tumultuous and never ending progression. Analyzed through the lens of Marshall's emotional state, the harmony can be seen as representing her continuing hardships and the melody as a failed attempt to find alleviation.

In addition to the music's repetitive figures, Marshall's syncopated articulation of the melody yields tension. Similar to PJ Harvey, Marshall executes the melody in a highly syncopated manner as she recurrently dodges and anticipates beats. The effect is twofold. First, the syncopation makes it utterly impossible to sing along. Drawing on Peraino's interpretation of Harvey's rhythmic strategies, the rhythmic dissonance in Marshall's melody creates a "battlefield" for the listener, obstructing a "comfortable physical engagement" with the music.²⁰³ Indeed, the melody's rhythm obstructs physical engagement with the melody. Although one could easily tap a foot to the incessant and unwavering guitar accompaniment, the syncopation of the melody keeps listeners from joining in, forcing them to listen to *her* delivery of the lyrics and thereby, become well acquainted with Marshall's despondent frustration. The second effect of the densely syncopated melody is a musical manifestation of Marshall's personal turmoil. Her rhythmically frustrated melody not only concretizes the lyrics' meanings but also augments their intensity, taking them to a heightened state of frustrating despair.

²⁰³ Peraino, 51. See Chapter Two for additional discussion on Peraino's theory.

Lyrical Transformations

Marshall significantly alters The Rolling Stones' lyrics. She omits the cocksure chorus and bridge and alters the final verse, effectively stripping away the original song's sense of entitlement. In context of the song's musical features, this omission helps establish a lyrical expression that more accurately aligns with Marshall's emotionally distraught state. Her version consists solely of the three verses with an eight-measure interlude in between each one (Table 4.4). When asked by an interviewer if it was "nerve-wracking" to record a classic song "in such a different vein and without the chorus," Marshall said,

No. Not at all. It was just like I wanted to hear it. One night at home I just started playing it, and that's pretty much the same way I play it live and the way I recorded it. It wasn't hard or weird at all.²⁰⁴

By omitting the chorus and bridge, she excludes the explicit demand for satisfaction heard only in those lyrical sections: "I can't get no satisfaction / I can't get no satisfaction / And I try / And I try / And I try / And I try / I can't get no / I can't get no." Recalling Chapter One, these lyrics, in the context of the music, performance, and band's star text, are not introverted reflections pondering one's inability to receive satisfaction; rather, they are self-aggrandizing, egotistical statements, asserting the right to be satisfied. In Marshall's version, she excises these statements and sings only the verse's various frustrating experiences regarding musicianship, sex, relationships, and capitalism. Critics appropriately interpreted this alteration as removing the original song's overt sexism:

[H]er version of "(I Can't Get No) Satisfaction" subjects the song's strutting sexual bravado to a quietly brutal post-feminist deconstruction.²⁰⁵

²⁰⁴ Hillburn, "liveDaily Interview: Cat Power."

²⁰⁵ Donovan Finn and David Antrobus, "Cat Power," Trouser Press, http://www.trouserpress.com/entry.php?a=cat_power (accessed January 28, 2008).

With her gentle rendering of “Satisfaction,” arguably the biggest hit by one of the most misogynist bands of all time, Cat Power (aka Chan Marshall) strikes a resounding blow for feminism and gets rid of that annoying chorus at the same time.²⁰⁶

Indeed, through omission of the chorus and bridge, Marshall not only removes the original lyrics’ sexist sentiments, she also transforms a self-centered protest for satisfaction into a locution of unwavering despair.

Table 4.4. Lyrics, “Satisfaction,” Marshall

When I’m drivin’ in my car
and a man come on the radio
He’s tellin’ me more and more
about some useless information
Tryin’ to mess my imagination

When I’m watchin’ my TV
and a man comes on to tell me
how white my shirts can be
but he can’t be a man ‘cause he doesn’t smoke
The same cigarettes as me

When I’m ridin’ around the globe
And I’m doin’ this and I’m signin’ that
And I’m tryin’ to make some boy
Baby, baby, baby, come back
Can’t you see
I’m on a losing streak

When I’m ridin’ around the globe
And I’m doin’ this and I’m signin’ that
And I’m tryin’
And I’m tryin’

In the last verse Marshall changes the pronoun from “make some girl” to “make some boy,” projecting a heterosexual identity. In the context of the new music and surrounding altered phrases, this lyric does not evoke the same objectifying sentiments as that of the original.

²⁰⁶ Eric Wittmershaus, “The Rolling Stones’ ‘Satisfaction’ Performed By Cat Power,” Flak Magazine, <http://www.flakmag.com/features/best/music/satisfy.html> (accessed February 8, 2008).

Without the Rolling Stones' aggressive music and Jagger's cocky vocal delivery, Marshall's exclamation is a desperate and failed attempt at trying to connect with someone. In the following phrase, she reverses Jagger's oppressive power dynamics and positions herself as being rejected, singing "Baby, baby, baby, come back / Can't you see / I'm on a losing streak." Here, Marshall finally abandons the low range of the repetitive melody and leaps up to a C4 (Figure 4.5).

Figure 4.5. Verse three, "Satisfaction," Marshall

The musical score for the verse of "Satisfaction" by The Rolling Stones, featuring a vocal line and a guitar accompaniment. The score is written in 4/4 time and consists of four systems of music. The vocal line is in the treble clef, and the guitar accompaniment is in the bass clef. The lyrics are: "When i'm ri - ding a round the globe and I do-ing this and I sign - ing that and I'm try - ing to make some boy. Ba - by ba - by ba - by come back. Can't you see I'm on a lo - sing streak." The score includes various musical notations such as notes, rests, and accidentals, as well as lyrics written below the notes. The guitar accompaniment consists of a series of chords and single notes, providing a rhythmic and harmonic foundation for the vocal line.

On the second line, "Can't you see," she sings a half note E4 and then descends through D and C. This gesture, in contrast to the melody's previous behavior, is extremely emotive as Marshall

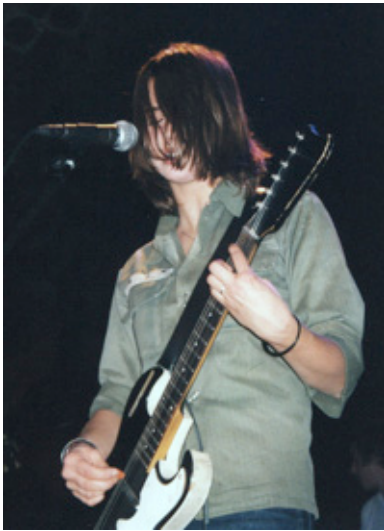
Female Masculinity in Marshall's Image, Genre, and Creative Output

The significance of this cross-gender cover is particularly interesting when considering the gender implications of Marshall's image, genre, and creative output. Her music is classified as indie, a male dominated and masculine genre. Her image projects what Judith Halberstam labels "female masculinity." And, she frequently performs and records songs originally written by men. While I do not wish to suggest that these three entities are necessarily interrelated, one would be daft to ignore their commonalities. The following section explores the correlations between Marshall's image, genre, and cover songs in order to enrich understanding of "Satisfaction."

During the 1990s and early 2000s, Marshall projected a butch or female masculine image in which often the only marker of her female identity was the register and timbre of her voice. And yet, her low range and raspy tone often belie a stereotypical feminine voice. She asserts her masculine image in an interview with *New York Magazine* saying she's always "dressed like a dude."²⁰⁷ Indeed, Marshall's raiment frequently entails a pair of tattered jeans replete with holes and a loose flannel t-shirt, a fashion similar to the early 1990s unkempt style associated with grunge music. In the mid-nineties, Marshall sported a short, masculine haircut (Figure 4.7). Even as her hair grew longer it frequently appeared dingy with choppy layers in her face. In addition, her nickname and stage name augment her female masculine image. Born Charlyn Marie Marshall, the artist adopted an ambiguously gendered nickname—Chan (pronounced Sean or Shawn)—just before entering the music scene. And her stage name, Cat Power, juxtaposes an animal stereotypically regarded as feminine and a social construct most often associated with maleness or masculinity.

²⁰⁷ Van Meter, 69.

Figure 4.7. Photos of Chan Marshall, 1996—1998



Applying Judith Halberstam’s theory of “female masculinity” illuminates the cultural significance of Marshall’s image. Female masculinity, constituted by masculine signifiers on a woman’s body, represents different gender taxonomies and lived experiences that exist outside of the binary gender schema. Female masculine individuals, like Marshall, represent a “queer subject position that can successfully challenge hegemonic models of gender conformity.”²⁰⁸

²⁰⁸ Halberstam, *Female Masculinity*, 9. Even though Marshall has not publicly stated her sexual identity, many fans and music critics assume that she is heterosexual based on her choice of male sexual partners and her use of male subjects in love songs. Although Halberstam applies her theory largely to lesbian women, she argues that heterosexual female masculinity, albeit significantly less threatening and destabilizing than female masculinity coupled with lesbian desire, “menaces gender conformity in its own way” (28). Halberstam argues that regardless of one’s sexual identity, a female masculine individual occupies a queer subject position.

Their images “produce radically reconfigured notions of proper gender and map new genders onto a utopian vision of radically different bodies and sexualities.”²⁰⁹ In essence, Marshall’s alternative subject position—one of female masculinity—recontextualizes and subverts male masculinity.

Contextualizing Marshall’s female masculinity within the indie rock genre—a highly male dominated and masculine space—positions her image within its musical milieu and, therefore, enhances interpretation of her image. Although more women musicians participate in the indie music scene, it is no “less patriarchal in its organization and practice” than other music genres. Sarah Cohen’s study on Liverpool’s indie music culture casts light on the scene’s persistent male bias:

The scene thus comprises predominantly male groups, cliques or networks engaged in activities shaped by social norms and conventions, through which they establish and maintain relationships with other men. Liverpool Music House, like many institutions within the local music industry, is largely frequented by men who refer to each other by nicknames, use technical and in-house jargon and share the jokes and jibes, the myths, hype and bravado surrounding bands and band-related activity. In addition they regularly circulate and exchange information, advice and gossip; instruments, technical support and additional services; music recordings, music journals and other products. Social networks such as these extend out of the local scene to national and international scenes and industries, maintained through face-to-face interaction and communication technologies.²¹⁰

Cohen concludes that because these “relationships, networks, and activities” consist predominantly of men, they exclude and discourage women from becoming a part of the music-making scene. Marion Leonard in *Gender and the Music Industry* argues that many male musicians view this exclusion necessary for they see women and their music as a threat to indie music’s *modus operandi*: “a softer, less macho articulation of masculinity or male experience” in which male performers position themselves as insecure, emotionally unstable, nerdy, vulnerable,

²⁰⁹ Ibid., 41.

²¹⁰ Sara Cohen, “Men Making a Scene: Rock Music and the Production of Gender,” in *Sexing the Groove: Popular Music and Gender*, ed. Sheila Whiteley (London and New York: Routledge, 1997), 20.

and powerless.²¹¹ In order to safely express this alternative masculinity, any trace of the feminine must be expunged. Indeed, both Leonard and Cohen state that since indie music discourse focuses almost exclusively on a fragile and effeminate masculinity, its male members frequently work overtime to exclude the participation of women who might destabilize that construction. In addition, Marshall subscribes to a particular vein of the genre that derives its musical habits and styles from the blues tradition—another male dominated space that consists largely of expressions of vulnerability and disempowerment. An interesting relationship emerges from the artist's connection to the blues tradition and her female masculinity. In the early twentieth century, many blues artists projected a butch or masculine persona including Ma Rainey and Willie Mae Thornton. Halberstam questions the relationship between women blues artists and female masculinity asking, "Is there some important connection between the blues and female masculinity or butchness?"²¹² She continues:

The blues theorize what has been lost, what remains irretrievable, what constitutes the self in terms of lack...if the blues is literally and metaphorically about the psychic, political and social experience of what can broadly be termed "castration" in psychic terms or disempowerment in political terms, can we locate the butch blues singer (Ma Rainey, Gladys Bentley, Big Mama Thornton) at the very heart of this aesthetic enterprise rather than consigning her to its margins?²¹³

Marshall's use of a blues musical aesthetic, incessant use of disempowerment as a theme, and female masculinity place her at the center of the gendered ideologies of indie rock and blues.²¹⁴

²¹¹ Marion Leonard, *Gender in the Music Industry: Rock, Discourse, and Girl Power* (Aldershot and Burlington: Ashgate, 2007), 63.

²¹² Judith Halberstam, "Queer Voices and Musical Genders," in *Oh Boy!: Masculinities and Popular Music*, ed. Freya Jarman-Ivens (New York and London: Routledge, 2007), 186.

²¹³ Judith Halberstam, "Queer Voices and Musical Genders," 186—189.

²¹⁴ I acknowledge the danger of applying the theory derived from exploration of a 1930s black woman's experience to that of a white woman from the twenty-first century. The perspective of black woman blues singers' Ma Rainey and Willie Mae Thornton represented in their music expresses a web of complex subjectivities regarding freedom, African-American musical traditions, community, domesticity, and sexuality. By utilizing Halberstam's theory I do not intend to ignore these subjectivities nor carelessly apply them to Marshall's experience. But rather, I wish to make a connection between Marshall's musical traditions and her physical appearance and that of female blues singers.

Given the environment of the indie music scene, Marshall's female masculinity functions as an apt reflection of the genre and quite possibly a way to gain access to the music culture.

Marshall's frequent employment of the cross-gender cover song correlates with her image and position in the indie genre. As discussed previously, cover songs permeate her albums, two of which are dedicated to covers, and her live performances. The majority of these songs were originally written and performed by men—men whose stardom was largely based on flaunting a certain type of (male) masculinity.²¹⁵ These covers, then, seem to reflect her cross-gender image as well as her position in the male dominated and masculine space of indie music culture. Furthermore, Marshall's recontextualization of "Satisfaction" can be seen as an expression of her own identification with female masculinity. This is particularly evident through the way in which she deals with the original lyrics. Unlike Harvey, Björk, and Spears, Marshall sings the second verse in its original form including its assertion of masculinity: "When I'm watchin' my TV / and a man comes on to tell me / how white my shirts can be / but he can't be a man 'cause he doesn't smoke / the same cigarettes as me." Her preservation of the second verse's male subject works to delineate her subject position. Jagger's assertion of maleness, of masculinity, evokes notions of power and privilege that only he has access to within patriarchal society. However, her use of the verse rejects masculinity as something belonging solely to the male body.

²¹⁵ Interestingly, as Marshall adopts a more stereotypically feminine image after her hospitalization and becoming the new face of Chanel, her second covers album contains twice as many songs originally written by women than in the first covers album.

Conclusion

In her cover of “Satisfaction,” Chan Marshall strips away the original’s arrogant bravado and sexual stringency. Through repetitive musical gestures, sparse textures, and a flat vocal delivery, the musician crafts an ambiance of unnerving tension and hopeless despair—an emotional state experienced by Marshall herself during the time in which the song was recorded. In addition, she excises the musical climaxes and egotistical clamor of the chorus and bridge, effectively eliminating the song’s swaggering sense of entitlement. In turn, Marshall creates music and lyrics that more accurately represent her experiences and open up space for her own affective states to emanate. Furthermore, her performance of men’s songs parallels her performance of (female) masculinity.²¹⁶ Marshall’s cross-gender cover of “Satisfaction,” then, resonates with the ways in which she covers her female body with masculine signifiers.

²¹⁶ The second use of performance in this sentence constitutes Judith Butler’s notion of gender performativity. Butler writes: “Consider gender, for instance, as a *corporeal style*, an “act,” as it were, which is both intentional and performative, where “*performative*” suggests a dramatic and contingent construction of meaning...the action of gender requires a performances that is *repeated*...the effect of gender is produced through the stylization of the body and, hence, must be understood as the mundane was in which bodily gestures, movements, and styles of various kinds constitute the illusion of an abiding gendered self.” Butler, *Gender Trouble*, 177–179; emphasis original.

CONCLUSION

In their cross-gender covers, PJ Harvey and Björk, Britney Spears, and Cat Power transform The Rolling Stones' "Satisfaction"—a musical enactment of domineering masculinity and aggressive sexuality—into a song representative of female subjectivities. The original song, emblematic of dominant regimes of meaning, becomes a canvas for expressing non-normative experiences and desires.

No longer listeners of "Satisfaction," Harvey, Björk, Spears, and Marshall become the song's authors. They take control of the original's dominant (and domineering) discourse, effectively discontinue it through critical distance and musical difference, and they negotiate new meanings that disrupt the governing mode of "Satisfaction." No longer the reactive objects in Jagger's lyrics, these women musicians are the reactive subjects, articulating resistance to the song's male-centric rhetoric. As they depart from the original's musical features and ideologies, they carve a space for a wide palate of alternative emotions, desires, and experiences to emerge and flourish.

Continuous Coverage

This project opens up other avenues of inquiry regarding "Satisfaction" covers. A further study would necessarily include analyses of more cross-gender covers of the song in order to locate patterns—similarities as well as inconsistencies. It might also trace a historical trajectory or genealogy of "Satisfaction" covers regardless of gender, race, and sexuality so as to document

how departures from the original song reflect diverse identities within different historical, social, cultural, and musical contexts. Further studies of “Satisfaction” and its covers would also investigate race. For example, Otis Redding’s version was the first well-known cross-racial cover of a white man’s music. Additional considerations include The Rolling Stones’ appropriation of rhythm and blues musical idioms and the ways in which these musical features are carried into other covers despite race and cultural context.

Finally, this document lays the foundation for future studies of women’s cross-gender cover songs. There are several more intriguing questions regarding this topic in need of exploration: How are the dynamics altered when the original song does *not* regard women in a sexist or misogynistic manner? How do audiences interpret cross-gender covers? How and why do women use misogynistic songs as a vehicle for expressing female subjectivity? What degree of difference from the original allows for the emergence of new or oppositional meanings? What does it take, musically and lyrically, to establish a critical distance from the original song? Does a drastically different musical rendering always signify a disruption of the original song’s discourse? How do women musicians undermine, reenact, appropriate, and/or critically respond to the dominant paradigms of the original song? Ultimately, analyses of additional cross-gender cover songs would seek to record and uncover the manifold expressions of women—the very thing often misrepresented in or expunged from the original song.

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APPENDIX A: COVERS OF THE ROLLING STONES' 1965 "SATISFACTION"²¹⁷

Release Date	Artist(s)	Album
1965	Buddy Guy & Junior Wells	Chicago Style (1999 release of live performance)
1965	The Newbeats	Run Baby Run
1965	The Boogie Kings	The Boogie Kings
1965	Dino, Desi and Billy	I'm a Fool
1965	The Bad Boys	Best of the Bad Boys
1965	Gary McFarland	The In Sound
1965	Homer and the Dont's	Shindig
1965	Jimmy Smith	Got My Mojo Workin'
1965	The Strangeloves	I Want Candy
1965	The Ventures	The Ventures a Go-Go
1965	Al Caiola	Tuff Guitar English Style
1965	The Invictas	The Invictas a Go-Go
1965	Ola & the Janglers	Surprise Surprise
1965	Sandy Nelson	Drums A-Go-Go
1965	Otis Redding	Otis Blue/Otis Redding Sings Soul
1966	Quincy Jones	(2001) Talkin' Verve
1966	The T-Bones	Sippin' 'N Chippin'
1966	Pat & Lolly Vegas	Pat & Lolly Vegas at the Haunted House
1966	The Pupils	A Tribute to the Rolling Stones
1966	I ragazzi del sole	I ragazzi del sole
1966	Paul Revere & The Raiders	Just Like Us
1966	David McCallum	Open Channel D
1966	Chuck Jackson	A Tribute to Rhythm and Blues
1966	Chris Farlowe	Out of Time
1966	Mary Wells	The Two Sides of Mary Wells
1966	George Semper	Markin' Waves
1966	Manfred Mann	Soul of Man
1966	The Eliminators	Guitars & Percussion
1966	Andrew Loog Oldham Orchestra	The Rolling Stones' Songbook
1967	Charlie Chalmers	Sax and the Single Girl
1967	Powers of Blues	Flipout
1967	Aretha Franklin	Aretha Arrives
1968	Bill Cosby	Hooray for the Salvation Army Band
1968	O'Hara's Playboys	Get Ready
1968	Blue Cheer	Outsideinside
1970	Ken Boothe	Freedom Street
1970	CCS	CCS
1970	José Feliciano	Fireworks
1970	The Shadows	Shades of Rock
1971	Oscar Peterson	Reunion Blues
1972	Herbie Mann	Mississippi Gambler
1972	Jimi Hendrix	Early Jimi Hendrix Volume 2
1973	Tritons	Satisfaction

²¹⁷ A great deal of information in this table was derived from the following source: Second Hand Songs, "(I Can't Get No) Satisfaction – The Rolling Stones," <http://www.secondhandsongs.com/song/677> (accessed December 12, 2007).

1973	Incredible Bongo Band	Bongo Rock
1973	Jonathan King	Bubblerock Is Here to Stay
1974	Mountain	Avalanche
1975	The Troggs	(I Can't Get No) Satisfaction
1976	Skid Row	Alive & Kicking
1976	Eddie & The Hot Rods	Live at the Marquee
1978	Peter Maffay	Live
1978	Devo	Q: Are We Not Men? A: We Are Devo!
1982	Television	The Blow-Up
1984	Dollie de Luxe	Dollie de Luxe
1986	The Monty Alexander Trio	Full Steam Ahead
1987	Samantha Fox	Samantha Fox
1988	Alien Sex Fiend	Another Planet
1989	Gloria Trevi	De Pelos: Lo Mejor De Gloria Trevi
1989	"Weird Al" Yankovic ²¹⁸	UHF (Original Motion Picture Soundtrack)
1989	Alejandra Guzmán	Dame Tu Amor
1989	Vanilla Ice	Hooked
1990	Tânia Maria	Bela Vista
1991	Count Five	Psychotic Reunion Live
1991	The Alan Elsdon Band	Jazz Journeymen
1991	Claw Hammer	Q: Are We Not Men? A: We Are NOT Devo!
1992	Motohiko Hino	Sailing Stone
1993	Brave Combo	No, No, No, Cha Cha Cha
1993	The Outcasts	The Outcasts Live: Standing Room Only
1993	Ndescent Xposure	Phone Sex
1994	Björk & PJ Harvey	Live at the BRIT Awards
1994	Rob Wasserman	Trios
1995	Hampton String Quartet	Sympathy for the Devil
1996	Guitar Wolf	Satisfaction
1996	Tom Jones	Shared Vision, Vol 2: The Songs of the Rolling Stones
1996	Rye Brothers	A Life Full of Satisfaction
1997	Robbie & Sly	Friends
1998	High Pockets	Picasso's Dog
1998	Keith Frank	On a Mission
1998	Innovations	Plays the Rolling Stones
1998	Bill Cunliffe	Satisfaction
1999	Frankie Ruiz	La Leyenda
1999	? and the Mysterians	More Action
1999	Sam & Dave	25 Greatest Hits
1999	Four Tops	The Four Tops Collection
1999	David & the High Spirit	Complete Party Music Collection
2000	The Jubirt Sisters	Sing! Sister! Sing!
2000	Enyosion	Satisfaction
2000	Cat Power	The Covers Record
2000	Britney Spears	Oops...I Did It Again
2000	386 DX	The Best of 386 DX
2000	Barbara Dennerlein	Outhipped
2000	Dennis "Cannonball" Caplinger	Pickin' On The Rolling Stones
2002	Barry Goldberg	Stoned Again
2002	Heptones	The Tide is High: A Tribute to Rock n' Roll
2003	Bridgett Academy	New Licks: A Tribute to The Rolling Stones

²¹⁸ "Satisfaction" appears in the medley entitled "The Hot Rocks Polka."

2003	Stone Jazz	Stone Jazz
2003	Foghat	Decades Live ²¹⁹
2005	Black Mountain	Black Mountain
2005	Michelle Simonal	Bossa N' Stones
2005	Tok tok tok	Love Again
2005	Tim Ries & Bernard Fowler	The Rolling Stones Project
2006	BENNIE K	Joy Trip (Single)
2007	John Batdorf & James Lee Stanley	All Wood & Stones
2007	John Scofield	This Meets That
2007	Deborah Lippmann	Vinyl
2007	Rockabye Baby!	Lullaby Renditions of The Rolling Stones

²¹⁹ “Satisfaction” appears on disc one in the track entitled “I Just Want To Make Love To You.”

APPENDIX B: VOCAL TRANSCRIPTION OF THE ROLLING STONES' "SATISFACTION"

9 E A E
8 I can't get no sat - is - fac - tion. I can't

14 A E
8 get no sat - is - fac - tion. 'Cause I try and I try

18 B7 E A E D A
8 and I try and I try. I can't get no I can't

23 E D A E D A
8 get no When I'm driv - in' in my car and the

27 E D A E
8 man comes on the ra - di - o he's tell - in' me more and more

30 D A E D A E
8 a - bout some use - less in - for - ma - tion sup-posed to fire my im-ag - in - a -

34 D A E D A E
8 - tion. I can't get no Oh, no, no, no.

38 E D A E
8 Hey hey hey. That's what I say.

APPENDIX C: ANALYTICAL TABLE OF PJ HARVEY AND BJÖRK'S "SATISFACTION"

Sections	Time	Melody	Harmony (Guitar)	Rhythm	Physical Gestures	Drag Analysis
Introduction	0:01—0:24	----	I	Metrical Ambiguity: 3/8, 3/4, 4/4	Restrained, Stoic, Disembodied, Controlling	Domineering Masculinity
Chorus	0:25—0:45	<i>Sprechstimme</i> , Dissonant, "Monotone," Emotionless	I—IV	Metrical Dissonance & Ambiguity: 3/8, 3/4, 4/4	" "	" "
Bridge	0:46—1:07	" "	E5-G5-F#5-E5	Metrical Consonance 4/4 Little Syncopation	" "	" "
Verse 1	1:08—1:40	" "	E5-G5-F#5-E5	" "	" "	" "
Verse 1 Refrain	1:41—1:58	Increased emotion, melodiousness New Melody	E5-G5-F#5-E5 (Guitar Slide) (Riff)	" "	Increased movement	Striptease
Chorus	1:59—2:17	Octave Doubling Original Melody	I—IV	" "	Increased embodiment Smiles Björk: <i>Swaying Hips</i>	Striptease Campy Parodic
Bridge	2:18—2:28	Björk: Original Melody Harvey: <i>Sprech</i> , Dissonant, Mono	E5-G5-F#5-E5	" "	Björk: " " Harvey: Restrained	Striptease Final Garment Removed
Verse 3	2:29—3:01	Björk: Harmonize in 3 rd , 4 th , 5 th Harvey: Original Melody Increased rhythmic motion, emotion, range	E5-G5-F#5-E5 Distortion	" "	Rocking body Pushing mics Stomping feet	Aggressive Embodied Femininity
Verse 3 Ref Coda	3:02—3:50	Björk: Harmonizes, Improves Harvey: New Melody Increased emotion, range	E5-G5-F#5-E5 Distortion	" "	" "	" "
Post-Song					Sheepish grin Heads down Gentle movement	Demure Femininity