

Overall, the book provides a very accessible and insightful introduction to the key tensions relevant to understanding Christian popular music in a form that is accessible to readers familiar with this history and to new audiences. An unexpected strength of the work is provided in the additional reference materials, which include listening examples and appendices related to the current market. Although not critical to understanding the book's arguments, they help make *God Rock, Inc.* an even more useful guide for studying Christian popular music.

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## *The Lady Swings: Memoirs of a Jazz Drummer*

By Dottie Dodgion and Wayne Enstice. Urbana: University of Illinois Press, 2021.

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Purposely or not, pioneering women have long been written out of music history; the fields of jazz and popular music are no exception. It is exciting to see that these historical mistakes are being corrected in our media, scholarship, and classrooms. In recent years, we have amended these biases by affirming trailblazers such as the Go-Go's in their recent documentary and their induction into the Rock & Roll Hall of Fame.<sup>1</sup> Other women have been "rediscovered" through mini-documentaries, books, and historical footage gone viral—like Sister Rosetta Tharpe, whose guitar prowess and charismatic performance style influenced many of the men considered to be rock's founders, including every member of the Million Dollar Quartet, Little Richard, and Chuck Berry.<sup>2</sup> The act of "rediscovery" allows scholars and journalists to revise old narratives about music history that foregrounded the contributions of men. The new narratives being forged creates spaces for other voices that have shaped and reshaped popular music.

Dottie Dodgion and Wayne Enstice's *The Lady Swings: Memoirs of a Jazz Drummer* is the latest autobiographical addition to unearth the contributions of a central figure. Dodgion and Enstice take the reader on a journey through a life that is well-lived and chock-full of intrigue, making Dodgion's story ripe for a Hollywood adaptation: Its tales of kidnapping, rape, illness, abortion, romance, divorce, strip clubs, prostitution, an open marriage, and more makes the reader's jaw drop nearly every chapter. However, Dodgion's music career remains front and center throughout the text; in the words of Enstice in the prefatory notes, the book focuses on "her long-overlooked legacy as a player: How hard she swings, her artistry on the drums, and her rock-solid, in-the-pocket accompaniment" (ix). There are thirty-four short chapters (called "Scenes" in the book) divided into three parts according to their geographical locations. Parts 1 and 3 bookend her years in California, where she has spent most of her life, and part 2 details her East Coast, New York years, 1961–85.

<sup>1</sup>*The Go-Go's*, directed by Alison Ellwood (Baarn, NL: PolyGram Entertainment, 2020).

<sup>2</sup>Gayle F. Wald, *Shout, Sister, Shout! The Untold Story of Rock-and-Roll Trailblazer Sister Rosetta Tharpe* (Boston, MA: Beacon Press, 2008); *The Godmother of Rock & Roll: Sister Rosetta Tharpe*, directed by Mick Csaky (London, UK: British Broadcasting Corporation, 2011).

The book's accompanying videos, recordings, and illustrations round out this story. Dodgion tells her personal and professional anecdotes with a voice that is sometimes humorous but always vulnerable and likeable, as evident from the book's first line: "Hi, honey. It's me, Dottie D" (1). Her relatable tone makes it easy for the reader to understand why she deserves a bigger focus in the story of jazz.

This book appeals to several types of audiences. For jazz fans and scholars, Dodgion unearths stories about the genre's central figures not heard elsewhere. For instance, she tells about her time singing with Charles Mingus and drumming with Benny Goodman, Chick Corea, and Dave Brubeck. Dodgion also talks about befriending Louis Bellson, Pearl Bailey, and Sarah Vaughan and encountering Dizzy Gillespie, Billie Holiday, and Frank Sinatra along the way. The book speaks directly to musicians—especially drummers—who will appreciate hearing about a 90-year-old's career from her point of view. She talks honestly about a musician's life, and how it is often full of excitement, travel, and unpredictability. Her story thus foregrounds the role perseverance can play in success within the music industry.

One pleasant surprise within this text is its deep engagement with musical sounds and the physical experience of drumming—a topic lacking in many autobiographies. Dodgion describes the act of jamming and how to get into a groove with other musicians. She incisively links her formative activities in tap dancing, basketball, and typing directly to the rhythm and coordination of her drumming. Most enlightening is her conceptualization of swinging around the simple words "apple pie, apple pie, apple pie." Dodgion even relates her success as a player to her gender in describing how she envisions her role in a band:

[T]he drummer has to lay down the tempo, but often for drummers of a particular gender persuasion, that means power and volume. To the contrary, I've found that a rhythm section works together best when I moderate my power. When somebody kicks it off, I give that first note life; I make that first snap of my stroke swing by giving it a "hint" of an edge on top of beats one and three. I listen to the overall sound and then I play right in the middle or just under the rest of the band so I never get in their way. I don't change their conception; I make them feel comfortable with it: I'm a supportive player (97).

By explaining how she conceptualizes her role in the rhythm section through controlling power, being purposeful with dynamics, and connecting closely with her bandmates, the reader begins to understand Dodgion's style. Anyone looking for descriptions of how musicians think about performance—from scholars studying performance practice to fans—is sure to find this resource helpful.

However if the book speaks to one audience above all, it speaks to women musicians who play instruments traditionally coded as "masculine." As a nonbinary rock drummer, I often felt like Dodgion was writing about my own experiences, heartbreaks, trials, and tribulations. She writes often about men doubting her and her resolve to continually rise to each challenge and beat her way through jazz's glass ceiling with her drumsticks. Her book displays a nuanced understanding of exactly which boundaries she broke and the covert sexism she faced throughout her career. Dodgion also speaks openly about the hard choices she had to make in order to achieve success, particularly the difficulties of embarking on a touring career while her parents raised her daughter for much of the child's formative years. Anyone who identifies as a woman musician (particularly in a rhythm section), who studies this topic (in gender studies or beyond), or who simply cares about women's roles in music should read this book to understand the unique challenges they have faced in the music industry.

I hope in the coming years to see more documentaries, books, and media about the great unsung (and un-drummed) women of music history. These would include women like Johnnie Mae Matthews, the first African American woman record label owner who taught Berry Gordy the art of acquiring distribution deals; Goldie and the Gingerbreads, the first all-woman, instrument-wielding band signed to a major label; and Tina Bell, the founding Black godmother of Seattle grunge. More than that, I challenge us as scholars to treat women as the core figures they are in music history: For instance, teaching Joan Baez as our example of folk revival rather than Bob Dylan, or Madonna as our example

of an MTV-era pop icon rather than Michael Jackson. *The Lady Swings* tells a story not many have heard. It honors one woman's significant contribution to jazz drumming. Most importantly, it presents a woman's voice and point of view in the history of a male-dominated genre on a masculine-coded instrument. Moreover so, I end my review with the same last sentence that Dodgion used to conclude her book: "who could ask for anything more?" (241).

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## *Terrible Freedom: The Life and Work of Lucia Dlugoszewski*

By Amy C. Beal. Oakland, CA: University of California Press, 2022.

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*Terrible Freedom: The Life and Work of Lucia Dlugoszewski* is Amy C. Beal's third and most fully developed study to date of a little-known artistic polymath who she coaxes into the light. Her earlier books on Carla Bley (2011) and Johanna Beyer (2015) reveal a scholar with insatiable curiosity and unassailable integrity who is drawn to look beyond the pin spot and locate those figures in the shadows.<sup>1</sup> All three books show Beal to be unflinching and even-handed in her treatment of subjects whose personal stories could invite easy rants about being relegated to footnotes and margins in the best of cases, and systematic historiographic practices of silencing or exclusion. She is able to stand back, however, and consider the potential complicity of her subjects in their situations, not with the intention of minimizing the real obstacles regularly encountered by women who dared to be extraordinarily gifted and accomplished, but with a scholar's commitment to weighing all the evidence and evaluating multiple explanations for how things play out. To do less would be to deny women the agency they exercised.

In the case of the once applauded but more recently disappeared Lucia Dlugoszewski, Beal wonders whether the composer "may have sabotaged her own reputation by insisting on portraying herself as a neglected, excluded figure" (164). Was she complicit in the creation of the myth of her isolation? Or did Dlugoszewski presciently anticipate historiographical neglect and exclusion yet to come? In 2022, it is hard not to consider her neglected and excluded, because she does not appear in accounts of the era, including any biographies of John Cage. Plentiful evidence exists, however, detailing her participation in multiple arenas of New York's mid-twentieth-century modernist scene. A "Selected Works List" that includes 142 pieces for piano, numerous solo instruments, variously sized ensembles, and theater and film scores suggest the range of Dlugoszewski's productivity and involvements. Her fascination with the timbral qualities of sound and her exploration of their possibilities are evident in hundreds of invented percussion instruments, which were regularly noted in reviews. The enthusiastic support of figures as diverse as composer-critic Virgil Thomson and Yale's Sterling Professor of Philosophy and Law F. S. C. Northrop also speaks of Dlugoszewski's serious reception. Although Beal confronts head-on the gendered politics of U.S. music culture and acknowledges that outrage is a reasonable

<sup>1</sup>Amy C. Beal, *Carla Bley* (Champaign, IL: University of Illinois Press, 2011); Amy C. Beal, *Johanna Beyer* (Champaign, IL: University of Illinois Press, 2015).