

Gender Parity at Festivals

Women at Woodstock in 1969, 1994, and Beyond

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Synopsis

There is a growing awareness of the lack of onstage gender parity in contemporary popular music festivals. For example, *Pitchfork's* 2018 review of multi-genre festival lineups found that 30 percent of acts included at least one woman or non-binary member (Mitchum and Garcia-Olano). This paper presents a longitudinal analysis of festival gender parity, using the 1969 Woodstock festival, its commemorative revivals, and its peer festivals as a lens to examine the history of U.S. music festivals and the inclusion of women performers.

Fifty years ago, women were included in 26 percent of musical acts at Woodstock, and 10 percent of acts included women of color. Woodstock's performer diversity closely tracked that of its nearest peer, Monterey Pop, where 23 percent of acts included a woman and just one act included a woman of color. While neither Woodstock nor Monterey were close to achieving gender parity, and both featured predominantly non-Hispanic white women, their status as early, groundbreaking festivals set a baseline range for inclusion of women.

Interestingly, gender parity fell over the 25 years between Woodstock and its commemorative 1994 concert. Despite the contemporary attention to women in rock, just 13 percent of the acts in the lineup included women, half of what it had been in 1969. The percentage of acts with women of color declined from 10 percent of all acts in 1969 to 7 percent in 1994. The 1994 traveling Lollapalooza festival, which intentionally sought out artists from a variety of alternative music styles, had a lineup that included women in 29 percent of acts, slightly ahead of the original Woodstock. Women of color were included in 10 percent of all acts, on par with the original Woodstock. The 1999 Woodstock concert also fell below the original Woodstock's level of inclusion, with 20 percent of acts including women, and just 8 percent of all acts including women of color. The inaugural 1999 Coachella lineup was also light on gender diversity, including women in 17 percent of all acts and women of color in a mere 3 percent of all acts.

Since 1999, multi-day, multi-genre destination festivals have grown, as has the awareness of the lack of gender parity in festival lineups. Yet women performers remain as underrepresented as ever: In 2017, Mitchum and Garcia-Olano found just 26 percent of acts at top U.S. festivals included women, exactly the same as at Woodstock in 1969.

Woodstock returns with a 2019 fiftieth anniversary lineup that includes pop, rap, country, and a handful of performers from the original event. Women are included in 36 percent of all acts, 10 points higher than the original Woodstock, and 6 percent of all acts include women of color, less diverse than both the original Woodstock. For 2019, Coachella's schedule includes women in 37 percent of acts and women of color in 15 percent of all acts, making this the lineup with the highest level of women and women of color in this analysis.

While both Woodstock 50 and Coachella show progress after decades of stagnation, neither are approaching gender parity, and there is no clear explanation for the continued low numbers of women on festival stages over the last 50 years. There is some indication that stylistic diversity – particularly the inclusion of pop music – can improve gender diversity, but the specific styles may vary over time.

None of the major U.S. festivals have yet to reach gender parity, but three international festivals have: Iceland Airwaves in Reykjavik, Festival NRML in Mexico City, and Primavera Sound in Barcelona. Each found that a broad focus on diversity of style, mix of emerging and established artists, and an awareness of gender made it possible to reach parity without much difficulty.

The experiences of these three very different festivals shows that an intentional focus on both genre diversity and gender equity can lead to parity, without sacrificing a festival's identity or popularity. The history of Woodstock and its revivals provides historical context, illustrating the unlikelihood of reaching gender parity otherwise, while the examples of Iceland Airwaves, Festival NRML, and Primavera Sound provide a template for the future.

Introduction

A growing body of research shows that women are underrepresented in the music industry, across roles and genres, from composition to production to performance (O'Bannon; Bleicher and Bain; Boboltz; DeCoste). Popular music is no exception. The University of Southern California's Annenberg Inclusion Initiative's second annual report found that women artists were included in 17 percent of *Billboard* Hot 100 songs for both 2017 and 2018. For the same years, 12 percent of credited songwriters were women and 2 percent of producers were women (Smith et al. 1–2).

While there is very little academic research on gender in popular music festivals, the rising popularity of multi-day music festivals has spurred a growing awareness of the lack of gender parity in festival line-ups, particularly among featured acts. The underrepresentation of women in contemporary multi-genre music festivals has been catalogued in popular music media from *Billboard* to *Pitchfork*, as well as independent websites such as *BookMoreWomen.com*. Mitchum and Garcia-Olano's 2018 *Pitchfork* review of multi-genre festival lineups found that 30 percent of acts included at least one woman or non-binary member. Nineteen percent of acts were solo or all-women.¹ While the 2019 festival lineups are still being announced, *BookMoreWomen.com* has been analyzing lineups as they are announced, finding similar percentages of women performers.

Inclusion in festival lineups provides tangible benefits to artists, from compensation to exposure to new audiences. The 2018 *Inaugural Music Industry Research Association (MIRA) Survey of Musicians* found that performing is the most common source of income for musicians, contributing 42 percent of music-related income on average, and festivals slots can pay well (3). In an interview with *Rolling Stone*, Dylan Baldi of Cloud Nothings said, "A festival pays three and a half or four times more than the average club show" (Knopper). For a well-placed act, the effect on compensation continues beyond the festival. In an interview with the *New Yorker*, Coachella promoter Paul Tollett noted that agents use festival poster placement to negotiate booking fees (Seabrook). In *Billboard*, Lizzo added that the exposure is, "like being a stadium artist, without having to be a stadium artist" (Havens, "Why Most Festivals").

This paper uses Woodstock and its commemorative concerts as a lens to examine the history of U.S. music festivals and the inclusion of women performers, as their intervals provide a unique opportunity for longitudinal research. The original Woodstock festival in 1969, and its revivals in 1994, 1999, and 2019 will be considered alongside peer festivals, summarizing the focus and scale of each festival, and their gender diversity. Performer gender and ethnicity was determined through a review of festival footage, where available, contemporary news sources, promotional photography or copy that indicates gender or race/ethnicity, and internet databases such as *Allmusic.com*. Performer genre was determined by simplifying the genre and top two style listings from *Allmusic*, or from similar promotional, news, or internet data sources for those artists not listed in *Allmusic*.

¹ Mitchum and Garcia-Olano's excellent interactive data set is available online at <http://diegoolano.com/robmitchum/pitchfork/festivals2018.html>

Woodstock and Its Peers: 1969–1999

Fifty years ago, over 30 musical acts performed at Woodstock over three days in August 1969, representing both top acts and new artists, primarily in rock, pop, and folk music. Yet, just three women solo artists (Joan Baez, Janis Joplin, and Melanie) performed over the course of the festival. Two mixed gender bands were fronted by women (Jefferson Airplane and Sweetwater), and an additional three acts included women performers (Incredible String Band, Sly and The Family Stone, and Ravi Shankar's band). In total, women and mixed gender acts made up 26 percent of performers. Thirty-eight percent of acts with women included women of color².

Woodstock promoter Michael Lang focused on assembling a varied lineup for his festival. In *The Road to Woodstock*, he notes that his wish list of performers included a wide range of styles (Lang and George-Warren 54). After first booking a few big-name acts (Jefferson Airplane, Creedence Clearwater Revival, and Canned Heat), Lang began booking emerging artists (Lang and George-Warren 55). He also made an intentional decision not to promote headline acts: all performers were listed on the promotional posters in alphabetical order, in the same font size. While gender and racial/ethnic diversity weren't a driving force, stylistic diversity and the equitable promotion of the mix of established and new performers were a concern.

Intentionally or not, Woodstock's performer diversity closely tracked that of its nearest peer, Monterey Pop. Of the thirty-one acts that performed over three days in July 1967, 23 percent of acts included a woman. Two women solo artists performed (Beverly and Laura Nyro), as well as four mixed gender bands fronted by women (Big Brother and the Holding Company, The Group With No Name, Jefferson Airplane, The Mamas & the Papas), and one act that included a women performer (Ravi Shankar's band). Just one act included a woman of color (14 percent). While neither Woodstock nor Monterey were close to achieving gender parity, and both featured predominantly non-Hispanic white women, their status as early, groundbreaking festivals set a baseline range for inclusion of women.

² Women of color includes women who are Hispanic/Latina, regardless of race, as well as those who are American Indian or Alaska Native, Asian, Black or African American, Native Hawaiian or Other Pacific Islander, or two or more races.

Women on Stage: Woodstock and Monterey Pop

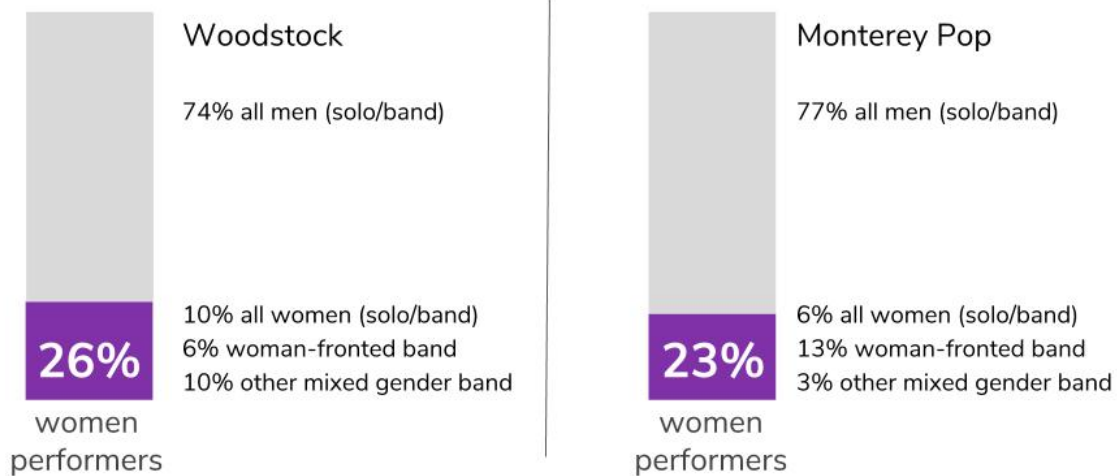


Figure 1. Gender of performers at Woodstock and Monterey Pop by type

Twenty-five years later, Lang and his partners organized a commemorative Woodstock '94 concert, hosted in Saugerties, New York. The event again included contemporary acts from a variety of popular genres, including some of the original Woodstock performers. It also included 69 acts, a lineup over twice as long as the original Woodstock, with significant corporate sponsorship as well as a pay-per-view TV option. Despite the contemporary attention to women in rock, the festival lineup included just four women solo acts or groups (Sheryl Crow, Melissa Etheridge, Salt 'N' Pepa, and Sisters of Glory), falling to a mere six percent of all acts. Two mixed-gender acts were fronted by women (the Cranberries and Deee-Lite) and two additional mixed gender acts performed (Arrested Development and Jimmy Cliff's All Star Reggae Jam), bringing the total of acts including women to 13 percent, half of what it had been in 1969. While a larger percentage of the women performers included women of color (56 percent), this was an overall decline from 10 percent of all acts in 1969 to 7 percent of all acts in 1994.

The closest peer to Woodstock '94 was Perry Farrell's traveling Lollapalooza festival, then in its fourth year. While Lollapalooza was a considerably smaller touring event, Lang himself described it as "a kind of traveling Woodstock" (Lang and George-Warren 262). In fact, the Woodstock '94 lineup featured 7 previous and 2 current Lollapalooza performers. While Lollapalooza was initially intended as an alternative rock festival, by 1994 the alternative genre was enjoying broad popularity. *Rolling Stone* reported that, in the wake of charges that the 1993 tour was "unadventurous and formulaic," the leadership team was considered a broader range of acts for the 1994 tour, as well as soliciting recommendations from its intended headliners (Strauss, N.).

Performers on the 1994 Lollapalooza tour were split between a main stage, for more established artists, and a side stage. The full tour included 31 acts, with three all-women groups (L7, Luscious Jackson, and Shonen Knife) and no women solo acts. Three mixed-gender acts were fronted by women (The Breeders, Blast Off Country Style, and Stereolab) and an additional three mixed gender

acts performed (Boredoms, George Clinton & the P-Funk All Stars, and The Smashing Pumpkins), bringing the total of women and mixed gender acts to 29 percent, slightly ahead of the original Woodstock, but far beyond Woodstock 94. A third of these acts included women of color, who made up 10 percent of all acts, on par with the original Woodstock. Over half of main stage acts included women, and 22 percent of main stage acts included women of color.

Women on Stage: Woodstock '94 and Lollapalooza

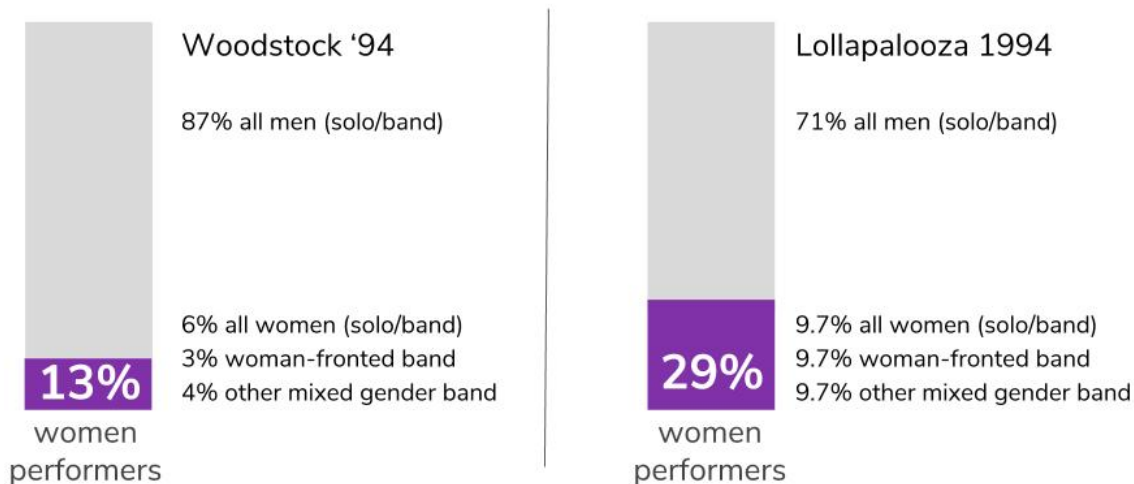


Figure 2. Gender of performers at Woodstock '94 and Lollapalooza by type

Five years later, Lang and his partners returned to host another Woodstock festival, this time at a former Air Force base in Rome, New York. Woodstock '99 hosted an even larger lineup: 104 acts over three full days, plus a “pre-show” day, more than three times the number of performers at the original concert. The festival was broadcast on MTV and pay-per-view, and featured three stages and a film festival. None of the original acts from Woodstock performed, although some individual band members were represented. The expanded Woodstock '99 lineup included eight women solo acts or groups, at eight percent of all acts. Three mixed-gender acts were fronted by women and ten additional mixed gender acts performed, bringing the total of women and mixed gender acts to 20 percent, an increase of 7 points over 1994. Thirty-eight percent of all acts with women included women of color, just 8 percent of all acts. This edition of Woodstock included two main stages, as well as an additional “Emerging Artists” stage. Just three women solo artists performed on the main stages (Sheryl Crow, Jewel, and Alanis Morissette), while no all-women or women-fronted band performed on a main stage.

The now-infamous Woodstock '99 festival is largely remembered for violence rather than music, with immediate reporting focused on the rioting, looting, and fires that closed out the final night, only to be followed by days later by detailed news reports of sexual assaults, including four reported rapes (Zielbauer; Wartofsky). *Consequence of Sound* recalled that “A combination of an excessive heatwave, overpriced water, and poor bathroom facilities led festival-goers to riot and even set fire to a portion of the festival grounds” (Young).

With Lollapalooza on hiatus in 1999, a new California festival was announced as Woodstock '99 closed. Founded by Paul Tollett and Rick Van Santen, Coachella was intended as a regional festival featuring critically respected but less commercially successful artists (Boucher). It was smaller than Woodstock '99, with 76 artists across two days, on two outdoor stages and three tents. *Rolling Stone's* review notes that the promoters provided attendees with a free bottle of water on arrival, ensured shaded areas, and sold concessions at typical prices. The review also notes the variety of performances: "Except for Sunday's closing tandem of Rage Against the Machine and Tool, the kind of testosterone-fueled, aggressive rock that became the soundtrack for disaster at Woodstock, those in attendance at Coachella could choose among the manic pop of Bis, the moody trip-hop of Gus Gus and turntable mastery of LTJ Bukem" (Mirkin and Goldman).

Like Woodstock '94 and '99, however, the inaugural Coachella lineup was light on gender diversity, including six women solo acts or groups, at eight percent of all acts. Three mixed-gender acts were fronted by women and four additional mixed gender acts performed, bringing the total number of acts including women to 17 percent. Fifteen percent of all acts with women included women of color, a mere 3 percent of all acts.

Women on Stage: Woodstock '99 and Coachella

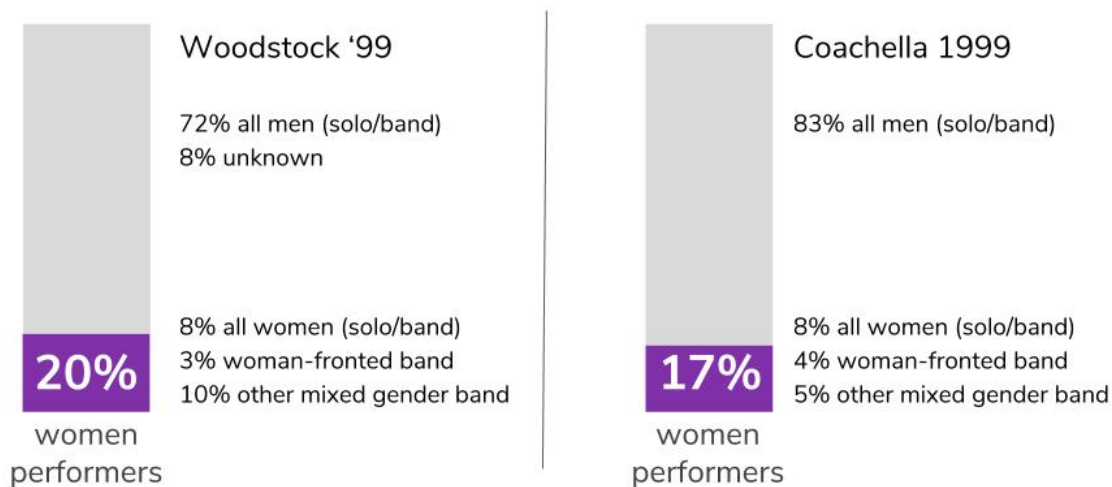


Figure 3. Gender of performers at Woodstock '99 and Coachella by type

Festivals in the New Millennium

Since 1999, multi-day, multi-genre destination festivals have grown. For 2014, *Nielsen Music* reported that 32 million people attend at least one festival a year in the U.S. and just over half (51 percent) were women. For 2018, *Rolling Stone* reported that Nielsen found that 23 percent of people in the U.S. attended a festival, an increase from 18 percent in 2017 (Rys). While the festival landscape has changed dramatically since 1969, women performers remain as underrepresented as ever. In 2017,

Mitchum and Garcia-Olano found just 26 percent of acts at top U.S. festivals included women, exactly the same as at Woodstock in 1969.

There is no clear explanation for the continued low numbers of women on festival stages over the last 50 years. Historically, festival organizers have expressed an interest in assembling a lineup with stylistic diversity, but without actively considering performer diversity. There is some debate about the relationship between musical genre and performer gender. In 2018, Mitchum and Garcia-Olano found that “booking more electronic, hip-hop, and indie artists generally means more female musicians, while more rock- and pop-oriented fests drive more male-heavy lineups.” But just two years earlier Vagianos found the opposite, “EDM-centered festivals (Ultra, Electric Forest and Electric Zoo) have a larger gender imbalance than more mainstream festivals.” It is possible that the relationship between genres and gender varies over time: at Woodstock, for example, a majority of the women who performed were folk or folk/rock, while the majority of acts that were all men were blues or blues/rock. For the four 1990s festivals, the majority of women were musical styles closely tied to the festival’s focus: alternative/indie rock for Lollapalooza, alternative pop/rock for Woodstock ‘94 and ‘99, and electronic for Coachella.

Pop music seems to be the exception, a style associated with women performers but generally excluded from festival lineups. *Slate*’s Wickman says that “Formed out of the male-dominated music scenes of jam music (in the case of Bonnaroo), late-’90s indie rock (Coachella), and early ’90s alternative and grunge (Lollapalooza), these festivals tend to celebrate diversity while dismissing the most popular pop acts—the ones who tend to dominate the charts and who tend so often to be female—as frivolous or corporate.” Contemporary artist Halsey has discussed the tendency for women artists to be labelled as pop performers, regardless of the varied styles their work (Elizabeth). Shirley Halperin of *Billboard* suggests that women are left off festival lineups because they are predominately in pop music, and promoters are concerned that pop won’t sell tickets (Ali).

The embrace of a wider variety of musical styles - including pop music - may be part of the reason for Coachella’s increase in women performers for 2019. The lineup, greatly expanded since 1999, will feature 164 artists across eight stages, performing across three days, with a schedule that repeats for two weekends. The festival schedule includes 45 women solo acts or groups, at 27 percent of all acts (Mitchum and Garcia-Olano). Fifteen mixed-gender acts are fronted by women and one additional mixed-gender act is scheduled to perform, bringing the total number of acts including women to 37 percent. Thirty-nine percent of all acts with women will include women of color, 15 percent of all acts, making this the lineup with the highest level of women and women of color in this analysis.

Billboard sees real change in Coachella’s genre inclusivity for 2019, with the addition of reggaeton, K-pop, flamenco-pop, and country music. Creative Artists Agency music booker Lee Goforth notes, “Including pop acts on festivals wasn’t something that happened five years ago either... The

festivals that are winning are the ones that are inclusive, diverse and represent the fan base” (Havens, “J Balvin, Blackpink and Drag Queens”).

Woodstock returns this year as well, with a lineup that includes pop, rap, country, and a handful of performers from the original event. The three-day anniversary concert in Watkins Glen, New York, also shows progress toward gender parity. Of the 77 artists performing, 21 are women solo acts or groups. At 27 percent of all acts, this already exceeds the percentage of women in the original Woodstock lineup. Five mixed-gender acts are fronted by women and two additional mixed-gender acts will perform, bringing the total number of acts including women to 36 percent, similar to this year’s Coachella and 10 points higher than the original Woodstock. Eighteen percent of all acts with women will include women of color, for 6 percent of all acts, less diverse than both the original Woodstock and this year’s Coachella.

Women on Stage: Woodstock 50 and Coachella

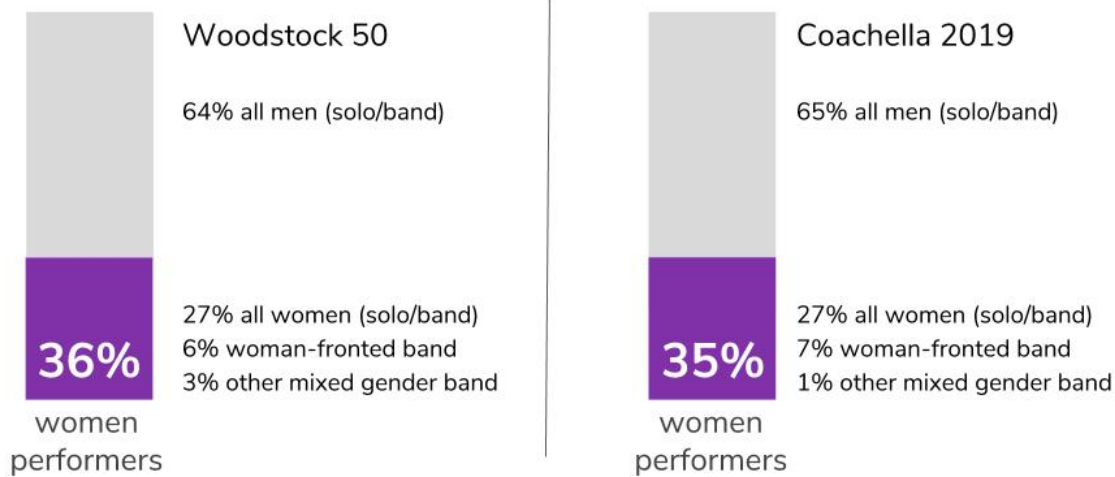


Figure 4. Gender of performers at Woodstock 50 and Coachella by type

While both Woodstock 50 and Coachella show progress after decades of stagnation, neither are approaching gender parity. Festival promoters are certainly aware of the push for gender equity, but point to a lack of women performers, especially among headline acts. In a 2018 article, promoters for festivals including Boston Calling, Rock USA, and Summerfest point to the challenge of finding acts that have availability and meet the festival’s budget, as well as providing a draw for audiences. Don Smiley, CEO of Milwaukee World Festival Inc., said, “It becomes a math game at some point... We’re obviously aware of the conversation that is taking place. If there is a deficiency somehow institutionally, we can only work to do our part and I believe we have done that” (Levy).

Success Stories: Gender Parity

In response to this deficiency, the U.K.-based PRS Foundation launched Keychange in late 2017. This international campaign is aimed at achieving gender parity in the music industry by expanding opportunities for emerging talent and encouraging festivals to book women. To date, over 150

music festivals and conferences around the world have signed on to the Keychange pledge to reach 50 percent of non-male performers or presenters by 2022.

While none of the major U.S. festivals have yet to sign on, some international festivals have already reached gender parity. In 2018 Iceland Airwaves became the first international festival with a lineup that included women in at least half its acts. The four-day festival focuses on new music, featuring over 200 acts from around the world playing in variety of venues across the city. The *New York Times* reported that the leadership team found it an easy target to meet. Executive Director Larnach-Jones said, “We looked at people we really liked, and then in meetings said, 'Do we have enough?' Happily we always did... That shows you don't have to try hard -- there's so many inspiring women around.” He noted that the festival’s focus on new music across a variety of genres also gave them a larger pool of artists (Marshall). Mexico City’s NRML festival, a much smaller one-day festival of 19 acts, reached gender parity in 2019 and included women in 68 percent of the 2019 lineup (Villegas). In an interview with *KEXP*, festival director Moni Saldaña noted that diversity has always been a focus of the underground music festival, first with genre and country of origin, and now including gender. Gender diversity is also reflected in the festival leadership, with women in three of five leadership roles (Villegas).

This year, Barcelona’s Primavera Sound will become the first major international festival to reach gender parity. The three-day festival includes women in at least half of its over 200 acts, which include emerging and established artists across a range of styles (Strauss, M.) International communications manager Marta Pallarès Olivares notes that, with women making up half their audience, it made sense to reflect that in their lineup. Additionally, “This is not a made-up quota... our gender ratio is something really natural. If we wanted to have the best artists that have made the best records of 2018 of course we had to have all these amazing women with us.” Olivares also notes that gender diversity is built into the organization at all levels, including production and logistics (Lunny).

The experiences of these three very different festivals shows that an intentional focus on both genre diversity and gender equity can lead to parity, without sacrificing a festival’s identity or popularity. The history of Woodstock and its revivals provides historical context, illustrating the unlikelihood of reaching gender parity otherwise, while the examples of Iceland Airwaves, Festival NRML, and Primavera Sound provide a template for the future.

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Appendix A

Figure 5. Performers at Monterey Pop, 1967

Performer	Band/ Solo	Women Performers	Women of Color	Genre	Style	Genre/Style Summary
Al Kooper	solo			Pop/Rock, R&B	Rock & Roll, Blues-Rock	blues/blues rock
Beverly (Kutner)	solo	solo woman		Folk, Pop/Rock	British Folk-Rock, Traditional Folk	folk/folk rock
Big Brother and the Holding Company	band	woman-fronted		Pop/Rock	Blues-Rock, Psychedelic/Garage	blues/blues rock
Booker T. & the M.G.'s	band			Pop/Rock	R&B Instrumental, Memphis Soul	R&B/soul
Buffalo Springfield	band			Pop/Rock	Country-Rock, Folk- Rock	folk/folk rock
Canned Heat	band			Pop/Rock, Blues	Blues Rock, Boogie Rock	blues/blues rock
Country Joe and the Fish	band			Pop/Rock, Folk	Psychedelic/Garage, Folk-Rock	folk/folk rock
Eric Burdon and The Animals	band			Pop/Rock, Blues	Blues-Rock, British Blues	blues/blues rock
Grateful Dead	band			Pop/Rock	Country-Rock, Jam Bands	jam band
Hugh Masekela	solo			Jazz	African Jazz, Jazz-Pop	jazz
Jefferson Airplane	band	woman-fronted		Pop/Rock	Album Rock, Folk-Rock	rock
Johnny Rivers	solo			Pop/Rock	Contemporary Pop/ Rock, Early Pop/Rock	pop
Laura Nyro	solo	solo woman		Pop/Rock	Singer/Songwriter, Soft Rock	singer/ songwriter
Lou Rawls	solo			R&B	Soul	soul/R&B
Moby Grape	band			Pop/Rock	Rock & Roll, Country- Rock	soul/R&B
Otis Redding with the The Mar-Keys	band			R&B	Deep Soul, Soul	R&B/soul
Quicksilver Messenger Service	band			Pop/Rock	Acid Rock, Psychedelic/Garage	psychedelic rock
Ravi Shankar	solo	other mixed gender act	yes	International, Jazz	Indian Classical, Indian Subcontinent Traditions	International/ world beat
Scott McKenzie	solo			Pop/Rock	AM Pop, Folk-Rock	folk/folk rock
Simon & Garfunkel	band			Pop/Rock, Folk	Folk-Rock, Singer Songwriter	folk/folk rock
Steve Miller Band	band			Pop/Rock	Album Rock, Contemporary Pop/ Rock	blues/blues rock
The Association	band			Pop/Rock	AM Pop	pop
The Blues Project	band			Pop/Rock, Blues	Blues-Rock, Modern Electric Blues	blues/blues rock
The Butterfield Blues Band	band			Blues,	Blues-Rock, Chicago	blues/blues

				Pop/Rock	Blues	rock
The Byrds	band			Pop/Rock, folk	Country-Rock, Folk-Rock	folk/folk rock
The Electric Flag	band			Pop/Rock	Blues-Rock, Psychedelic/Garage	blues/blues rock
The Group With No Name	band	woman-fronted		Pop/Rock		rock
The Jimi Hendrix Experience	band			Pop/Rock	Psychedelic Rock, Blues Rock	blues/blues rock
The Mamas & the Papas	band	woman-fronted		Pop/Rock	AM Pop, Folk-Rock	folk/folk rock
The Paupers	band			Pop/Rock	Rock & Roll	psychedelic rock
The Who	band			Pop/Rock	Album Rock, British Invasion	rock

Figure 6. Performers at Woodstock, 1969

Performer	Band/Solo	Women Performers	Women of Color	Genre	Style	Genre/Style Summary
Arlo Guthrie	solo			Folk, Pop/Rock	Contemporary Folk, Folk-Rock	folk/folk rock
Bert Sommer	solo			Pop/Rock	Contemporary Pop/Rock, Singer/Songwriter	singer/songwriter
Blood Sweat And Tears	band			Pop/Rock	Album Rock, Contemporary Pop/Rock	rock
Canned Heat	band			Pop/Rock, Blues	Blues-Rock, Boogie Rock	blues/blues rock
Country Joe & The Fish	solo/ band			Pop/Rock, Folk	Psychedelic/Garage, Folk-Rock	folk/folk rock
Credence Clearwater Revival	band			Pop/Rock	Rock & Roll, Contemporary Pop/Rock	rock
Crosby, Stills, Nash & Young	band			Pop/Rock, Folk	Contemporary Pop/Rock, Singer/Songwriter	folk/folk rock
Grateful Dead	band			Pop/Rock	Country-Rock, Jam Bands	jam band
Incredible String Band	band	other mixed gender act		Pop/Rock, Folk	British Folk, British Folk-Rock	folk/folk rock
Janis Joplin	solo	solo woman		Pop/Rock	Album Rock, Blues-Rock	blues/blues rock
Jefferson Airplane	band	woman-fronted		Pop/Rock	Album Rock, Folk-Rock, Psychedelic/Garage	folk/folk rock
Jimi Hendrix	solo			R&B, Pop/Rock	Album Rock, Blues-Rock	blues/blues rock

Joan Baez	solo	solo woman	yes	Folk, Country	Folk Revival, Political Folk	folk/folk rock
Joe Cocker	solo			Pop/Rock	Blues-Rock, Contemporary Pop/Rock	blues/blues rock
John Sebastian	solo			Pop/Rock, Folk	Contemporary Folk, Contemporary Pop/Rock	folk/folk rock
Johnny Winter	solo			Pop/Rock, Blues	Blues-Rock, Modern Electric Blues	blues/blues rock
Keef Hartley Band	band			Pop/Rock, Blues	Blues-Rock, British Blues	blues/blues rock
Leslie West & Mountain	band			Pop/Rock	Album Rock, Hard Rock	rock
Melanie (Safka)	solo	solo woman		Pop/Rock	AM Pop, Singer/Songwriter	singer/ songwriter
Paul Butterfield Blues Band	band			Blues, Pop/Rock	Blues-Rock, Chicago Blues	blues/blues rock
Quill	band			Pop/Rock	Prog-Rock, Art Rock	prog rock
Ravi Shankar	solo	other mixed gender act	yes	International, Jazz	Indian Classical, Indian Subcontinent Traditions	international/ world beat
Richie Havens	solo			Folk, Pop/Rock	Folk-Rock, Singer Songwriter	folk/folk rock
Santana	band			Pop/Rock, Jazz	Album Rock, Blues- Rock	blues/blues rock
Sha Na Na	band			Pop/Rock, Comedy	Early Pop/Rock, Comedy	rock
Sly & The Family Stone	band	other mixed gender act	yes	R&B, Pop/Rock	Contemporary Pop/Rock, Funk	soul/R&B
Sweetwater	band	woman-fronted		Pop/Rock	Psychedelic/Garage, Folk-Rock	folk/folk rock
Ten Years After	band			Pop/Rock, Blues	Blues-Rock, British Blues	blues/blues rock
The Band	band			Pop/Rock	Country-Rock, Rock & Roll	rock
The Who	band			Pop/Rock	Album Rock, British Invasion	rock
Tim Hardin	solo			Pop/Rock	Folk-Rock, Singer/Songwriter	folk/folk rock

Figure 7. Performers at Woodstock '94

Performer	Band/ Solo	Women Performers	Women of Color	Genre	Style	Genre/Style Summary
3	band			Rap, Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	rap/hip hop
Aerosmith	band			Pop/Rock	Album Rock, Hard Rock	rock
Aphex Twin	solo			Electronic	Ambient Techno, Experimental Techno	electronic
Arrested Development	band	other mixed gender act	yes	Rap	Alternative Rap, Political Rap	rap/hip hop
Blind Melon	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Blues Traveler	band			Pop/Rock	American Trad Rock, Jam Bands	blues/blues rock
Bob Dylan	solo			Pop/Rock, Folk	Country-Rock, Folk- Rock	folk/folk rock
Candlebox	band			Pop/Rock	Post-Grunge, Grunge	alternative rock
Collective Soul	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Country Joe McDonald	band			Pop/Rock, Folk	Psychedelic/Garage, Folk-Rock	folk/folk rock
Crosby, Stills, & Nash featuring John Sebastian	band			Pop/Rock, Folk	Contemporary Pop/Rock, Singer/Songwriter	folk/folk rock
Cypress Hill	band			Rap, Pop/Rock	Latin Rap, West Coast Rap	rap/hip hop
Deee-Lite	band	woman-fronted		Pop/Rock, Electronic	Club/Dance, Dance- Pop	electronic
Del Amitri	band			Pop/Rock	Adult Alternative Pop/Rock, Alternative/Indie Rock	alternative pop/rock
DJ Scotto	solo			Electronic	Electronic	electronic
DJ Spooky	solo			Electronic, Rap	Electronica, Experimental Techno	rap/hip hop
Doc Martin	solo			Electronic	Club/Dance, Techno	electronic
Eric Gales	solo			Blues, Pop/Rock	Modern Electric Blues, Hard Rock	blues/blues rock

Frankie Bones	solo			Electronic	Club/Dance, House	electronic
Futu Futu	band			International	World Beat	international/ world beat
Geoffrey Oryema	solo			International, Pop/Rock	Worldbeat, African Traditions	international/ world beat
Gil Scott-Heron	solo			R&B	Poetry, Soul Jazz	soul/R&B
Green Day	band			Pop/Rock	Punk Revival, Punk- Pop	alternative rock
Hassan Hakmoun & Zahar	band			International	International	international/ world beat
Huffamoose	band			Rap, Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	rap/hip hop
Jackyl	band			Pop/Rock	Hard Rock, Southern Rock	rock
James	band			Pop/Rock	Adult Alternative Pop/Rock, Alternative Pop/Rock	alternative pop/rock
Jimmy Cliff's All Star Reggae Jam featuring Rita Marley, Eek A Mouse and Shabba Ranks	band	other mixed gender act	yes	Reggae, R&B	Reggae-Pop, Roots Reggae	reggae
Joe Cocker	solo			Pop/Rock	Blues-Rock, Contemporary Pop/Rock	blues/blues rock
John Sebastian and the J- Band	band			Pop/Rock, Folk	Contemporary Folk, Contemporary Pop/Rock	folk/folk rock
Kevin Saunderson	solo			Electronic, Pop/Rock	Club/Dance, Detroit Techno	electronic
King's X	band			Pop/Rock	Art Rock, Hard Rock	rock
Little Louie Vega	solo			Electronic	Club/Dance, House	electronic
Live	band			Pop/Rock	Post-Grunge, Alternative Pop/Rock	alternative pop/rock
Lunchmeat	band			Rap, Pop/Rock	Alternative rock	rap/hip hop
Melissa Etheridge	solo	solo woman		Pop/Rock	Adult Alternative Pop/Rock, Blues- Rock	alternative pop/rock
Metallica	band			Pop/Rock	Heavy Metal, Speed/Thrash Metal	metal/ alternative metal/punk metal
Nenad Bach	solo			Pop/Rock	singer/songwriter	singer/ songwriter

Neville Brothers	band			R&B, Pop/Rock	Funk, New Orleans R&B	soul/R&B
Nine Inch Nails	band			Pop/Rock	Alternative Metal, Alternative/Indie Rock	metal/ alternative metal/punk metal
Orbital	band			Electronic	Ambient Techno, Club/Dance	electronic
Orleans	band			Pop/Rock	AM Pop, Soft Rock	pop/rock
Paul Rodgers Rock and Blues Revue featuring Slash, Neal Schon, Andy Fraser, and Jason Bonham	band			Pop/Rock	Blues-Rock, Hard Rock	blues/blues rock
Peacebomb	band			Rap, Pop/Rock	Rap Metal	rap/hip hop
Peter Gabriel	solo			Pop/Rock, International	Album Rock, Art Rock	international/ world beat
Porno For Pyros	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Primus featuring Jerry Cantrell	band			Pop/Rock	Alternative Metal, Alternative/Indie Rock	metal/ alternative metal/punk metal
Red Hot Chili Peppers	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Rekk	band			Pop/Rock	Hard Rock	rock
Roguish Armament	band			Electronic	Electronic	electronic
Rollins Band	band			Pop/Rock	Alternative Metal, Alternative Pop/Rock	metal/ alternative metal/punk metal
Salt 'N Pepa	band	all women	yes	Rap	Pop-Rap, Golden Age	rap/hip hop
Santana	band			Pop/Rock, Jazz	Album Rock, Blues- Rock	blues/blues rock
Sheryl Crow	solo	solo woman		Pop/Rock	Adult Alternative Pop/Rock, American Trad Rock	alternative pop/rock
Sisters of Glory featuring Thelma Houston, CeCe Peniston, Phoebe Snow, Mavis Staples, and Lois Walden	band	all women	yes	Pop/Rock, Religious	Contemporary Gospel, Gospel	gospel

Soul Slinger	solo			Electronic, Pop/Rock	Club/Dance, Jungle/Drum'n'Bass	electronic
Spin Doctors	band			Pop/Rock	American Trad Rock, Contemporary Pop/Rock	pop/rock
The Allman Brothers Band	band			Pop/Rock, Blues	Album Rock, Blues- Rock	blues/blues rock
The Band featuring Hot Tuna, Bruce Hornsby, Roger McGuinn, Rob Wasserman, and Bob Weir	band			Pop/Rock	Country-Rock, Rock & Roll	rock
The Cranberries	band	woman-fronted		Pop/Rock	Adult Alternative Pop/Rock, Alternative Pop/Rock	alternative pop/rock
The Goats	band			Rap, Pop/Rock	Alternative Pop/Rock, Alternative Rap	rap/hip hop
The Justin (Vali) Trio	band			Pop/Rock	International	international/ world beat
The Orb	band			Electronic	Ambient Dub, Ambient House	electronic
The Paul Luke Band	band			Folk	Folk Rock	folk/folk rock
Traffic	band			Pop/Rock, Folk	Album Rock, Art Rock	folk/folk rock
Violent Femmes	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Xalam	band			Jazz, International	Afro-Cuban Jazz, World Fusion	international/ world beat
Youssou N'Dour et le Super Étoile	solo	other mixed gender act	yes	International	Afro-Pop, African Traditions	international/ world beat
Zucchero	solo			Pop/Rock, Folk	Adult Contemporary, Political Folk	folk/folk rock

Figure 8. Performers at Lollapalooza, 1994

Performer	Band/ Solo	Women Performers	Women of Color	Genre	Style	Genre/Style Summary
A Tribe Called Quest	band			Rap	Alternative Rap, East Coast Rap	rap/hip hop
Beastie Boys	band			Rap	Alternative Rap, Golden Age	rap/hip hop
Blast Off Country Style	band	woman-fronted		Pop/Rock	Alternative/Indie Rock, Indie Pop	alternative/ indie rock
Boredoms (first half of tour)	band	other mixed gender act	yes	Pop/Rock	Alternative/Indie Rock, Experimental	alternative/ indie rock
Charlie Hunter Trio	band			Jazz	Jazz-Rock, Soul Jazz	jazz
Cypress Hill	band			Rap, Pop/Rock	Latin Rap, West Coast Rap	rap/hip hop
Fu-Schnickens	band			Rap	Comedy Rap, Alternative Rap	rap/hip hop
George Clinton & the P-Funk All Stars	band	other mixed gender act	yes	R&B	Funk, Psychedelic Soul	soul/R&B
Girls Against Boys	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
God Lives Underwater	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative pop/rock
Green Day (second half of tour)	band			Pop/Rock	Punk Revival, Punk-Pop	punk pop
Guided by Voices	band			Pop/Rock	Alternative/Indie Rock, Indie Rock	alternative/ indie rock
King Kong	band			Pop/Rock	Alternative/Indie Rock, Indie Rock	alternative/ indie rock
L7	band	all women		Pop/Rock	Alternative Metal, Alternative Pop/Rock	metal/ alternative metal/punk metal
Lambchop	band			Pop/Rock	Alternative Country-Rock, Alternative Singer/Songwriter	singer songwriter
Luscious Jackson	band	all women		Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative pop/rock
Nick Cave and the Bad Seeds	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	rap/hip hop
Palace Songs	solo			Pop/Rock	Alternative/Indie Rock, Indie Rock	singer songwriter
Rollerskate Skinny	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative pop/rock
Shonen Knife	band	all women	yes	Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative pop/rock

Shudder to Think	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Souls of Mischief	band			Rap	Underground Rap, Alternative Rap	rap/hip hop
Stereolab	band	woman-fronted		Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
The Black Crowes	band			Pop/Rock	American Trad Rock, Hard Rock	blues/blues rock
The Boo Radleys	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
The Breeders	band	woman-fronted		Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
The Flaming Lips	band			Pop/Rock	Alternative/Indie Rock, American Underground	alternative/ indie rock
The Frogs (first six dates)	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
The Pharcyde	band			Rap	Alternative Rap, Underground Rap	rap/hip hop
The Smashing Pumpkins	band	other mixed gender act		Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
The Verve	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock

Figure 9. Performers at Woodstock '99

Performer	Band/ Solo	Women Performers	Women of Color	Genre	Style	Genre/Style Summary
3	band			Rap, Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	rap/hip hop
2 Skinnee J's	band			Pop/Rock	Heavy Metal, Rap- Metal	metal/ alternative metal/punk metal
3rd Bass	band			Rap	Alternative Rap, East Coast Rap	rap/hip hop
Alanis Morissette	solo	solo woman		Pop/Rock	Adult Alternative Pop/Rock, Alternative Pop/Rock	alternative/ indie rock
American Pearl	band			Pop/Rock	Alternative Metal, Alternative Pop/Rock	metal/ alternative metal/punk metal
Ben Lee	solo			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Bernie Worrell and the Woo Warriors	band	other mixed gender act	yes	R&B	Funk, Improvisation	soul/R&B

Beth Hart Band	band	woman-fronted	Pop/Rock	American Trad Rock, Blues-Rock	blues/blues rock
Big Sugar	band		Pop/Rock, Blues, Reggae	Blues-Rock, Contemporary Reggae	blues/blues rock
Bijou Phillips	solo	solo woman	Pop/Rock	Alternative	alternative/indie rock
Bruce Hornsby	solo		Pop/Rock, Jazz	Adult Contemporary, Contemporary Pop/Rock	pop/rock
Buckcherry	band		Pop/Rock	Hard Rock, Post-Grunge	rock
Bush	band		Pop/Rock	Grunge, Post-Grunge	rock
Chris Glenn	unknown	unknown	Pop/Rock		pop/rock
Chris McDermott	solo		Pop/Rock		pop/rock
Chris Pérez Band	band		Latin, Pop/Rock	Mexican Traditions, Tejano	rock
Collective Soul	band		Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/indie rock
Counting Crows	band		Pop/Rock	Adult Alternative Pop/Rock, Alternative Pop/Rock	alternative/indie rock
Creed featuring Robby Krieger	band		Pop/Rock	Post-Grunge, Alternative/Indie Rock	alternative/indie rock
Cyclefly	band		Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/indie rock
Dave Matthews Band	band		Pop/Rock	Adult Alternative Pop/Rock, Alternative/Indie Rock	alternative/indie rock
DDT	band		Pop/Rock, International	Alternative/Indie Rock, Indie Rock	alternative/indie rock
Djoliba	unknown	unknown	unknown		unknown
DMX	solo		Rap	East Coast Rap, Hardcore Rap	rap/hip hop
Elvis Costello	solo		Pop/Rock	Alternative/Indie Rock, British Punk	alternative/indie rock
Everclear	solo		Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/indie rock
Everlast	solo		Rap, Pop/Rock	Alternative Rap, Hardcore Rap	rap/hip hop
F.o.N.	band		Pop/Rock	Alternative/Indie Rock, Punk-Pop	alternative/indie rock
Fatboy Slim	solo		Electronic	Big Beat, Club/Dance	electronic
Flipp	band		Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/indie rock

Frostbit Blue	band			Pop/Rock		pop/rock
Full Devil Jacket	band			Pop/Rock	Alternative Metal, Hard Rock	metal/ alternative metal/punk metal
G. Love and Special Sauce	band			Pop/Rock, Rap	Alternative Pop/Rock, Alternative Rap	rap/hip hop
Gargantua Soul	band			Pop/Rock		pop/rock
Gary Durdin & The Clay Pinks	unknown	unknown		unknown		unknown
George Clinton & the P.Funk All-Stars	band	other mixed gender act	yes	R&B	Funk, Psychedelic Soul	soul/R&B
Gigolo Aunts	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Godsmack	band			Pop/Rock	Alternative Metal, Heavy Metal	metal/ alternative metal/punk metal
Gridley Paige	band			Pop/Rock	Rock	pop/rock
Guster	band			Pop/Rock	Adult Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Ice Cube, Arabian Prince and Reunion of N.W.A.	band			Rap	Gangsta Rap, Golden Age	rap/hip hop
Immoral Fibres	band			Pop/Rock		pop/rock
In Bloom	unknown	unknown		Pop/Rock		pop/rock
Indigenous	band	other mixed gender act	yes	Pop/Rock, Blues	Blues-Rock, Modern Electric Blues	blues/blues rock
Insane Clown Posse	band			Rap, Pop/Rock	Horror Rap, Rap-Metal	rap/hip hop
James Brown	solo	other mixed gender act	yes	R&B	Early R&B, Funk	soul/R&B
Jamiroquai	band			R&B, Pop/Rock	Acid Jazz, Adult Alternative Pop/Rock	soul/R&B
Jewel	solo	solo woman		Pop/Rock	Adult Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
John Entwistle	solo			Pop/Rock	Arena Rock, Hard Rock	rock
John Oszajca	solo			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Johnny Rushmore	solo			Pop/Rock	Blues Rock	blues/blues rock
K.J. James	solo			Blues		blues/blues rock

Kid Rock	solo	other mixed gender act	yes	Pop/Rock, Rap	American Trad Rock, Hard Rock	rap/hip hop
King Konga	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Kirsti Gholson	solo	solo woman		Pop/Rock	Pop	pop/rock
Korn	band			Pop/Rock	Alternative Metal, Heavy Metal	metal/ alternative metal/punk metal
Liars Inc.	unknown	unknown		Pop/Rock	Alternative/Indie Rock, Indie Rock	alternative/ indie rock
Limp Bizkit	band			Pop/Rock	Heavy Metal, Post-Grunge	metal/ alternative metal/punk metal
Linda Rutherford & Celtic Fire	band	woman-fronted		Pop/Rock	Celtic Rock	International
Lit	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Little Big Jam	band	unknown		unknown		unknown
Live	band			Pop/Rock	Post-Grunge, Alternative Pop/Rock	alternative/ indie rock
Los Lobos	band			Pop/Rock, Latin	Adult Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Megadeth	band			Pop/Rock	Heavy Metal, Speed/Thrash Metal	metal/ alternative metal/punk metal
Metallica	band			Pop/Rock	Heavy Metal, Speed/Thrash Metal	metal/ alternative metal/punk metal
Mickey Hart/Planet Drum	band	other mixed gender act	yes	International		International
Mike Errico	solo			Pop/Rock	Alternative/Indie Rock, Adult Alternative Pop/Rock	alternative/ indie rock
Mike Ness	solo			Pop/Rock, Country	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Moby	solo			Electronic	Club/Dance, Techno	electronic
Moe Loughran	solo	solo woman		Pop/Rock	Pop	pop/rock
moe.	band			Pop/Rock	American Trad Rock, Jam Bands	jam band
Muse	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock

Old Pike	band			Pop/Rock	American Trad Rock	rock
Oleander	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Our Lady Peace	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Pound	unknown	unknown		Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Pushmonkey	band			Pop/Rock	Hard Rock, Heavy Metal	metal/ alternative metal/punk metal
Rage Against the Machine	band			Pop/Rock	Alternative Metal, Alternative/Indie Rock	metal/ alternative metal/punk metal
Rattlebasket	band			Pop/Rock	Funk Rock	pop/rock
Red Herring	unknown	unknown		Pop/Rock		pop/rock
Red Hot Chili Peppers	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Reveille	band			Pop/Rock	Alternative Metal, Heavy Metal	metal/ alternative metal/punk metal
Rusted Root	band	other mixed gender act		Pop/Rock	American Trad Rock, Jam Bands	blues/blues rock
Serial Joe	band			Pop/Rock	Alternative Metal, Heavy Metal	metal/ alternative metal/punk metal
Sevendust	band			Pop/Rock	Heavy Metal, Nü Metal	metal/ alternative metal/punk metal
Sherri Jackson	solo	solo woman		Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Sheryl Crow	solo	solo woman		Pop/Rock	Adult Alternative Pop/Rock, American Trad Rock	alternative/ indie rock
Simi Stone	solo	solo woman	yes	Pop/Rock	Pop	pop/rock
Sticky Pistil	band			Pop/Rock		pop/rock
Stormy Mondays	band			Pop/Rock	Adult Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Strangefolk	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Sugar Daddy	unknown	unknown		unknown		unknown

Supersuckers	band			Pop/Rock	Alternative/Indie Rock, Garage Punk	alternative/ indie rock
The Brian Setzer Orchestra	band			Pop/Rock	Alternative/Indie Rock, Retro Swing	alternative/ indie rock
The Chemical Brothers	band			Electronic	Big Beat, Electronica	electronic
The Offspring	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
The Roots	band			Rap	Alternative Rap, Jazz-Rap	rap/hip hop
The Sclodees	band	woman-fronted		Pop/Rock	Folk Pop	folk/folk pop
The String Cheese Incident	band			Pop/Rock, Country	Bluegrass, Jam Bands	jam band
The Tragically Hip	band			Pop/Rock	American Trad Rock, Alternative Pop/Rock	alternative/ indie rock
Vertical Horizon	band			Pop/Rock	American Trad Rock, Post-Grunge	rock
Willie Nelson	solo	other mixed gender act		Country, Pop/Rock	Country-Pop, Nashville Sound/Countrypolitan	country
Wyclef Jean with the Refugee Allstars	band	other mixed gender act	yes	Rap	Alternative Rap, East Coast Rap	rap/hip hop
Young & Fabulous!	band	other mixed gender act		Pop/Rock	Rock	pop/rock

Figure 10. Coachella, 1999

Performer	Band/Solo	Women Performers	Women of Color	Genre	Style	Genre/Style Summary
4hero	band			Electronic	Jungle/Drum'n'Bass, Broken Beat	electronic
A Perfect Circle	band	other mixed gender act	yes	Pop/Rock	Alternative Metal, Alternative Pop/Rock	metal/ alternative metal/punk metal
A-Trak	solo			Electronic, Rap	EDM, Progressive House	alternative pop/rock
Amon Tobin	solo			Electronic	Drill'n'bass, Experimental Techno	electronic
Andy Maddocks, Rob Hall	band			Electronic		electronic
Art of Noise	band	other mixed gender act		Pop/Rock, Avant-Garde	Alternative/Indie Rock, Experimental Rock	alternative/ indie rock
At the Drive In	band			Pop/Rock	Alternative/Indie Rock, Post-Hardcore	alternative/ indie rock
Autechre (DJ Set)	band			Electronic	Experimental Techno, IDM	electronic
Banco de Gaia	solo			Electronic	Ambient Dub, Ambient Techno	electronic

Bassbin Twins	solo			Electronic	Big Beat	electronic
Beck	solo			Pop/Rock, Electronic	Alternative/Indie Rock, Indie Rock	alternative pop/rock
Ben Harper	band			Pop/Rock	Adult Alternative Pop/Rock, American Trad Rock	alternative pop/rock
Bis	band	woman-fronted		Pop/Rock	Alternative/Indie Rock, Indie Rock	alternative/ indie rock
Bola, Jega	band			Electronic	Ambient Techno, Experimental Techno	electronic
Breakbeat Era with Roni Size, DJ Die, Dynamite MC	band			Electronic	Jungle/Drum'n'Bass, Club/Dance	electronic
BT	solo			Electronic, Pop/Rock	Club/Dance, Progressive House	alternative pop/rock
Carl Craig Innerzone Orchestra	band			Electronic	Club/Dance, Detroit Techno	electronic
Christopher Lawrence	solo			Electronic	Club/Dance, Progressive Trance	electronic
Cibo Matto	band	all women	yes	Pop/Rock, Electronic	Alternative Dance, Alternative Pop/Rock	alternative pop/rock
Cornelius	solo			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative pop/rock
Derrick May	solo			Electronic	Club/Dance, Detroit Techno	electronic
DJ Cam	solo			Electronic	Ambient Breakbeat, Downbeat	electronic
DJ Food	solo			Electronic	Jungle/Drum'n'Bass, Trip-Hop	electronic
DJ Jason Bentley	solo			Electronic, Classical		electronic
DJ Liquid Todd	solo			Pop/Rock, Electronic	Electro-Techno, Electronica	electronic
DJ Rap	solo	solo woman		Electronic	Jungle/Drum'n'Bass, Downbeat	electronic
DJ Shadow	solo			Electronic, Rap	Ambient Breakbeat, Left-Field Rap	electronic
DJ Softy	solo			unknown	unknown	unknown
Esthero	solo	solo woman		Pop/Rock, Electronic	Adult Alternative Pop/Rock, Alternative/Indie Rock	alternative pop/rock
Fantastic Plastic Machine	solo			Pop/Rock, Electronic	Alternative Dance, Alternative Pop/Rock	alternative pop/rock
FS Tomas (Umoja HiFi)	solo			Electronic		electronic
Gil Scott-Heron	solo			R&B	Poetry, Soul Jazz	soul/R&B

GusGus	band	other mixed gender act		Electronic	Alternative Dance, Electronica	electronic
IQU	band	other mixed gender act	yes	Pop/Rock	Alternative/Indie Rock, Indie Electronic	alternative/ indie rock
Juan Atkins	solo			Electronic	Club/Dance, Detroit Techno	electronic
Jurassic 5	band			Rap	Underground Rap, Alternative Rap	rap/hip hop
Kevin Saunderson	solo			Electronic, Pop/Rock	Club/Dance, Detroit Techno	electronic
Kid Koala	solo			Electronic, Rap	Turntablism, Underground Rap	electronic
Kool Keith	solo			Rap	Left-Field Rap, Underground Rap	rap/hip hop
Lamb	band	woman-fronted		Electronic	Downtempo, Club/Dance	electronic
Los Amigos Invisibles	band			Latin, Electronic	Latin Dance, House	international
LTJ Bukem, Blame, MC Conrad	band			Electronic	Jungle/Drum'n'Bass, Ambient Breakbeat	electronic
Luke Vibert	solo			Electronic	Acid Techno, Experimental Techno	electronic
Medeski Martin & Wood	band			Jazz	Jam Bands, Jazz-Funk	jazz
Mira Calix, Push Button Objects	band	woman-fronted		Electronic, Avant-Garde	Experimental Electronic, IDM	electronic
Mix Master Mike	solo			Rap	Turntablism, Underground Rap	rap/hip hop
Moby	solo			Electronic	Club/Dance, Techno	electronic
Modest Mouse	band			Pop/Rock	Alternative/Indie Rock, Indie Rock	alternative/ indie rock
Money Mark	solo			Pop/Rock, Electronic	Alternative/Indie Rock, Indie Pop	alternative/ indie rock
Morrissey	solo			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Mr. Scruff	solo			Electronic	Funky Breaks, Trip-Hop	electronic
Neotropic	solo	solo woman		Electronic	Ambient, Ambient Breakbeat	electronic
Nightmares on Wax (DJ Ease)	solo			Electronic	Ambient Dub, Club/Dance	electronic
Pavement	band			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock
Perry Farrell	solo			Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative/ indie rock

Q-bert	solo		Rap	Turntablism, Underground Rap	rap/hip hop
Rage Against the Machine	band		Pop/Rock	Alternative Metal, Alternative/Indie Rock	metal/ alternative metal/punk metal
Rahzel (of The Roots)	solo		Rap	Underground Rap	rap/hip hop
Raymond Roker, Jun, MC Question Mark	band		Electronic	Jungle/Drum'n'Bass	electronic
Richie Hawtin/Plastikman	solo		Electronic	Acid Techno, Club/Dance	electronic
Sandra Collins	solo	solo woman	Electronic	Progressive Trance, Trance	electronic
Scratch Perverts	band		Rap	Underground Rap, British Rap	rap/hip hop
Simply Jeff	solo		Electronic, Rap	Club/Dance, Funky Breaks	electronic
Slipmaster J & MC Conrad	band		Electronic	Club/Dance, Jungle/Drum'n'Bass	electronic
Spearhead	band		Rap	Alternative Rap, Jazz- Rap	rap/hip hop
Spiritualized	band		Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative pop/rock
Super Furry Animals	band		Pop/Rock	Alternative Pop/Rock, Alternative/Indie Rock	alternative pop/rock
The Angel a.k.a. 60 Channels	solo	solo woman	Electronic	Electronica	electronic
The Bicycle Thief	band		Pop/Rock		pop/rock
The Chemical Brothers	band		Electronic	Big Beat, Electronica	electronic
The Wiseguys	band		Electronic	Big Beat, Club/Dance	electronic
Thievery Corporation	band		Electronic	Downbeat, Electronica	electronic
Tool	band		Pop/Rock	Alternative Metal, Heavy Metal	metal/ alternative metal/punk metal
Ugly Duckling	band		Rap	Alternative Rap, Jazz- Rap	rap/hip hop
Underworld	band		Electronic	Electronica, House	electronic
μ-Ziq	solo		Electronic	Electronica, Experimental Techno	electronic