

Strip Club: Gender, Power, and Sex Work. By Kim Price-Glynn. New York: New York University Press, 2010. Pp. xiv+263. \$75.00 (cloth); \$22.00 (paper).

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Perhaps more than any other topic, analyses of sex work vary widely depending on one's position. The impact of positionality on knowledge production became clear to me early in my reading of *Strip Club: Gender, Power, and Sex Work*, a book based on Kim Price-Glynn's ethnographic dissertation. In describing her entry as a strip club waitress, Price-Glynn states: "I felt like Gloria Steinem going undercover as a Playboy bunny" (p. 25). While Price-Glynn did not work "undercover," Price-Glynn's identity as an uncomfortable feminist outsider to the sex industry is clear. At the same time, Price-Glynn describes her own perspective as inspired by Wendy Chapkis's work; Chapkis represents a feminist sex radical perspective that respects a broad range of sexual choices while analyzing context-specific power relations (see Wendy Chapkis, *Live Sex Acts: Women Performing Erotic Labor* [Routledge, 1997]). After a careful reading of this book, I believe that a central—but unspoken—tension of this book is Price-Glynn's own negotiation of such feminist theoretical and ideological contradictions. Is sex work more problematic than other forms of work, or not? Price-Glynn does not choose sides, thankfully, in this worn-out dichotomy, arguing reasonably that context matters. She is also careful to not pathologize sex workers, and gestures toward problematizing structures of power rather than sex work per se. But overall, *Strip Club* is a story about a difficult, degrading, and potentially dangerous workplace, one that presumably all women should avoid.

Once any scholar's theoretical and philosophical perspective is known, it is easier to find ways to connect with the framing of their research. For readers seeking insight into how strip club labor is organized in a predominately white, working-class club that serves alcohol, *Strip Club* provides a generous dose of ethnographic detail. For readers who do not problematize sex workers, patrons, or strip club environments more than any other work environment, and who are less concerned with why people become sex workers (or waitresses, or professors) than with understanding how all workers can gain a greater sense of efficacy, safety, and satisfaction—*Strip Club* may be a more frustrating read.

Strip Club consists of an introduction, five chapters (one previously published in *Gender and Society*), a postscript, two appendixes, a bibliography, and an index. Price-Glynn summarizes her thesis in the introductory chapter, stating that the Lion's Den (the pseudonym for the strip club where she worked) is "a particularly dangerous environment for women" due to the "convergence of a strict division of labor by gender, the consolidation of authority into the hands of men, and the club's dis-

repair" (p. 21). Price-Glynn draws upon organizational and feminist social/cultural frameworks for analyzing the Lion's Den, but also states individual-level curiosities and concerns about sex workers: "I contend that we can learn why people become sex workers, as well as sex patrons, by taking a closer look inside this club. We can learn about the underlying strengths and vulnerabilities that lure and frustrate women and men in such places" (p. 1).

My favorite sections of *Strip Club* are where the author reports her direct participatory experiences. The book does this best in chapter 3, where Price-Glynn describes in detail her interactions with a range of male customers, including men in groups. She describes her role as a cocktail waitress here as "a backdrop that facilitated relations with other men" (p. 80). Because of the advantage of first-person experience, the analysis of power here is more precise and nuanced here than any other section of the book. In terms of data, the book's analysis is also based on interviews with several employees of the club (mostly comprised of dancers, but also management and others), and selections from the employee handbook. The book also offers a postscript containing "virtual" observations of online customer discussions of the Lion's Den, as well as quantitative data comparing regional ratios of adult clubs per capita.

The book starts to lose its empirical grounding when Price-Glynn moves from specific interactional and organizational empirical generalizations into generalized feminist cultural theories about rape culture and the "beauty myth." While these theories are important for gender analysis, it is important to remember that no generalized theory, or theories derived from other locations, can perfectly match every site. For example, Price-Glynn compares the Lion's Den to A. Ayres Boswell and Joan Z. Spade's study of rape culture in fraternities ("Fraternities and Rape Culture: Why are Some Fraternities More Dangerous Places for Women?" *Gender and Society* 10 (1996): 133-47), arguing that "though some strip club patrons develop regular relationships with strippers, the other characteristics Boswell and Spade found in fraternity houses apply to club strippers" (p. 169). Actually, there are several additional crucial differences between fraternities and strip clubs, including (but not limited to) the fact that in strip clubs: (1) the men are customers, not residents, (2) men must pay money in exchange for women's time and attention, and (3) bouncers are hired to kick out badly behaving men. These factors, in addition to the fact that rape was not reported by Price-Glynn inside (or outside) the context of the Lion's Den (unlike the high rates of rape reported in fraternities), make me hypothesize that women may actually be *safer* in this and other strip clubs than they are in some fraternities. This possibility of course does not mean that the verbal hostility and physical or sexual aggression by some customers and coworkers against dancers should be diminished or tolerated. However, it is likely that the women working at the Lion's Den would be helped more by specific organizational interventions than by generalized cultural critiques.

In sum, Price-Glynn's writing style is engaging, and her empirical methods are solid. I am appreciative of a fine attention to ethnographic detail in many areas, and I am convinced that the Lion's Den is not an easy or great place to work. But I found myself constantly looking for more comparative context. Readers can look hard, but find very little, in terms of careful comparisons with other organizational structures; or comparisons of this work to other jobs available to women in similar raced, classed categories; or discussions of workplace improvement efforts and successes in other clubs. Without detailed contextual comparisons, the perspectives presented in *Strip Club* might (intentionally or not) simply serve as yet another cautionary tale about the dangers of exotic dance and sex work in general.

Rave Culture: The Alternation and Decline of a Philadelphia Music Scene. By Tammy L. Anderson. Philadelphia: Temple University Press, 2009. Pp. vii+231. \$79.50 (hardcover); \$25.95 (paper).

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Several years ago when a colleague asked me about the reasons for the decline in the practice of slangin' (selling) underground hip hop cassette tapes on Bay Area streets like Telegraph Avenue in Berkeley, I realized that I had never seriously considered this fundamental question. Tammy L. Anderson answers such questions and more in her wonderful ethnographic study of the electronic dance music (EDM) scene in Philadelphia between 2003 and 2005. While the concept of *scene*, as an analytical framework, has recently gained currency within the sociology of popular music—for instance, see David Grazian's work on Chicago blues tourism (*Blue Chicago: The Search for Authenticity in Urban Blues Clubs* [University of Chicago Press, 2003]), Andy Bennett and Richard A. Peterson's seminal edited volume (*Music Scenes: Local, Translocal, and Virtual* [Vanderbilt University Press, 2004]), and my own work on San Francisco Bay Area underground hip hop (*Hip Hop Underground: The Integrity and Ethics of Racial Identification* [Temple University Press, 2009])—the importance of Anderson's *Rave Culture* lies in its attention to processes of cultural transformation, specifically “the forces, institutions, and people that helped usher the once popular [Philadelphia] rave scene toward its death” (p. 5). Indeed, when one considers that intervals between choosing a topic of study and researching, writing, and publishing on it render most ethnographies of contemporary popular culture after-the-fact chronicles, it is surprising that more scholars haven't delved into issues of alteration and decline.

Rave Culture combines a rigid structure of music-event typologies and “ideal-types” of people who attend them with a more nuanced appreciation