

to resell singles (and contained much filler, including halfhearted covers of contemporary songs), but the move away from this practice began in the sixties (with The Beatles), not the late seventies. Reynolds exaggerates terribly in moments such as this, but what's worse is that this particular false statement doesn't even quite jibe with his preceding two paragraphs, which discuss the significance of some cover-filled albums from the pre-"post-punk era"—Todd Rundgren's *Faithful* (Bearsville Records BR 6963 [1976]), David Bowie's *Pin Ups* (RCA Victor APL 10291 [1973]), and Bryan Ferry's *These Foolish Things* (Atlantic SD 7304 [1974]) and *Another Time, Another Place* (Atlantic SD 18113 [1974]). The contradiction between what the author *knows* and what the author *feels* is palpable here and elsewhere. His irrepresible desire to position punk as the reference point for the entirety of popular music history confuses his otherwise reliable account.

The book presents a sizeable bibliography, featuring work by such heavy hitters as Jacques Derrida, Roland Barthes, Walter Benjamin, Jean Baudrillard, Fredric Jameson, and Harold Bloom. A major lacuna here is scholarship on intertextuality: mention of Julia Kristeva's original work on this subject, and the mass of other articles and books that her writings spawned, is completely missing. This is a real shame, because some of Reynolds' topics have as much—if not more—to do with intertextuality than with retro. Sampling, for instance, is not necessarily retro (take John Oswald's decidedly contemporary mash-up album *Plexure* [Disk Union R-340188, 1993], p. 319), but by nature it is intertextual. Even with the very broad definition employed by Reynolds, "retro" could be viewed as a specific intertextual subcategory.

As a piece of music journalism, *Retromania* is as much about the writing itself as it is about the actual content, and Reynolds' oratory is excellent. (We get only the rare flub: e.g., the idiom "to beg the question" is misused a few times, pp. 65, 229, 343). This is not to say the content is anything less than absorbing and informative; readers will likely learn a great deal and have an enjoyable time in the process. *Retromania* reflects on an overabundance of interesting issues, its opinionated message at once fun, frustrating, and thought-

provoking. Reynolds is the first writer to offer a book-length treatment of this timely topic; he will certainly not be the last.

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Peter Gabriel, From Genesis to Growing Up. Edited by Michael Drewett, Sarah Hill, and Kimi Kärki. (Ashgate Popular and Folk Music Series.) Burlington, VT: Ashgate, 2010. [xvii, 267 p. ISBN 9780754665212. \$29.95.] Music examples, photographs, bibliography, index.

Although there has been a blossoming in popular music studies over the past two decades, much pop music writing remains in the purview of non-music specialists. As a result, some edited volumes of pop music essays can tend towards the overly abstract and theoretical, without a grounding in the music. This can result in collections which are of limited use to music scholars, as authors engage critically with politics, lyrics, media framing, reception, or other post-modern inquiries, while discussions of music become a corollary.

Peter Gabriel, From Genesis to Growing Up, succeeds first and foremost because it places Gabriel's music (or performance of it in concert or video) in the foreground of almost every essay. This includes both close readings of single songs and wider examinations that stretch across his repertoire. Editors Michael Drewett, Sarah Hill, and Kimi Kärki have curated a strong, interdisciplinary volume that focuses on a single multifaceted artist, using a wide variety of analytical methods and theoretical approaches. Additionally, most of this volume's authors base their arguments on a well-reasoned and clear understanding of various theoretical (philosophical, sociological, anthropological) frameworks, although their conclusions are sometimes unexpected.

The essays are grouped into three sections by methodological approach. The first section is titled "Identity and Representation," which "attempts to address the many facets of Gabriel's self which he has revealed on record and through his music videos" (p. 4). The second section is

concerned with "Politics and Power," and is largely focused on Gabriel's role in the South African anti-apartheid struggle through his song "Biko," released in 1980, as well as his other endeavors in the genre of world music. The final section deals with "Production and Performance," highlighting certain aspects of Gabriel's music in live performance and his innovations in the studio. As a result of this organizational scheme, some articles on the same subject (for example, the video for "Sledgehammer") are placed at opposite ends of the book.

The middle part of the volume, "Politics and Power," is the most cohesive, in part because the essays deal with a relatively narrow slice of Gabriel's output; namely, his world music songs and specifically "Biko." However, this cohesion seems staged for the book, since the first three of these four chapters were previously published elsewhere. The final essay, Dave Laing's "'Hand-made, Hi-tech, Worldwide': Peter Gabriel and World Music," is a direct response to the previous essay, a barely edited reprint of chapter 2 from Timothy D. Taylor's book on world music (Timothy D. Taylor, *Global Pop: World Music, World Markets* [New York: Routledge, 1997], 39–52). The editors have provided a useful service by collating essays from disparate sources into one place; however, there is very little new scholarship offered in this section.

Still, the editors have created a meaningful recontextualization of these essays by placing them adjacent to one another. Michael Drewett's "The Eyes of the World Are Watching Now: The Political Effectiveness of 'Biko' by Peter Gabriel," argues that Gabriel's involvement "did not constitute membership of or strict allegiance to the anti-apartheid movement" (p. 110). This historicization avoids the impulse to "romanticize, essentialize or exalt the part [Gabriel] played in anti-apartheid struggle" (p. 110). Conversely, Ingrid Bianca Byerly reveals how "Biko" became an integral part of the cultural and musical discourse of protest amongst South African activists. Although she acknowledges that "music itself . . . can probably not be considered a sole agent of change" (p. 118), she does place "Biko" around the "tipping point," or the beginning of the final push towards victory, of the social revolution.

Taylor's chapter offers an orientalist critique of Gabriel's world music activities with a hypercritical eye focused on power, production, capital, and appropriation. Laing then defends Gabriel against Taylor's criticism, calling Taylor's "homology between Gabriel's studio techniques and the horrors of European colonialism" a "dubious leap" (p. 144). Laing makes a number of salient points, for example, noting the reversal of the paradigm of Western appropriation in the relationship between Gabriel and Senegalese musician Youssou N'Dour (p. 146).

Taken together, these four essays set up two dichotomies that demonstrate the complicated relationships between Gabriel, world politics, and world music. In the first two, Gabriel is depicted as consciously observing the anti-apartheid movement from the outside, yet his music remains a vital component within that movement. In the latter two, Gabriel is depicted as both a post-colonial appropriator of othered cultural artifacts and also as a tireless promoter and advocate on the part of marginalized musical cultures.

While each author probes fascinating aspects of Peter Gabriel's life and works, some do so in problematic ways. Drewett likens Gabriel to the Gramscian "organic intellectual" (Antonio Gramsci, *Selections from the Prison Notebooks*, ed. and trans. Quintin Hoare and Geoffrey Nowell Smith [New York: International Publishers, 1971], 5–14); however, he does not mention that Gabriel's advocacy for racial equality in South Africa still unavoidably earns him financial and cultural capital. Therefore, the idea that "Gabriel fostered a different way of conceiving cultural practice" should take into consideration Gabriel's complex relationship to power and capital as a musician (p. 109). Laing's criticism of Taylor does not note that many of Gabriel's activities in the business of world music recording can be read as a continued contribution to the hegemonic discourse that Taylor outlines.

Likewise, there are problematic approaches in the outer two parts of the book. Sarah Hill tracks Gabriel's identity as it changes across his first four solo albums, arguing for a change from provincial Englishness to a worldly otherness. She links Gabriel's lyrical subjectivity to a growing emergence of African tendencies in his music (p. 28), yet she never addresses

specifically *why* Gabriel's subjective self manifests itself as more African. Similarly, Hill implies that progressive rock restricts Gabriel, yet she does not offer a nuanced explanation of those constraints (p. 19). Some of these issues stem from the fact that she never properly theorizes the concept of "Englishness" on which her argument rests.

Other essays catalogue a single idea across Gabriel's career without actually elucidating many conclusions. Rebecca Guy charts Gabriel's use of the flute with spectacular detail, noting his various techniques and shortcomings. However, her promises to reveal the flute's "multiple other-musical associations" (p. 160) and "semantic associations" (p. 167) go unfulfilled. Similarly, Kärki outlines the history of collaboration between Gabriel and stage designer Robert Lepage, demonstrating how both artists struggle with creating an intimate performance in large arenas. However, Kärki's analysis of the "Growing Up" stage show merely dents the surface of semantic interpretation.

The knotty or questionable essays are certainly outweighed by the successful ones. Kevin Holm-Hudson's excellent chapter on Gabriel's relationship to African American soul music locates the artist's work within larger issues of rock aesthetics and African American musical traditions. Franco Fabbri establishes Gabriel as an innovator in studio production, while John Richardson reads the "Sledgehammer" video as a surrealist hypertext, providing a rich exegesis of the video's metaphorical landscape. Despite her chapter's faults, Hill is successful in showing how Gabriel moves from "hiding behind characters" to eventually "exploring [his] own psychology" and then "reaching beyond" (p. 22), following Stuart Hall's construction of identities as "fragmented and fractured" and "multiply constructed" (Stuart Hall, "Introduction: Who Needs Identity?" in *Questions of Cultural Identity*, ed. Stuart Hall and Paul DuGay [London: Sage, 1996], 4).

Unlike Hall, Kari Kallioniemi provides a stronger theoretical basis for Englishness in his chapter, "Peter Gabriel and the Question of Being Eccentric." Locating Gabriel within a cultural history of eccentricity, Kallioniemi notes that "certain ideas involved in eccentricity are often confused with the peculiarities of Englishness" (p. 31). He links the "English idea of lib-

erty" with eccentricity, but also identifies other characteristics endemic to Gabriel's English musical identity: "middle-class or suburban identity" (p. 34), "English folk" (p. 35), "rock-theatre" (p. 37), and "Olde English romanticism of the nineteenth century" (p. 38). Perhaps switching the order of the first two chapters would have allowed this variegated concept of Englishness and eccentricity to frame Hill's argument.

With its many references to a wide variety of transatlantic cultural theorists and philosophers, this book is designed for a scholarly audience. However, most chapters lack musical notation, and therefore the general reader will find a number of accessible chapters. Music scholars will have to wait for in-depth analysis of Gabriel's compositions, although there are already limited theoretical writings addressing Gabriel's time with Genesis (see, for example, Mark Spicer, "Large-Scale Strategy and Compositional Design in the Early Music of Genesis," in *Expression in Pop-Rock Music: Critical and Analytical Essays*, ed. Walter Everett [New York: Routledge, 2008], 313–44).

Although some essays suffer from the occasional failure to follow through on a line of inquiry, to see all sides of an issue, or to delve into some critical aspects more fully, these sixteen essays generally reveal many new insights into one of the more successful pop-rock artists of the past four decades. This volume offers a well-rounded sampling of Gabriel's career and a strong argument for the benefits of an interdisciplinary examination of a single subject. Hopefully, it will inspire further study of this fascinating composer and performer.

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The Studio Recordings of the Miles Davis Quintet, 1965–68. By Keith Waters. (Oxford Studies in Recorded Jazz.) New York: Oxford University Press, 2011. [xvi, 302p. ISBN 9780195393835 (hardcover), \$99; ISBN 9780195393842 (paperback), \$18.95.] Music examples, bibliography, index.

Every music library should have a copy of Keith Waters' new book. It goes beyond a purely descriptive analysis of the workings