

the film theatre as a social space for the shared consumption of narratives by different members of society also led to new modes of identification and sociability. Odile Goerg's book is thus a must-read not only for scholars of African popular culture but also for scholars of postcolonial African filmmaking, who have long been in need of a better understanding of film audiences in Africa and their expectations, desires and fears. Since the 1980s, cinemas have been disappearing from Africa as new ways of consuming film have emerged (video clubs, home viewing, streaming), but this volume allows us to get a better grasp of cinema's heyday from the 1930s onwards as one of the key sites in which modern African identities were negotiated.

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KATHRYN OLSEN, *Music and Social Change in South Africa: maskanda past and present*. Philadelphia PA: Temple University Press (hb US\$64.50 – 978 1 43991 136 5). 2014, 223 pp.

Devotees of the Zulu solo guitar and guitar band genre known as *maskanda* will be very pleased to see this new study by Kathryn Olsen, one of the foremost authorities on the form. Those unfamiliar with *maskanda* will need the assistance of the copious discography the author has thoughtfully included: thank you, YouTube. The prologue begins with a lively, evocative description of a *maskanda* performance, but oddly doesn't inform the reader as to the identity of the observer. I only mention this because this will be almost the last time the reader is treated to any actual on-the-spot ethnographic description.

The first chapter, 'Maskanda researched', provides the obligatory epistemological, methodological and theoretical self-reflection and even abnegation, where the author does her best to shuffle off the obligatory guilt over her identity as a white middle-class suburbanite who analyses and interrogates an ur-Zulu musical genre. As a self-declared feminist, she warns against the 'cultural imperialism' (read: ethnocentrism) of applying the tenets of European gender studies to Zulu women performers. It is rather a shame she does not take this advice in her subsequent social analysis. I am also not convinced that we need Slavoj Žižek's 'parallax view' (2006) to understand descriptions of what is going on in live *maskanda* performance. What potential readers really want is not theories of observational positionality but an appreciative and illuminating tour of the genre and its exponents.

This the author provides beginning in Chapter 2, 'Maskanda's early years', with a most helpful review of the musical history of *maskanda* from its early colonial origins, something the literature on the form has not previously supplied. This is followed by the kind of thoughtful and detailed account of the work of the pioneer of early 'pop' or electric guitar band *maskanda* Phuzushukela (John Bengu) that we would expect from this author. In the following chapter we are introduced to two of the other major innovators of the genre, Shiyani Ngcobo and Phuzekhemisi (Johnson Mnyandu), who represent for Olsen the opposing poles of folk authenticity and pop commercialization in the development of the genre. Predictably perhaps, the author ends up in ethnomusicology's endlessly recycled authenticity trap. Of course, Shiyani Ngcobo's acoustic retro style is more culturally faithful, subtle, varied, nuanced and affecting than Phuzekhemisi's standardized, over-produced,

rhythm-heavy electric product for the mass Zulu-and-beyond market. Unsurprisingly, poor Shiyani suffers jealousy, neglect and prejudice from his neighbours in his poverty-stricken village, and dies with his praises unjustly unsung by anyone but himself. Phuzekhemisi, in contrast, enjoys national fame and commercial success and lives on, enjoying their rewards. That all of this, in both music and musical life, is undeniably true in this case does not render the concept of traditional authenticity any less problematic, or the trap less dangerous. Despite such a caution, Olsen's profound love for Shiyani as both an artist and a kindred soul is strikingly evoked, and her distress at his sufferings and untimely death is keenly affecting.

In Chapter 5, 'Women playing maskanda', the author considers in some depth another subject that is clearly close to her heart. Olsen has previously explained how the history and political economy of migrant labour among the Zulu-speaking people led to the emergence of *maskanda* as a male form of modern traditional music. She appears to regard such gender association as inherently negative, despite the positive and uncontested association of performance genres with one sex or another, one age group or another, one social category or another, or one occasion or another in times and climes throughout the world. The emergence of a wide range of female performers, ensembles (including guitarists) and even composers in *maskanda* could be seen as a positive, if only gradual, progression for the form. But such progress seems to represent only a lamentable continuing male domination of the recording studio and the stage for Olsen. To some extent, this argument is undermined by the lyrics of women's and men and women's dialogic songs that Olsen has had so carefully transcribed from isiZulu and translated into English. These texts reveal an intriguing and often powerful contestation of male attitudes by their female interlocutors. The author might also have credited those performers and assistants who composed, transcribed and translated these texts. Lastly, Olsen is very selective about the female performers she chooses to focus on, ignoring such recent path-breaking talents as Busi Mhlongo and Tu Nokwe, who advanced *maskanda* as a 'crossover' style and created a surge in its range and capacity for innovation as a contemporary form.

Finally, the bulk of Olsen's analysis in the 'social change' parts of her narrative consists of her own opinions about her subjects' work and life and about Zulu culture and gender relations generally. It is regrettable that her engagement with social science is somewhat more limited than her excellent ethnomusicological training. If ethnomusicology is not for amateurs, then neither are ethnography and anthropology.

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DAVID G. PIER, *Ugandan Music in the Marketing Era: the branded arena*. Basingstoke: Palgrave Macmillan (hb £60 – 978 1 137 54939 6). 2015, 208 pp.

Since the work of pioneering ethnomusicologist Klaus Wachsmann in the middle of the twentieth century, not a whole lot has been written about Ugandan music. This is the first reason to read David G. Pier's book about traditional music in Uganda: to get a glimpse of a musical world that is conventionally overlooked. Second, *Ugandan Music in the Marketing Era* is a compelling case study of how musical practices considered 'traditional' are interlaced with very modern lives, with personal and collective aspirations, and with global marketing culture.