

The second half of the book, 'Genres in Performance', considers how 'performance events can be viewed as occasions for critical reflection on social life' (p. 173). Incorporating passages from ethnographic field notes to capture the immediacy of performance, Wallach discusses street musicians, *dangdut* performances, *acara* events with multiple performance modes and concerts of pop Indonesia and underground music. Wallach posits a metonymic relationship between music and society that allows popular music performance to represent a national utopia of social hybridity and solidarity. Social solidarity is achieved not only through the practices discussed in the first half of the book, but through musical performance events that 'enact an ethic of *inclusiveness*, within which musical differences indexing social differences between people and their divergent allegiances are rhetorically transcended' (p. 175, emphasis in original). The author's musings on possible motivations for a crowd's response speak to the complexities of and need for ethnographic work on performance that considers how multiple and nuanced musical meanings are formulated through practice and discourse, and how these dynamics are themselves situated in complex social and cultural contexts.

Wallach's emphasis on breadth provides an important overview of Indonesian musical and social spaces, laying the ground for subsequent work that explores the richness and texture of select ethnographic cases while considering how a certain idealism of musical sociability might also reflect some of the tensions of a national project of harmony in difference. The accompanying CD, with tracks of *dangdut*, *pop Indonesia* and *musik underground*, complements the richness of the text with the aural experience of 'what the stuff sounds like!'

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***Cómo Vino la Mano: Orígenes del Rock Argentino.* By Miguel Grinberg. Buenos Aires: Gourmet Musical Ediciones, 2008 (4th revised and expanded edn). 285 pp. ISBN 978-987-22664-3-1**

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Buenos Aires, Argentina was home in the late 1960s and early 1970s to one of the first truly local and original rock music scenes in the Spanish-speaking world. The 1967 release of the countercultural anthem 'La balsa' ('The raft') by Los Gatos marked the emergence of a movement of local rock musicians singing in their native Spanish and performing not only covers of English language hits but also original songs. Bands including the heavily blues-influenced Manal and the more acoustically oriented Almendra dominated the early scene, but by the mid-1970s a subculture centred around 'progressive national music' had seen the emergence of a surprising number of artists who would rise to national and international prominence for several decades to come: Charly García, Luis Alberto Spinetta, Gustavo Santoalalla, Litto Nebbia, León Gieco and Claudio Gabis have all enjoyed long careers across a range of genres and are important referents for any student of Spanish-language rock.

These figures all also share the commonality of having known the author, journalist and activist Miguel Grinberg, and their interviews with him form an important nucleus of intriguing primary documents collected in this re-edited and expanded volume. Grinberg was one of the few journalists who was quick to support the

underground movement almost from its very beginning, and this volume is suffused with nostalgia for those early, heady days of what would only later earn the title '*rock nacional*' as well as no small amount of disdain for what he perceives to be the narrow commercial aims of contemporary Argentine rock. On this topic, as on the relative aesthetic, political and ideological merits of all the music of the time period, Grinberg's authorial voice is emphatically that of the critic-fan rather than the detached scholar; he laments that 'almost the totality of "youth" music today ... leaves one with the impression of a multifaceted jingle aiming only at selling soft drinks, beer, clothing, and cell phones ... the Malvinas (Falklands) war entirely rotted our collective vitality, and the legacy of the military dictatorship was a splintered country that, in the last twenty-five years has done no more than to intone the tango of failure' (pp. 15–16, my translation).

But to lament the lack of scholarly contemporary cultural criticism in this book is to miss the point entirely. Each of the successive three re-editions of this volume after its appearance in 1977 as one of the first substantial volumes dedicated to Argentine rock has included a new preface, and to read the four of them successively (they all appear in this edition) is to witness the diminishing returns of an author who has since largely devoted his attentions to other topics and activities. This new edition is nonetheless important in its own right for several reasons: it includes previously unpublished interviews with Miguel Cantilo and Rodolfo García (former drummer for the seminal groups Almendra and Aquelarre), 16 pages of beautiful black-and-white candid photos of musicians and lyricists, and 70 pages of Grinberg's collected articles and reviews spanning the period 1968–1977.

The heart of the volume, though, and for this reviewer the book's greatest contribution, remains the set of lengthy, often candid and personal interviews with many of the most important personages from the first decade of Argentine rock. We see Spinetta, in a 1977 interview recorded in his home during a violent thunderstorm, muse confusedly about his future projects by candlelight. Santoalalla, years before his first Oscar or Grammy, recalls the adventures in monastic-style collective living with his first band, Arco Iris. León Gieco, several months before going into exile during the military dictatorship, is frighteningly candid about the repressive government's tactics of silencing musicians. The musicians and lyricists contradict one another and Grinberg himself in what ultimately functions quite well as a multivocal oral history of a turbulent and fascinating period in Argentine musical history.

While this edition does make some concessions to the non-specialist or fan – an unnamed editorial hand has provided some helpful biographical and other glosses in footnotes – ultimately this book is not likely to garner a great deal of interest for audiences outside the scholars and fans of Argentine rock. The reader is provided with little in the way of historical or musical analysis or context, and neither does the author attempt to engage any of the scholarly conversations (now much lengthier than when this volume originally appeared) about *rock nacional*. (For an excellent overview of these sources, see Fanjul 2008.) But for the historian, musicologist, sociologist or other scholar interested in this subculture and period, this volume has enormous value as a meticulously edited set of fascinating primary documents.

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References

Fanjul, A.P. 2008. Acúmulos e vazios da pesquisa sobre o rock Argentino (Accumulation and gaps in the research on Argentine rock), *Latin American Music Review*, 29/2, pp. 121–44

***Pop Idols and Pirates: Mechanisms of Consumption and the Global Circulation of Popular Music.* By Charles Fairchild. Aldershot: Ashgate, 2008. 182 pp. ISBN 978-0-7546-6383-6**

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Fairchild's *Pop Idols and Pirates* is a good read for those wanting an introductory examination of the consumer/producer relationship within the music industry as it relates to Australian Idol, but it falls short of an in-depth analysis. Fairchild 'focuses on all that happens in between the musician and the fan in an effort to better understand how the links between the two are produced and maintained' (p. 2). Two seemingly unrelated arenas of the music industry are described and compared in order to demonstrate what the music industry sees as 'right' (the 'Idol' phenomenon) and 'wrong' (music piracy) ways of consuming popular music. Fairchild argues that: 'The handling of both reveals explicit attempts to control and justify the ways in which the music industry makes money from music' (*ibid.*).

Part I focuses on the link between production and consumption through a comparison of two distinctly different venues: a Virgin Megastore and a small-scale independent record store. Here, Fairchild argues that the relationship between the consumer and producer is a cyclical process, and much broader than merely purchasing a CD. While the description of the two sites is of interest, it is not really adequate, as Fairchild does not take into account other viable sites, most notably online stores, which are relevant to the topic at hand.

Part I continues with a critique of the field of popular music studies. Fairchild asks 'what the ontological status of "the music itself" is, what counts as part of a musical work, and how these ideas relate to the ways in which that work is made meaningful as it moves through the world' (p. 36). As with most of this book, these are quite lofty goals, and ones that would best be dealt with separately, as opposed to discussed within a short chapter. Through the views of Lawrence Grossberg, Allan Moore and Theodor Gracyk, Fairchild concludes that there is no coherent definition of popular music but, while it is fine to critique the field of popular music studies, it would also be beneficial if Fairchild offered some constructive contributions.

Part II looks at the phenomena which bridge the gap between production and consumption, the struggle over control of technology (CDs, MP3, downloading), and the power of branding/advertising (consumer relationships). Fairchild traces the history of the MP3 and how the music industry has struggled to maintain power over the piracy of its products. Here, Fairchild notes that 'consumption is the reality of the music market. Each time we consume music we are a central participant in the material expression of a system of power' (p. 73). He argues that advertising and the power of branding are a major aspect of this system of power – the music industry is having to rely on 'cool-hunting' and 'trend-spotting' in order to break into the youth market, 'whose behaviour is often poorly understood' (pp. 81–82). In terms of relationships, power falls at the hands of these youths through the power of consumption.