of institutions. I found some of the most interesting discussions to be about local records like Ted Gomulka's "A City Called Hamtramck" (79–82) and the Detroit Count's "Hastings Street Opera" (95–97), which helped to define Detroit's neighborhoods by the people who lived and worked in them just after World War II. In one particularly arresting section, Slobin investigates the content of his Aunt Ann's camp songs from a Jewish summer camp in the late 1930s. I was struck when learning that a song that I had learned at a Christian camp in southern Ohio during the 1970s as "Old McPhadden" was also sung in a Jewish version called "Yacob and Hans," which Slobin describes as a "hoary vaudeville German schtick about twins" (21).

There are few people who could write a book like this. Slobin has both memories of his time in Detroit and the scholarly perspective to step back and understand his role in the city's musical life. Music is the nominally binding element, but the real thread holding the book together is Slobin's own Jewish perspective. There are surely more people who understand Detroit's African American histories than its Jewish ones. As Slobin shows, the role of Jewish people—as musicians, teachers, journalists, mentors—is central to the story of music in the city. To get this history from a critically-minded insider perspective is invaluable. Slobin tells us about his teachers, schools, private lessons, and ensembles—many of which were rooted in Detroit's Jewish community, and *all* of which he frames through a Jewish perspective. He shows how his family's preference for classical forms, which so thoroughly filtered his early musical experiences, were firmly rooted in a more general "use" of classical music as a marker of Germanic tradition (mostly concert and listening experiences). Examples like this pervade the book.

If the book's glimpses of the city are any indication, Slobin's relationship to Detroit was like those of millions of others. He was born there and reveled in its quickly changing musical landscape during the 1950s and 1960s before leaving, only to return decades later to find an even more complicated urban texture obsessed with renewal. Elsewhere Detroit has taken on a near mythic quality, exemplified by things like Shinola murals in Soho evoking the city's mechanistic profile (208). Thus, the metaphor of Detroit's inseparable relationship with the post–World War II automobile industry is, in fact, infused throughout the contents of the book in a deeper way than even Slobin might realize. We do not see the city from the 1980s to the present day, with its influx of Russian Jews, rise of techno, shrinking population and political scandals, and constant "revitalization." Instead, Slobin's story is about a different time that, in part, explains why we cared about Detroit in the first place.

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Haunthenticity: Musical Replay and the Fear of the Real

By Tracy McMullen. Middletown, CT: Wesleyan University Press, 2019.

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What does our orientation to the ephemeral and the past reveal about our fears and desires in the present? For decades, this question has subtly haunted western musical practice and scholarship via the work concept, performance, reproduction, and authenticity.[1] In *Haunthenticity: Musical Replay and the Fear of the Real*, Tracy McMullen directly addresses this question by examining obsessively precise

[1]Carolyn Abbate, "Music-Drastic or Gnostic?," *Critical Inquiry* 30, no. 3 (Spring 2004): 505–36; Leo Treitler, *Music and the Historical Imagination* (Cambridge, MA: Harvard University Press, 1989).

live musical and artistic reenactments produced in the United States from the 1980s to the present. Through her analysis of an eclectic archive, McMullen offers "replay" as an incisive theoretical tool to examine how these reenactments work to stabilize whiteness and hetero-patriarchy.

McMullen first theorized "replay" in a 2018 article focused narrowly on reenactments of historic jazz performances.[2] *Haunthenticity* broadly theorizes "replay" as a set of practices by which live musical reenactments, from tribute bands to performance art retrospectives, treat their historic "originals" as fixed, objective, temporally bounded events (6–7). These originals serve as infallibly authoritative sources that arbitrate the authenticity of the reproductions. In doing so, "replay" practices often eschew interpretation, striving for perfect replications of the original. McMullen contextualizes the visual and gestural fidelity found in "replay" within anthropological and performance studies scholarship, drawing heavily from Rebecca Schneider's work on reperformance, reenactment, and authenticity.[3] However, McMullen finds "replay's" musical antecedents in the "eighteenth century with the advent of romantic aesthetics" and the work concept (10). Drawing from Carolyn Abbate's scholarship and several genealogies of psychoanalysis, McMullen argues that in late twentieth and early twenty-first century hypermediated western culture music is tantamount to the *real*, or "the impermanence of life, the unlocatability . . . of the subject, and the basic complexity of life that is intersubjective and interdependent" (12). Musical "replay," situated within scholarship on copying and postmodernism, affords both the desirous capture of the *real*, while controlling it, or "keeping it at distance" out of fear (13).[4]

This theoretical premise develops two parallel critiques throughout the book. First, that "replay" practices uncritically, and often problematically, reproduce historic sociocultural values about gender, sexuality, and race. This often marginalizes and erases the musical influence, reception histories, and interpretative practices of non-dominant groups. Second, the fears, desires, and uncanniness that underpin "replay's" authenticity expose the contingency, instability, and emptiness of identity and subjectivity.

Chapter 1 observes visually fetishistic tribute bands (clone bands) covering Genesis touring shows and ABBA performances. Expanding Edward Macan's work on English progressive rock and countercultures and Carl Magnus Palm's on ABBA, McMullen argues that tribute bands' uncritical "replay" practices result in problematic reproductions and erasures.[5] For example, performances by the Genesis clone band, the Musical Box, naturalize the English nationalism and white universalism found in Genesis' touring shows. Similarly, ABBA clone bands Arrival and the Concert erase the original group's queer cult following, instead fabricating a performance of "wholesome, family fun of the two heterosexual couples that seems to be the 'real' ABBA" (55). McMullen argues that both instances represent mainstream white performers' and audiences' desire for comfort and security through the past as "perfectly known," amid the vacuity and instability of identity in a postmodern age (51).

Chapter 2 observes how "replay" practices shifted film and performance artist priorities by examining Charlie Kaufman's *Synecdoche, New York* (2008), Marina Abramović's preservative retrospectives (2005, 2010), and Iain Forsyth and Jane Pollard's reenactment of David Bowie's last performance of Ziggy Stardust ("A Rock 'n' Roll Suicide," 1998). Again, building upon Schneider's work, McMullen successfully argues that the original performances represent a creative ethos endemic to the 1960s that prioritized liberated, playful self-exploration in which identity is fleeting and contingent. The reenactments, however, use "replay" practices to stabilize and erase this play with identity, resulting in live performances that function as objects. McMullen argues that this practice makes manifests the artist's desire to preserve the past, control the present, and prevent permanent loss and inauthentic performances in the future.

[2]Tracy McMullen, "Approaching the Jazz Past: MOPDTK's Blue and Jason Moran's 'In MY Mind: Monk at Town Hall, 1959,'" *Journal of Jazz Studies* 11, no. 2 (2018): 1–28.

[3]Rebecca Schneider, *Performing Remains: Art and War in Times of Theatrical Reenactment* (New York: Routledge, 2011).

[4]See, for example, Marcus Boon, *In Praise of Copying* (Cambridge, MA: Harvard University Press, 2010). Boon's text provides a nuanced critique of copying in postmodern Western cultures via Mahayana Buddhism.

[5]Edward Macan, *Rocking the Classics: English Progressive Rock and the Counterculture* (Oxford: Oxford University Press, 1997); Carl Magnus Palm, *Bright Lights, Dark Shadows: The Real Story of ABBA* (London: Omnibus Press, 2001).

In chapter 3, McMullen discusses "replay" practices that supported the historicization of jazz in the 1980s through Jazz at Lincoln Center; and the memorialization of specific concerts, such as the Yale University Band's 1994 to 2004 reenactments of Glenn Miller's mid-1940s performance. Again, expanding on her 2018 article, McMullen argues that "replay" erases jazz's African and African American practices of difference producing repetition with stable, and arguably western, reproduction practices. Furthermore, "replay" in jazz often erases the participation of women in the original performances, producing an ultimately inauthentic reproduction dominated by masculinity and patriarchy. Drawing from her own discomforts performing in these situations, McMullen offers the insightful concept "in-passing" to describe the labor women, people of color, and queer people perform in order to maintain the myth of these performances (118).

Chapter 4 seriously, and at times humorously, considers how Led Zeppelin's gender androgyny afforded a replay-laden tribute by the all-female group Lez Zeppelin. In a welcome re-reading of the "cock-rock" origin story, McMullen expands on her previous scholarship in which she claims that the masculine features often attributed to Led Zeppelin are due to Janis Joplin's influence on the group.[6] In *Haunthenticity*, she argues that Lez Zeppelin's performance is successful as "replay" because it naturalizes the erasure of female influences that informed Led Zeppelin's masculinity and androgyny.[7] Following Judith Butler and Jack Halberstam's scholarship, this naturalization ultimately points to the emptiness of gender and identity as signifiers. However, McMullen observes that Lez Zeppelin's "replay" performance invests in whiteness by tacitly perpetuating the erasure of Black women's careers in early rock, and Joplin and Led Zeppelin's appropriation of their music.

As a response to the problems of "replay," McMullen's conclusion elegantly expands her 2016 theorization of the "improvisative," or a mode of subjectivity founded on creativity and generosity, not stability and recognition.[8] She demonstrates the utility of this concept as an analytical tool and generative practice through close listening to pianist and MacArthur Fellow Jason Moran's performance, *In My Mind: Monk at Town Hall 1959* (2007). Here, Moran's reenactment of Thelonious Monk forgoes the exact duplication, desires, and fears associated with *replay*, instead favoring a generous, "improvisative" disposition, that "plays with" and "gives to" the past as it is intimately and inseparably bound within the present (159–64). McMullen argues that this enmeshing of the past into the ephemeral and contingent present can be extended to other important theoretical categories from self and other to subject and object. Though compellingly argued, her brief foray into this provocative theoretical territory begs more extensive critical discussion. Following the extended critique of replay, questions loom about the politics and power dynamics that constrain a generous, "improvisative" subjectivity and performance.

Haunthenticity presents a detailed, yet accessible guide to "replay," a phenomenon that has received limited critical attention in music studies.[9] Her detailed case studies offer critical insights into "replay" performances and opens up new ground for advanced music scholars studying the reception histories of the original artists. McMullen's theorization of "replay" creates space to consider music as part of interdisciplinary discussions of "memory culture" and public memory.[10] However, through the "improvisative," McMullen ultimately calls scholars and artists alike to consider the social aesthetics

[6]Tracy McMullen, "Bring It on Home: Robert Plant, Janis Joplin, and the Myth of Origin," *Journal of Popular Music Studies* 26, nos. 2-3 (2014): 368–96.

[7]Here, Philip Auslander's work informs McMullen's perspective. Philip Auslander, *Performing Glam Rock: Gender and Theatricality in Popular Music* (Ann Arbor: University of Michigan Press, 2006).

[8]Tracy McMullen, "The Improvisative," in *Oxford Handbook of Critical Improvisation Studies*, ed. George Lewis and Benjamin Piekut (Oxford: Oxford University Press 2016): 115–127. In addition to Marcus Boon, McMullen also follows Trinh Minh-ha's critique of western academic epistemologies. Trinh Minh-ha, *Woman, Native, Other: Writing Postcoloniality and Feminism* (Bloomington: Indiana University Press, 1989).

[9]Georgina Gregory is a notable exception. Gregory, *Send in the Clones: A Cultural Study of the Tribute Band* (Sheffield, UK: Equinox: 2012); "Transgender Tribute Bands and the Subversion of Male Rites of Passage through the Performance of Heavy Metal Music," *Journal for Cultural Research* 17, no. 1 (2013): 21–36.

[10]For example, Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham, NC: Duke University Press, 2003).

surrounding performance and improvisation in order to develop a more critical and "generous" orientations to an "impermanent and interdependent world" (170).

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Five Years Ahead of My Time: Garage Rock from the 1950s to the Present

By Seth Bovey. London: Reaktion Books, 2019.

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Garage rock holds a special place in rock lore. Rock history as a whole has frequently been viewed through the prism of garage rock: the energy of its teenage participants becomes emblematic of rock's rebellious attitude, its amateurish "underground" aesthetic is seen as resistant to the corrupting forces of commercialism, and its stripped-down aesthetic is portrayed as a sort of musical essence. This narrative is deserving of both deeper exploration and more disruption. Seth Bovey's *Five Years Ahead of My Time: Garage Rock from the 1950s to the Present* takes up the challenge of telling the story of garage rock from its roots to its present-day incarnations and revivals.

Chronologically and geographically, Bovey's book surveys a lot of ground, including bands active anywhere between the 1950s and the 2010s. Although he focuses primarily on regions of the United States and England, Bovey also shows garage rock as a global phenomenon. He begins by tracing the importance of instrumental performance to the rock and roll of the late 1950s into the early 1960s. Rock records without vocals were growing in popularity at that time, and certain subgenres such as surf relied on instrumental effects and prowess. Bovey points to the influence of guitarists including Duane Eddy, Link Wray, and Dick Dale as he describes burgeoning garage rock scenes in the Pacific Northwest, Southern California, and the Upper Midwest. The bands and records that come up in this discussion range from relatively famous—like Paul Revere and the Raiders or the Kingsmen and their notorious "Louie Louie"—to those perhaps best known to aficionados, like the Fireballs or Mike Waggoner and the Bops.

The core of the book focuses on the impact of the British Invasion worldwide. The success of the Beatles was sort of the "big bang" for the phenomenon of garage rock: teens all over the world formed bands with wide-ranging consequences. Bovey's chapter on the mid-1960s sets out to create a loose taxonomy of what he views as the primary "branches" of garage rock at mid-decade, which are categorized largely based on musical influences: British-style R&B, folk rock, sixties garage punk, all-girl garage groups, and garage psych. He goes on to devote a chapter to how widespread garage rock became, surveying bands active in Latin America, Europe, Asia, Australia, and Oceania. Each section is necessarily brief—and there are some omissions, such as the stories emerging since the end of the Cold War about rock behind the Iron Curtain—but particularly for fans trained on the US- and UK-centric narratives of rock history, this summary may yield some good discoveries.[1]

Bovey concludes that the "golden age" of garage rock ended in the late 1960s. By then, those who were teenagers at mid-decade were entering adulthood and the sounds of psychedelia—which Bovey

[1]See, for example, the documentary directed by Jim Brown, *Free to Rock: How Rock & Roll Brought Down the Wall* (Pottstown, PA: MVD Visual, 2017); Timothy W. Ryback, *Rock around the Bloc: A History of Rock Music in Eastern Europe and the Soviet Union* (Oxford: Oxford University Press, 1990); and—too recent for Bovey's publication—András Simonyi, *Rocking Toward a Free World: When the Stratocaster Beat the Kalashnikov* (New York: Grand Central Publishing, 2019).