

Shahan also differentiates DAF's views on sexuality from those of the hippies. "Der Räuber und der Prinz" is the band's take on a familiar romantic story from German literature in which they indict German history through misappropriation. For the instrumental track "Absolute Körperkontrolle," Shahan focuses on the implications of the song title and visuals of the album on which it appears.

Finally, Hall investigates the French-language Cold Wave genre and its view of Berlin. He explains that the movement is little documented in two senses: until recently, few people have written about it; the short-lived genre also left only meager evidence behind. He begins by explaining the French fascination with Berlin and the spawning of the French postpunk scene. The genre borrowed from both its Eastern and Western neighbors. Hall describes the genre's sound—particularly differentiating it from goth—and how Berlin became a cultural signifier, creating a mythology about the divided city. He also explores representations of romance, melancholy, and nostalgia.

Themes emerge through repetition by numerous authors. Frequent mentions of Slime and S.Y.P.H. reveal that they were among the most important German punk bands, although the Sex Pistols are cited more often, a measure of their influence relative to the native acts. Dick Hebdige's classic work, *Subculture: The Meaning of Style* (London: Methuen, 1979), looms large as a touchstone for understanding many of the concepts.

This book is aimed squarely at scholars and unlikely to be of interest to a general audience. While the ideas are intriguing, the execution is dry. The solo chapter by Shahan is particularly dense. These stylistic shortcomings, however, are more than offset by the originality of the ideas presented. Fulfilling the aim of exposing German punk to anglophones, authors provide

translation of lyrics and explain terms that are unique to German culture, making the volume more accessible. The collection is useful not only to music scholars but also those in European history, area studies, and political science.

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**Vinyl Freak: Love Letters to a Dying Medium.** By John Corbett. Durham: Duke University Press, 2017. [x, 250 p. ISBN 9780822363507 (cloth), \$104.95; ISBN 9780822363668 (paperback), \$24.95; ISBN 9780822373155 (e-book), varies.] Illustrations; paperback includes supplemental flexi-disc.

Vinyl records as carriers of recorded sound have been described as a dying format for several decades. While their mainstream popularity may have waned, they are far from extinct in some quarters. *Vinyl Freak*, a relatively compact and intriguing book, is billed as "love letters to a dying medium." A mixture of a loving commiseration for a declining format and a discovery tool for uber-enthusiasts and curious listeners, the book stands out for its individuality, quirkiness, and authority.

Duke University Press published several of Corbett's other writings about sound recording (*Extended Play: Sounding Off from John Cage to Dr. Funkenstein* [1994]; *Microgroove: Forays into Other Music* [2015], and "Ephemera Underscored: Writing around Free Improvisation" [in *Jazz among the Discourses*, ed. Krin Gabbard (1995), pp. 217–42]). The author is also a musician, record producer and reissuer, adjunct associate professor at the School of the Art Institute of Chicago, and former columnist and now staff writer for *Down Beat* magazine. He draws on many of his *Down Beat* columns from 2000 to 2012 for this book.

Initially, I struggled to connect with *Vinyl Freak*. As I flipped through the paperback version, it yielded what ap-

peared to be a formulaic design with an abundance of LP covers. At the end, however, there was a surprise (I overlooked the announcement on the front cover): a limited collector's edition, bright orange flexi-disc affixed to the back cover containing an unreleased recording of *It's a Good Day* by Dave Barbour and Peggy Lee, in a piano-vocal performance by Sun Ra (American jazz composer and experimental music guru). Even before getting into the stride of "track" one (chapters are called "tracks"), I was hooked, and the book became a literary version of an audio earworm—and a worthy read.

Though many of the artists and their rare, out-of-print LPs will be unfamiliar, most readers will enjoy the journey, learning something about Corbett, his interests and musical exploration, and bits about various artists and their musical output. It was all from a distant time, when life was a lot slower and collecting could be more arduous, often requiring patience and a lot of detective work. (I understand the collector's bug and desire, even though I may seek to deny it to my wife, who wonders what I will do with the piles of phonograph cylinders, transcription records, and other desirable collections that fight for space, cataloging efforts, and auditory attention.)

Attempts to reproduce previously published magazine columns, even with slight updates or postscripts, rarely works well, but on this occasion (though without comparing the book to the magazine directly), it seems to be wholly appropriate and relevant. As well as giving readers the potential to discover unknown or forgotten music, the book also underlines the problems of recorded sound going out of print and thus made inaccessible.

This is a particularly serious issue for the older (analog), less-popular, or nonmainstream music. Sometimes a particular version or release was well received, but because it was poorly dis-

tributed, it is found now only in disparate archives and private collections, if even that. What are the options if you want to do the right thing, but matters such as copyright laws and myriad of regulations stand in the legal way of rerelease? Hoping to discover a poor-quality dub, transiently uploaded to a video or music-sharing site without permission, may be an option—possibly the last option of choice—but it is hardly a responsible and enduring way of seeing that the music lives on for future generations to discover, access, and enjoy. For the recordings highlighted by Corbett, the reader is informed about its wider availability (or unavailability). In extremis, vinyl audiophiles resort to crate digging, auction or sale-site searching, and the broader collector's networks buoyed on by hope and eternal optimism. Fortunately, in his blog on the Duke University Press website, Corbett provides links to YouTube uploads of some of the soul and jazz tracks listed in his book, though this is an impermanent solution (<https://dukeupress.wordpress.com/2017/06/19/a-vinyl-freak-playlist-by-john-corbett> [accessed 12 June 2018]).

Corbett advocates for private collectors to actively listen to recordings in their archives, to understand what they have and why. Hoarders and even institutionally oriented archives are also collectors, but they rarely have the same passion and personally focused knowledge as the sound-recording enthusiast. For those who seek a cure for record-collecting addiction, Corbett provides the example of a specific archive: the Alton Abraham Sun Ra Archive. By obsessively focusing on creating a narrowly focused archive, collectors learn to be ultraselective and curb their natural habit of collecting broadly.

Corbett's passion for music is evident both as a listener but also as an appreciator of the medium and its packaging as an art form in itself. The experience of listening to an LP often involves

locating it, cleaning it, playing it, and monitoring it. The effort might be compared with visiting an art museum to see an original painting rather than looking at the digital version online. It is easy, perhaps too easy, to fire up a streaming music service to play music. Through convenience (something that many collections no doubt choose at times) we can devalue or degrade the experience and the art in many ways.

*Vinyl Freak* is an unashamedly esoteric, engaging, and quite authoritative book that is capable of serving several audiences well. It is not a traditional reference book, yet it can be a source of reference information with a modicum of effort. For me, perhaps the best part were the essays that look at obsessive collectors and the discovery of unexpected collecting finds, since I could directly relate to the experience and emotions described. The firsthand description of working to save material for a music archive is capable of being a narrative reference text in its own right.

The paperback version is competitively priced, so even the curious, non-jazz-focused collector of music may find this an enjoyable reading companion for several evenings. It would have been helpful for the book to have a slightly larger, clearer typeface for its body text, since it was challenging for my middle-aged eyes (possibly a typical reader demographic). An index of artists, collaborators, and other relevant terms would have been a nice addition too.

For those who have an interest or connection with the specific music, this book will be an instant buy. For everyone else, it provides compelling insight into the collector's world. It may leave readers with a greater respect and even sneaking admiration for those who archive the quirky, unexpected stuff for future generations to consult and enjoy.

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#### MUSIC IN TIME AND PLACE

**Musicians in Transit: Argentina and the Globalization of Popular Music.** By Matthew B. Karush. Durham: Duke University Press, 2017. [xi, 268 p. ISBN 9780822362166 (cloth), \$94.95; ISBN 9780822362364 (paperback), \$24.95; ISBN 9780822373773 (e-book), varies.] Illustrations, bibliography, index.

*Musicians in Transit* is historian Matthew Karush's account of the international careers of seven Argentine popular musicians, ca. 1910–2000. The author examines how Oscar Alemán, Lalo Schiffrin, Gato Barbieri, Astor Piazzolla, Sandro, Mercedes Sosa, and Gustavo Santaolalla found work in Argentina and abroad, composing and performing *balada*, folk, jazz, rock, and tango, among other musical styles. These global careers, and the identities they generated, are significant, Karush argues, not just for the history of music in Argentina, but also because “the ideological, aesthetic, and commercial

maneuvers of Argentine musicians in transit enabled their fans to reimagine Argentina's relationship to the rest of the world” (p. 3). Globalization is the condition that makes this reimagination possible, and Karush understands the term “in its most basic sense as an increase in transnational interconnectivity and integration” (p. 3). He locates twentieth-century Argentine musicians in a “distinctive position” on the peripheries and yet “fully incorporated into” global cultural circuits, while also being leaders in music production in Latin America. In this context, the ways “Argentine musicians [navigated] the