




its peak in April 2020. With all this in mind, it makes sense that Wark, writing as an (auto-)ethnographer, opts to anonymise most of the locations, promoters and participants discussed. In the future, these records of social practices during the COVID pandemic will be highly valuable despite their anonymous nature. Overall, however, the book's tone toes the line between memoir and theory such that many interested readers seeking the fine details of New York City's reinvigorated 2010s/2020s rave scene may be slightly frustrated. Some details survive, however, and conversations with scene-makers like the DJ Volvox and scholar/DJ Nick Bazzano help considerably to thicken the narrative's description of its social and aesthetic milieu.

Raving makes perhaps its most significant contributions in its treatment of embodiment, which is in turn closely tied to identity and gender. Although queer identities have been central to dance music for decades, the cisgender gay male always loomed large as a dominant archetype. *Raving* punctures this hegemony by focusing on Wark's trans femme experiences, while also finding more generalisable insights within those experiences. 'Trans people are not the only ones who dissociate', she writes, 'but we tend to be good at it' (p. 8). This feeling of alienation is keenly expressed in Wark's anecdotes about her and other trans ravers being denied by cab drivers or followed around a party. The destabilisation of identity, however, is not unique to trans ravers in Wark's framework. Instead, it is a practice of total immersion in the technical environment of a rave, including lights, sound, fog, drugs and proper social behaviour. This immersion is 'not for the ones who stand around', she writes, but is open instead to all who can 'dissociate out of the enclosed shell of their bodies, into the mix' (p. 33).

As a book-length snapshot of New York City raving in the 2010s and 2020s, *Raving* is very nearly the first of its kind. As a theoretical text about the *practice* of raving, it works best as a point of entry, rather than a main destination. References to theoretical concepts are abundant but fleeting, making the book's list of references a comprehensive resource in its own right, all while maintaining an extremely brisk pace.

James A. Hodges 

San José State University
james.hodges@sjsu.edu

***Shonen Knife's Happy Hour: Food, Gender, Rock and Roll.* By Brooke McCorkle Okazaki. New York: Bloomsbury, 2021. 156 pp. ISBN: 9781501347955
 doi:10.1017/S0261143023000466**

Shonen Knife's Happy Hour: Food, Gender, Rock and Roll by Brooke McCorkle Okazaki explores questions of gender, food and sexuality, through the music of all-female pop punk group Shonen Knife. Formed in the early 1980s in Osaka during Japan's bubble economy era, Shonen Knife broke onto the international independent rock scene in the early 1990s and were famously invited by Kurt Cobain of Nirvana to be the opening act on their 1991 UK tour. After more than 40 years, the band continues to actively perform and record music, a feat, according to the author, that is partly due to their 'potent fusion of two seemingly incongruous components: cute and cool' (p. 6). Inspired by the name of a pocketknife for children, the band's guitarist

and vocalist Yamano Naoko describes the story behind the band's moniker noting that '*Shonen* means boy and is a cute word and knife is a sharp word. I like mixing the two' (p. 3).

Coolness in Japan (*kakkoi*) and elsewhere is generally aligned with masculinity while cuteness (*kawaii*) is typically ascribed to girls or women (as well as babies, animals and other cute objects). As McCorkle Okazaki notes, rock music culture, including punk rock, is often seen as a white, masculine genre. For Shonen Knife then, to perform punk rock while playing their own instruments is not only cool (*kakkoi*) but this sense of coolness is heightened by being fused with aesthetics of cuteness, the latter of which often centres around food-related 'cute' themes, such as sweets. Shonen Knife's music is quirky and charming, and often revels in sonic and lyrical incongruity, according to the author. For example, much of their music, as McCorkle Okazaki describes, is in a peppy sounding major key, which belies the occasionally eerie lyrical content of the music, such as cheerful sounding songs about food poisoning or man-eating fruit (p. 35). Shonen Knife thus reclaims aesthetics of cuteness, as something innocent, sweet and 'anti-macho' (p. 11) into something 'macho' (i.e. cool) (p. 11).

The author blends interdisciplinary methodologies ranging from ethnomusicology, musicology, music theory and history to offer a novel perspective on the group. McCorkle Okazaki situates the band within the broader punk lineage of DIY (do-it-yourself) musical aesthetics. While their music might not necessarily sound punk, as popularly imagined, it is their 'defiant' sense of cuteness and their resistance toward Japanese social norms that leads the author to position them as a punk DIY band. As untrained musicians (itself a key element of DIY musical cultures), the members of Shonen Knife continued to work their day jobs after forming the band in 1981, but later quit to focus full-time on music by the mid-1990s when the band gained international recognition. Further reflecting their DIY status, McCorkle Okazaki writes, is their long history of working outside the pop music idol system in Japan, the longstanding corporate structure through which popular bands are marketed and controlled. The author proposes the term *josei* rock (translated as 'women's rock') as an alternative to the pejorative Japanified English phrase 'girls bands', and one that encompasses a broad range of genres from pop to rock to punk. McCorkle Okazaki positions Shonen Knife as part of the first wave of *josei* rock, which began in the 1980s. As she points out, this wave of female-led rock groups can be distinguished from their predecessors in several ways, most notably in their artistic agency as *josei* rockers tended to write and record their own music, as well as play rock instruments such as guitar or bass. In the final chapter of the book, McCorkle Okazaki traces Shonen Knife's legacy by focusing on contemporary *josei* rockers since the 2000s such as Babymetal and Otoboke Beaver, bands who defiantly reclaim notions of cuteness in provocative and powerful ways.

One of the primary arguments of McCorkle Okazaki's *Happy Hour* is to examine 'how Shonen Knife's combination of music and food complicates gender and racial stereotypes' (p. 7). For McCorkle Okazaki, both foodways and musical cultures are 'transnational commodities that circulate across cultures and are transformed by these exchanges' (p. 38). As the author argues, the band's constant musical references to food, specifically the *desire* for food, while often seen as cute and quirky, can be interpreted on a much deeper level in terms of female desire and the pleasures of consumption. As she writes, 'Food (and not sexual acts) provides sensual pleasure in Shonen Knife's music' (p. 63). Their music emphasises 'female desire and pleasure

while remaining wholesomely cute and accessible to people of all ages and backgrounds' (p. 63). Shonen Knife's music overturns gender-based stereotypes as the 'singing female protagonists are the consumers' of food rather than serving as 'producers of food for the family' (p. 56). Despite the band's musical focus on female desire in relation to the pleasures of consumption, the topic of bodily trauma vis-à-vis food and women is only minimally gestured to in their music. Songs that deal with body image serve primarily as outliers, according to the author, in that they 'express anxiety rather than joyful abandon about food' (p. 45).

There is ultimately an unexplored sense of radicality to the band as they tend to eschew songs that express romantic and by extension sexual desire, in favour of desire oriented toward food, and thus, a female-centered sense of desire. One of the strengths of the book is to take the band's aesthetic practices seriously, especially their food-based songs, thereby revealing the gendered politics of food, labour and consumption: 'Beyond being a product of unpaid female labor, food can also represent liberation, especially when it comes to taking pleasure in consuming delicacies without guilt or worry' (p. 124). *Happy Hour* is a welcome contribution to the compact 33 1/3 Japan series, itself a spinoff collection based on the original 33 1/3 popular music book series. Like the band itself, *Happy Hour* is a playful and accessible book that will appeal to popular music studies scholars and pop music fans alike.

Lorraine Plourde 

Purchase College, State University of New York
Lorraine.plourde@purchase.edu

***Working Musicians: Labor and Creativity in Film and Television Production.* By Timothy Taylor, 2023. Durham, NC: Duke University Press. 254 pp. ISBN: 978-1-4780-1987-9
 doi:10.1017/S0261143023000405**

This is a rather fine book. Focussed on the US film industry, Timothy Taylor develops both his own work about capitalism (Taylor 2012, 2016) and contributes to the growing study of popular musicians as workers. He does this via an account of the working lives and practices of musicians who work as composers of film, television and computer game music. The result is a book which is never less than interesting and often compelling.

Following an Introduction on Working Musicians, the book contains eight chapters which discuss Group Production; Creativity; Composers' Labour; The Music Supply Chain after the Composer; Challenges; Gender; Neoliberalization; and the fact that there are 'Thousands of Guys Like Me'. This structure allows for the development of an understanding of these composers' working lives, while also locating them within a broader context, i.e. the continued development of capitalism and its impact on musical workers. As Taylor notes, he wants to 'document what these working musicians do' (p. 81). This has methodological implications: 'The main point is to attempt to discover what is meaningful to the people we study, not