

Di Liddo's arguments, makes it difficult to keep readers oriented on the larger arguments that she is trying to weave together. Indeed, her conclusion seems to lay out her argument more effectively than her introduction, and her chapters lack the kinds of introductory and closing remarks that weave together the larger picture, although they clearly outline the goals of the chapters themselves. In one specific example, Chapter Two opens with arguably superficial coverage of Bakhtinian theory, specifically the subject of chronotope, which she intends to use to highlight the space/time connection in comics. By the end of the chapter, her point about the space/time connection has been proven, though with little actual connection to Bakhtin, and her transition to the subsequent chapter and the larger argument is a short sentence expressing a desire to "confirm and consolidate this analysis" (101).

Fortunately, and begging Bakhtin's pardon, though they must be considered together, the content of this text is overall much stronger than the form. Di Liddo successfully weaves together Moore's texts into a reasonably clear argument about the author's use of intertextuality as a form of performance for cultural and social criticism. Despite some arguable stylistic choices, Annalisa Di Liddo's *Alan Moore: Comics as Performance, Fiction as Scalpel* is an overall pleasing book for scholars and critics of the graphic novel and comics genres.

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Waksman, Steve. *This Ain't the Summer of Love: Conflict and Crossover in Heavy Metal and Punk*. Berkeley: University of California Press, 2009. 398 pages; bibliography, index.

Waksman's book takes its title, appropriately, from the opening track on Blue Oyster Cult's 1976 album, *Agents of Fortune*, which has since become regarded as a classic of the heavy metal genre. "This Ain't the Summer of Love" is an abrasive but anthemic proclamation of the triumph of heavy rock over Seventies American youth culture at mid-decade and an

anti-nostalgic dismissal of everything associated with late-Sixties hippiedom. Such gestures were, of course, familiar to fans of the nascent punk scene in the mid-to-late Seventies; conventional wisdom has it that they would have not been so familiar to the fans of the “dinosaur rock” popular between 1970 and 1980. For the punk explosion of the late Seventies, according to the major cultural histories of that movement, such as Greil Marcus’s *Lipstick Traces* or Jon Savage’s *England’s Dreaming*, marks a clean break with everything—including heavy metal—that preceded it.

Waksman’s book, however, tells a different story. The broad thesis of *This Ain’t the Summer of Love* is that, from their inception in the same historical moment (roughly, the early 1970s), the musical styles that later came to be known as heavy metal and punk rock have (in spite of the popular conception of each as sharply differentiated from the other) repeatedly cross-fertilized one another, dissolved the putative boundaries between themselves, and participated in many of the same gestures.

Waksman revisits the “punk vs. metal” debate that raged in the rock press during the late Seventies and early Eighties, a casual overview of which might lead one to conclude the two styles constitute completely different genres, saturated with opposing values, appealing to two completely distinct taste publics. But his careful examination of these arguments in the “letters” sections of publications like *Creem* and *Rolling Stone*, in which fans struggled with one another over the meaning of these genres, shows that the boundaries between the two styles were constantly being revised and negotiated. As the rest of *This Ain’t the Summer of Love* shows, the constant revisions, negotiations, and re-negotiations are emblematic of the larger relationship between heavy metal and punk over the course of three decades, one characterized by interconnectedness and mutual dependence rather than pure antagonism.

After outlining, in the introduction, the theoretical underpinnings of the project (which owe much to earlier work on genre by Simon Frith and Franco Fabbri), the book goes on to trace the intertwined paths of metal and punk from the 1970s through the 1990s. Waksman’s narrative begins with the live performances of Grand Funk Railroad, Alice Cooper, and Iggy Pop, groups in which the “arena rock” approach and rock theatricality first intersected. After a discussion of the ways in which mid-Seventies garage-rock acts such as the Dictators and the Runaways paved the way for the fusion

of punk and metal that would later become known as “crossover,” Waksman devotes a chapter to the apotheosis of the crossover style, the band Motorhead (famous for its cross-genre appeal to both punk and metal fans). Significantly, Motorhead would become one of the key influences on the “New Wave of British Heavy Metal,” a more energetic, abrasive, and urban form of metal pioneered by acts like Iron Maiden and the Tygers of Pan Tang, notable for their distinctive punk influence. Waksman includes a discussion of three of the most important independent record labels of the 1980s—Greg Ginn’s SST, Brian Slagel’s Metal Blade, and Bruce Pavitt’s Sub Pop—and examines their significance as sites at which metal and punk redefined themselves through bands such as Black Flag, Slayer, and Soundgarden. The final chapter focuses on the musical aesthetics of punk and metal, around which many of the stylistic distinctions between the two forms have revolved. As Waksman shows, these aesthetic conventions are fluid and unstable at any given moment; speed and virtuosity are prized at one time, slow tempos and primitive riffing at another, for a variety of reasons.

Waksman’s revisionist account of post-Sixties rock history is a brilliant and highly original intervention into the ongoing conversation among cultural studies scholars interested in heavy metal and/or punk rock. It is, without doubt, the most significant scholarly book on heavy metal since Robert Walser’s *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (1993) and it is the first book on punk rock to take punk and metal’s shared history and stylistic interrelationship seriously. *This Ain’t the Summer of Love*’s richly textured analysis of a phenomenon heretofore ignored in discourse on these two genres is a resounding affirmation of what many punk and metal fans have known to be true all along—that the two forms are positions on a continuum, not aesthetic enemies.

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