

experimenting with the possibilities of interactive collaboration between the visual and sonic aspects of cinema', citing the work of Jonny Greenwood, Trent Aznor and Atticus Ross, Geoff Barrow, Mica Levi and Colin Stetson as examples (p. 148f.), even establishing a link to an online concert by Travis Scott within the game *Fortnite* during the Covid 19 pandemic. Yet only the Sánchez/Iñárritu collaboration fits the bill. It is the only one that can remotely be described as 'experimental'. At the same time, it has least to do with 'jazz' in terms of its musical language. Although Sánchez identifies as a jazz musician, his drumming is not restricted to this stylistic language.

Thus, throughout the book, it becomes increasingly difficult to disentangle the different meanings of jazz: as an art world in the sense of Harold Becker; as a particular production process, relying on improvisation as a technique; or as a recognisable musical idiom. While Carlson on the one hand seeks to distinguish between these aspects, on the other, the book's argument appears to depend on their conflation, so that, for instance, Blanchard's scores, which in most respects function like conventional film music, complete with symphonic orchestration and leitmotifs, are included in the rhetoric of spontaneity and experimentation, by virtue of Blanchard's identity as a jazz musician and an idiomatic residue in the music.

Despite these problems, the book is a valuable contribution to the literature on jazz in film and the working methods of *auteur* filmmakers as well as their intersections. Whatever criticism I have levelled at the overall concept and argument, the individual case studies significantly enrich our understanding.

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***Reading Smile: History, Myth and American Identity in Brian Wilson and Van Dyke Parks' Long-Lost Album.* By Dale Carter. London: Routledge, 2021. 166 pp. ISBN: 978-0-367-62286-2  
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Fifteen years ago, Philip Lambert's *Inside the Music of Brian Wilson: The Songs, Sounds and Influences of the Beach Boys' Founding Genius* (2007) inaugurated an academically rigorous era in studies of the *auteur* behind *Pet Sounds* and 'Good Vibrations'. Dale Carter's *Reading Smile: History, Myth and American Identity in Brian Wilson and Van Dyke Parks' Long-Lost Album* epitomises the forensic analysis encouraged by Lambert, who died from a brain tumour in 2022. Yet whereas *Inside the Music* detailed Brian Wilson's compositional innovations, *Reading Smile* examines the lyrical content of the ill-fated 1966–1967 magnum opus intended to establish the

Beach Boys' 24-year-old singer/songwriter/producer as his generation's Virgil Thomson or Charles Ives.

Wisely, Carter avoids fixating on the legend of the project's collapse, when Wilson, beleaguered by bandmate opposition and unable to cohere his ambitions, pulled the plug, making *Smile* 'the best-known unreleased album in pop music history' (p. 1). Countless biographies, documentaries and movie adaptations have told that story, the most recent celebrating the album's belated 'completion' in 2004, when Wilson's devoted coterie exorcised the traumatic failure for him with a lavishly praised reassembly LP called *Brian Wilson Presents Smile*.

Instead, *Reading Smile* takes an American studies approach to the song cycle's epic aim to weigh colonialist westering's consequences while celebrating the elements as founts of spiritual revivification. The result is an invigorating close reading and cultural dissection that demonstrates how thoroughly *Smile* encapsulates the 'old, weird America' that Greil Marcus has spent a career delineating in Bob Dylan (p. 14). Indeed, Carter implicitly rebukes Marcus and other naysayers like Dave Marsh, who dismiss the project's signature songs ('Heroes and Villains', 'Surf's Up' and 'Cabin Essence') as pretentious and less innovative than the Beach Boys' early hits ('Surfin' U.S.A.', 'Fun, Fun, Fun' and 'I Get Around').

*Reading Smile*'s preliminary accomplishment is to credit lyricist Van Dyke Parks for the album's thematic gravitas. Typically, Parks is treated either as an amanuensis with a thesaurus, providing the notoriously monosyllabic Wilson with cryptic wordplay secondary to his sonic vistas, or he is derided as a dandyish scenester spewing 'acid alliteration', as the Beach Boys' lead singer, Mike Love, charged at the time (p. 4). Yet Parks 'brought to the collaboration not only historical, social and cultural knowledge but also an established interest in creative writing that would enable him to articulate his and their ideas' (p. 28). Without his 'imagery and wordplay, allusions, quotations' and his 'high-connotation sketches of archetypal scenarios, processes and subjects' (pp. 28, 38), *Smile* would lack its intertextual framework, which is as broad as the ocean and continent that its westward-bound plot roves. References include Wordsworthian innocence, Native American naturalism and the 'Puritan jeremiad' whose lamentations against lost purpose prompts 'atonement and recovery' (p. 30) – albeit it not in the form a good Puritan would imagine. Perhaps the project's greatest irony is that the culminating Emersonian bliss of 'Good Vibrations' is not the wordsmith's work at all: it features lyrics by *Smile*'s greatest detractor, Love.

Carter impressively elucidates Parks's encyclopedic allusiveness by citing his own engrossing spectrum of American historiography. For him, the gunfighter/Mexican earth goddess tragicomedy 'Heroes and Villains' evokes Frederick Jackson Turner's 'frontier thesis' (p. 41), painter John Gast's telegraph-as-manifest-destiny tableau *American Progress* (1872) (p. 45) and Helen Hunt Jackson's 1884 historical romance *Ramona* (p. 45); 'Cabin Essence', with its chilling choral simulations of a chugging 'iron horse', inspires quotations from Leo Marx's *The Machine in the Garden* (1964) (p. 66) alongside an ingenious application of Longfellow's *The Song of Hiawatha* (1855) to the lyric that incensed Love ('Over and over, the crow flies/Uncover the cornfield'; pp. 68–9, 73). The 'Indian Princess' persona of the lilting 'Wonderful', meanwhile, draws analogies to Paiute advocate Sarah Winnemucca's 1883 autobiography *Life Among the Piutes: Their Wrongs and Claims* (p. 91), while *Smile*'s most terrifyingly diaphanous track, 'Surf's Up', its verses already rich in dark allusions to Maupassant and Poe (p. 118), also conjures


up Isaiah 11:6 and Puritan minister John Winthrop with its sermonic insistence that 'the children know the way' (p. 99). Carter's references are not gratuitous; they situate Parks's dense libretto in American symbology so the critic can parse the self-contradictions inherent in invoked tropes like the errand into the wilderness (pp. 44, 52, 67, 74, 112, 127), the home on the range (pp. 61–2, 68), Plymouth Rock (pp. 61, 68, 112, 114, 121–9), the 'bicycle rider' (pp. 42–4, 50, 55, 87) and the 'church of the American Indian' (pp. 91, 96, 121, 128).

These contradictions are important because they dramatise the challenge of form that flustered Wilson and ultimately contributed to *Smile's* shelving. Composed and recorded as 'modular components' (p. 137), Wilson's fragmented mini-suites eluded cohesion in part because the collaborators struggled with the concept of narrative shape. As Carter demonstrates, Parks's lyrics build upon tensions between linear storytelling structures (teleology, typology) and cyclical patterns, with images of the Judeo-Christian Fall counterposed against more multicultural, more elemental rebirth and rejuvenation motifs that interrogate the nationalistic revitalisation pined for in most American mythologies of renewal. Through these juxtapositions, Parks tried to imagine an American Adam and Eve who might elude the recapitulated genocides and ecocides of manifest destiny (such as was then occurring in Vietnam, for example). With Wilson mired in indirection, resolution proved inarticulable.

Only in 2004, by ending *Smile* with 'Good Vibrations' (which in hindsight seems inevitable) did Wilson's team, with Parks's guarded participation, find resolution. As Carter argues, the answer was not via narrative climax (rebirth/redemption) but through the figuration of the 'wave' as the model trajectory of natural energy: not only those 'ever lovin'' vibrations we 'gotta keep happenin'', but

the waves of wheat in 'Cabin Essence,' the ocean waves on which Uncle Sam's children find 'the way' in 'Surf's Up,' the air waves that move ... 'Wind Chimes' and the waves of sunlight that both constitute the source of life itself and adorn the cover of *Brian Wilson Presents Smile*. They are indeed the very essence of the sounds that make up that recording. Such is the illumination, such is the wave power, that ... completes the trope of recovery in *Smile*. (p. 137)

Simply stated, *Reading Smile* is the most exacting explication we now have of a project that should have been pop music's answer to *Appalachian Spring* or *The Tender Land*: an experimental fusion of Aaron Copland's syncretising sweep of (white) American vernacular music and Hart Crane's High Modernist imagism that could have voiced the 1960s' youth/rock utopian yearnings with symphonic erudition. Carter demonstrates that the music Wilson and Parks briefly made together is significant far beyond the oft-told tale of its abandonment, and Wilson and the Beach Boys' subsequent plunge into artistic irrelevance. Ideally, this study will prompt more mappings of the New World and *terra incognita* mythologies that make *Smile* so much more intellectually appreciable than its reputed opacity may, on the face of it, make it seem.

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***Music in Portugal and Spain: Experiencing Music, Expressing Culture*. By Salwa El-Shawan Castelo-Branco and Susana Moreno Fernández. New York: Oxford University Press, 2018. 160 pp. 978-0-199-92061-7  
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The global series *Experiencing Music, Expressing Culture* from Oxford University Press illuminates various national music domains through socio-cultural descriptions, listening examples and eyewitness accounts of musicians as they craft melody, harmony and rhythm across time and space. Salwa El-Shawan Castelo-Branco and Susana Moreno Fernández's depth of experience and personal connections to Portuguese and Spanish traditions electrify the series with granularity and verve.

The book presents musical expressions of the Iberian peninsula comprehensively, not only through prose that highlights cross-cultural understandings, but also via vignettes of brilliant fieldwork and rich explorations of sound. *Music in Portugal and Spain* augments the series by providing readers with five capacious chapters on the history, geopolitics, form and performance of Iberian music, with spotlights on *fado* and *flamenco*. For instance, Castelo-Branco paints a critical visual and aural picture of *fado*, explaining how it shape-shifts in Lisbon, becoming alternately the place's soul and the embodiment of nostalgia and religiosity. When the chapter pivots to *fado*'s historical development across the 19th and 20th centuries, readers already have a nuanced grasp of the sounds and politics at stake.

In the Activity sections, Castelo-Branco and Moreno Fernández pair contextual descriptions with aural explanations and exercises. For example, in observations about the *rondalla*, the instrumental and vocal ensemble that accompanies the *jota*, a Spanish music and dance genre, Moreno Fernández explains how the instruments and chords, musical phrases and scales situate the *jota* musically and contextually. Relatedly, when presenting the *fado* song 'Gaivota', Castelo-Branco balances lessons about music vocabulary with cultural history. As readers learn about 'Gaivota', they can apply their burgeoning knowledge of *rubato*, *appoggiaturas*, *mordents*, *vibrato*, *portamento* and *melismas* to various structures, contexts and histories of *fado castiço* ('traditional *fado*') and *fado-canção* ('song-*fado*'). Helpfully, the authors provide didactic close-ups of the music without presupposing the readers know the bread-and-butter basics of music theory. Just as Castelo-Branco tacks between the micro and the macro in ethnographic vignettes, histories and analyses about *fado*, Moreno Fernández employs a similar approach vis-à-vis *flamenco*. Through her lively description of a *peña* – a *flamenco* club frequented by guitarists (*tocadores*), hand-clappers (*palmeros*), singers (*cantaores*), and aficionados who