want it?" (517). Audiences flocked to see *Cabaret* (Bob Fosse, 1972), which, like the classical musicals, depended on a charismatic star, Liza Minnelli, daughter of Hollywood musical icons Vincente Minnelli and Judy Garland. But its setting and presentation could not have been more different from those of its precursors. This was not *Meet Me in St. Louis,* it was Berlin in the thirties, with the rise of inflation and Nazism. Its musical numbers were no longer escapist fantasies; instead, they now offered brutal realities in a distorted-mirror reflection of the real events occurring on the Berlin streets outside the cabaret were they are performed. With music and lyrics by the celebrated Broadway team of John Kander and Fred Ebb, "the music is used for a purpose other than lightening our hearts" (520).

Five years later, though, the audience stayed away from the metamusical *New York, New York* (Martin Scorsese, 1977), a film that likewise starred Minnelli and again featured Kander and Ebb songs. "The movie embraces the conflict between the real and unreal worlds of the kind that exists in musicals, and both celebrates and criticizes the format" (524). Unlike with *Cabaret,* a prior knowledge of Hollywood musical tropes was necessary to appreciate Scorsese's genre-bending approach; without it, the audience could not understand what the director was doing.

These metamusicals marked the end of an era. Yes, musicals would continue to be made; yet, Basinger reflects, "when Hollywood began moving the musical toward a cerebral experience rather than its former, more visceral or participatory one, it essentially killed the musical at its core" (528).

Though pundits proclaim the death of the movie musical every few years, the genre still survives. Most often, though, the characters are real people in a documentary performing live (e.g., Jonathan Demme's 1984 Talking Heads tribute, *Stop Making Sense*), or actors playing real singers like Johnny Cash and June Carter (James Mangold's 2005 biopic, *Walk the Line*), or not human at all but animated figures (cue Ron Clements and John Musker's 1989 Disney extravaganza, *The Little Mermaid*). One can disagree with Basinger's lack of enthusiasm for recent musicals such as *Across the Universe* (Julie Taymor, 2007) and *La La Land* (Damien Chazelle, 2016), but still agree with her that contemporary filmmakers are trying too hard to outsmart the classic directors like Lubitsch, Mamoulian, and Minnelli.

Because she looks at the musical from every conceivable angle—from structure to archetypes, casting to lyrical compositions, camera positions to editing—Basinger's book is not simply a history of the musical but also a useful guide to how to make one and even a unified theory of the genre. Basinger finds that the musicals that excel, the ones that really sing and dance, have three key factors: charismatic stars who can do both, and well; music and lyrics that enable the performers to act the feelings of their characters through song and dance; and, finally, a director who immediately brings the audience into the musical realm and can integrate the musical sequences with the story through dynamic camerawork and editing. None of that sounds hard—until she reminds you how few filmmakers have done it.

KATIE MODEL

In Person: Reenactment in Postwar and Contemporary Cinema by Ivone Margulies

In Person: Reenactment in Postwar and Contemporary Cinema, the first book-length study on reenactment in film, centers on what Ivone Margulies calls the "real/actor." Margulies's choice to refer to the person who replays their own past on camera as the real/actor visually and conceptually underscores the "constitutive dualities" of in-person reenactment—in particular, the temporal and ontological instability she identifies—asking: Is this an actor or person? Past or present? Representation or presentation? Theatricality or authenticity? Margulies wields the reenactment mode as analytic instrument, creating new paths into important well-known works while also giving lesser-known ones their due consideration. The book is a remarkable feat; it maintains exceptional rigor, precision, and theoretical astuteness while also leaving room for the central concept to adapt to varying sociohistorical contexts. Like the works that it examines, wrestles with, and unlocks, *In Person* demands careful attention; it should not be rushed through.

There has been excellent writing on reenactment, notably by Bill Nichols and Jonathan Kahana, which unveils reenactment's emergence and remission in documentary and its at times troublesome relationship within the genre. In her new book, Margulies draws on their important scholarship and at the same time distinguishes her contribution in numerous ways. In her first book, *Nothing Happens: Chantal Akerman's Hyperrealist Everyday,* Margulies investigated the relationship between theatricality and film in Chantal Akerman's oeuvre, and in her chapter for her earlier edited anthology, *Rites of Realism: Essays on*

Corporeal Cinema, she wrote on the same topic of reenactment within realism. Now, *In Person* positions the real/actor within both these frameworks, taking Margulies's previous scholarship in bold new directions; it displays the richness and depth that can come only from thought that has been gestating over time.

In Person's chapters are largely organized historically and trace the evolution of reenactment over time. This chronological path is intercalated by sections that offer analyses of celebrity reenactments and of biographical works that introduce critical conceptual quandaries. The book traces four key moments in the in-person reenactment mode: late neorealism (early fifties), the emergence of cinéma verite (1959–60), Claude Lanzmann's pathbreaking *Shoah* (1980), and post-*Shoah* films (twenty-first century).

The experience of reading Margulies, on one level, recalls what painter and critic Manny Farber has famously named "termite art" to describe a "journeying in which the artist seems to be ingesting both the material of his art and the outside world through horizontal coverage." In this case, the horizontal trajectory begins with reenactment as a pedagogic, redemptive tool in neorealism; it then considers the mode's transition toward its psychodrama-inflected iteration in cinéma verite; and it arrives ultimately at its post-*Shoah*, contemporary incarnation—one that resists redemption or catharsis. The path Margulies traces historically and across the globe could be compared to the way in which genre films develop and mutate. In a familiar pattern, reenactment films become increasingly self-reflexive.

In an innovative, thought-provoking introduction, Margulies lays out the central quandaries that the book will address. She first asks, "What distinguishes in-person reenactment from other forms of mimetic, illustrative reconstructions of the past?" and then ponders more specifically how the real/actor's presence imbues films with a "refractive, critical quality" (4–5). Throughout, she considers how this "disturbing revenant" is "always at odds with the time [the real/actors] represent" (4–5). The international works Margulies discusses underscore in-person reenactment's disruptive temporal and ontological presence—with varying aims and effects.

In chapter 2, Margulies looks extensively at reenactment within late neorealism, establishing the mode's redemptive, exemplary, and pedagogic thrust. By the early fifties, neorealism's foundational realist strategy—employing the nonprofessional actor as a mark of authenticity—had begun to lose its charge. Screenwriter/theorist Cesare Zavattini saw cinema, in Margulies words, as "an expiatory apparatus"

and identifies a way to revive neorealism and tap into its redemptive potential through the practice of *pedinamento,* "stalking" reality by having an individual reenact their own life (45). A haunting example from Michelangelo Antonioni's short film *Attempted Suicides* (1953) has participants reenact their own "failed" suicides to bring about a form of redemption. Margulies incisively analyzes a disturbing moment from the film (reproduced on the book's cover) that condenses reenactment's troubling status: one real/actor goes "through the motions of slitting her wrist" on-screen and then turns her arm to the camera to reveal her healed scar. The shot demonstrates the limits of reenactment: "[T]he blade cannot trace the same path twice without literally producing a wound" (62). The scene is thus suffused with a dense temporality; the blade that "cannot trace the same path twice" connotes a belatedness that points to one of reenactment's primary components: its temporal ambiguity.

If Zavattini's writings pushed neorealism further toward theatricality and away from its early realist aesthetics, then cinéma verite went even further by turning "cinema into a stage" (114). In her examination of cinéma verite in chapter 4, Margulies offers a fascinating microgenealogy of psychodrama. She traces the influence that psychiatrist Jacob L. Moreno's group psychodramatic sessions had on Jean Rouch and Edgar Morin's *Chronique d'un été* (*Chronicle of a Summer,* 1961). Transposing Moreno's method to *Chronicle,* Rouch and Morin employ the camera to probe into the participants' inner psyches. However, where the Morenian session centered primarily on the individual psyche, the psychodramatic scenes in *Chronicle* are shot through with the political: in an almost homeopathic fashion, the contemporaneous interrogations and torture of Algerians by the French military are here transmuted into the therapeutic confessional interview. Long overlooked in film studies, Moreno's work seems to be gaining recognition in the field. (See J. J. Murphy's study *Rewriting Indie Cinema,* also out this year.) Further attention to Moreno will perhaps spur additional scholarship that takes up his pyschodramatic theory and his particular approach to cinema.

In a highly original turn, which brings to the foreground the author's scholarship on theatricality in film, chapter 5, "Ascetic Stages," concentrates not on testimony's embedded dialogue but instead on the monologue. Here, Margulies focuses on a set of three monologues in films by Jean Rouch, Edgar Morin, and Claude Lanzmann, respectively. The author singles out generic traits that set the monologue apart: pared-down aesthetics, long takes centered on a single figure surrounded by empty space, and close-ups with synchronized

sound, which taken together "signify 'ownership'" of the speakers' thoughts (145). For Margulies, Zavattini's *pedinamento,* the process of tracking a person's everyday activities, becomes Rouch's *pedovision,* tracking a character's reflective state as they walk and talk.

In Person maps a trajectory of reenactments' drives, from incipient to fully expressed, from fully expressed to subterranean. The juridical impulse of reenactment testimony—present yet somewhat submerged in these monologues—becomes a stand-in for the courtroom in chapter 6, "Trial Stages," which focuses on Cambodian director Rithy Panh's films. Panh's *S21: The Khmer Rouge Killing Machine* (2003) is an unnerving, extraordinary work that brings together former Khmer Rouge guards alongside survivors of a former security prison. The theatrical, evidentiary, and testimonial aspects of reenactment combine to create, in Margulies's term, a "parajuridical theater." The viewer of *S21* watches the guards mechanistically reenact their "duties" of tormenting and interrogating the prisoners. In a form of *détournement,* Panh uses the redemptive and cathartic force of reenactment against itself. For Margulies, the film presents a "mode of replay inviting ethical and historical scrutiny rather than moralistic closure" (216).

The book's final chapter, on Brazilian filmmaker Andrea Tonacci's *Serras da desordem* (2006), examines the troubling representational questions that arise when a Brazilian Indian reenacts his first contact with nonindigenous Brazilians. As she does in *S21,* Margulies finds in *Serras da desordem'*s protagonist's "psychological opacity" an invalidation of the premise long upheld in neorealism and cinéma verite that reenactment leads inevitably to redemption or self-knowledge. Instead, in contemporary works such as Panh's and Tonacci's, the real/actor becomes "an agent of critical unease" (18).

As reenactment shifts under evolving sociopolitical pressures, while still carrying marks of its earlier uses, Margulies's book acquires richer and richer layers as it develops. A quick glance at recent films reveals that the drive to play oneself is as strong as ever. *In Person* will equip viewers encountering an on-screen real/actor to see a dense palimpsest of cinematic predecessors where before they may have detected only a few faint tracings.

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KEN PROVENCHER

The Platform Economy: How Japan Transformed the Consumer Internet by Marc Steinberg

"Platforms are everywhere," reads the first sentence of Marc Steinberg's *The Platform Economy: How Japan Transformed the Consumer Internet.* Hyperbole? Yes and no. Of course, platforms are "everywhere," as dominant forces in global media industries and consumer behavior, both online and offline. But to think of them as "everywhere" is to risk forgetting or ignoring their origins and histories. "Platforms" structure the design and rhetoric of contemporary media to such a degree that even venues that predate the entire platform concept, such as movie theaters and print magazines, function today discursively as platforms. Given their ubiquity, platforms seem to resist nuanced critical historicization that doesn't simply glorify or demonize the impact of platforms on economics, society, and culture.

The Platform Economy is therefore a most welcome interjection into the heated rhetoric surrounding the "platformization" of the media industry. While acknowledging the ubiquity of the term, *The Platform Economy* argues that an accurate historicization of platforms and their underlying theories can and should include ideas and influences outside the globally dominant "big four" of Apple, Amazon, Facebook, and Google. As the book's subtitle indicates, histories of platform technologies and their related business and cultural practices must include Japan as a prototypical site of mobile Internet development that predates the iPhone and the Android smartphone. This reframing of history suggests that while Apple or Google may not have an obligation to acknowledge Japanese contributions to platform theory, those contributions are profound enough that scholars ought to recast the concept of media platforms in geoeconomic terms.

The book's introduction takes Japan's heretofore minor role in the annals of platform theory as a point of departure. Japan's secondary position relative to European and American platform theory may correspond, Steinberg argues, to its diminished role in the global smartphone marketplace ever since its own market was overtaken by Apple and Google in the early 2010s. Steinberg reasserts Japan's leading role in platform development due to the astonishing success of Docomo's i-mode service in Japan in the late 1990s. He provocatively claims that even though Docomo had only limited success exporting i-mode to other countries, Apple and Google never succeeded where Docomo and others failed. Rather, Apple and Google built upon what made i-mode successful: the reconceptualization of the mobile Internet as