



Since reggaeton is a relatively young style of music (having begun in the late 1980s or early 1990s), a volume of this sort is invaluable. The editors are careful to place reggaeton as a substyle of Jamaican reggae and to credit reggae with the roots of reggaeton (accomplished through creating Spanish-language "versions" of Jamaican dance-hall hits). In addition to discussing the Panamanian and Puerto Rican foundations of the style, the essays note the evolution of reggaeton as it went to New York City. Issues discussed include race, gender, origin, politics, language, text basis, public opinion, and sex. Enhanced by numerous illustrations, this is a serious, well-written study that significantly enhances the literature on reggaeton style. **Summing Up:** Recommended. ★★ All readers.—*D. V. Moskowitz, University of South Dakota*

**47-0185** ML3800 2008-18975 CIP  
Rinzler, Paul. **The contradictions of jazz.** Scarecrow, 2008. 210p bibl index afp (Studies in jazz, 57) ISBN 0810861437 pbk, \$50.00; ISBN 9780810861435, \$50.00

Rinzler (Cal Poly) argues that in jazz, specifically jazz improvisation, one finds several sets of opposites: individualism and interconnectedness, assertion and openness, freedom and responsibility, creativity and tradition. But these pairs are not opposites in the sense of being mutually exclusive; rather, they create a dynamic tension, evident in any performance, that makes jazz the vital music it is. Furthermore, according to the author, whereas improvised jazz cannot approach the perfection of composed music, the "real time" nature of its creation, complete with mistakes, allows it to link to life experience in a way composed music cannot. Rinzler also explores the relation of jazz to the philosophical concepts of phenomenology and existentialism. Delving into some of the arguments discussed in two well-known studies, Ted Gioia's *The Imperfect Art: Reflections on Jazz and Modern Culture* (1988) and Paul Berliner's encyclopedic *Thinking in Jazz: The Infinite Art of Improvisation* (CH, Feb'95, 32-3227)—both of which Rinzler references—this volume will engage some fans and performers, but it will appeal primarily to those interested in the academic field of aesthetics. **Summing Up:** Recommended. ★★ Upper-division undergraduates through faculty and professionals.—*K. R. Dietrich, Ripon College*

**47-0186** ML420 2008-43379 CIP  
Winkler, Allan M. **"To everything there is a season": Pete Seeger and the power of song.** Oxford, 2009. 223p bibl index afp CD-ROM ISBN 9780195324815, \$23.95

A remarkable testament to Seeger (b. 1919) and his contributions to American music and culture, this informative, well-documented, yet conversational book will appeal to anyone with an interest in folk music. Winkler (history, Miami Univ., OH) intersperses the text with numerous anecdotes that shed light not only on Seeger's life but also on important events in the folk-music revival of the 1950s and 1960s. As chapter titles, Winkler uses Seeger's songs: "Talking Union," "If I Had a Hammer," "Where Have All the Flowers Gone?" "We Shall Overcome," "Waist Deep in the Big Muddy," "Sailing down My Golden River." Winkler's lyrical analysis of important songs reminds the reader of Seeger's influence on many other musicians and musical groups, among them Bob Dylan and Peter, Paul & Mary. Though he devotes a lot of space to the critical years of the 1950s-60s, Winkler portrays a man who has remained involved in social and political concerns throughout his life. Many meaningful photographs complement the text, and a wonderful CD compilation completes the package. **Summing Up:** Essential. ★★★ All readers.—*A. C. Shahriari, Kent State University*

## Theater & Dance

**47-0187** GV1703 2008-26236 CIP  
Hughes-Freeland, Felicia. **Embodied communities: dance traditions and change in Java.** Berghahn Books, 2008. (Dance and performance studies, v. 2) ISBN 9781845455217, \$90.00

Studies of performance in Indonesia are usually either romantic and symbolic, or pedantic and rationalizing. This detailed, thoroughly researched, theoretically informed book is of the latter, drier sort, and this makes it valuable but difficult to read. It presents the facts without the flavor, taste, or sentiment. Independent anthropologist/filmmaker Hughes-Freeland is clearly knowledgeable about *Yogya* court dance and its complex sharing of wider contexts in Java and modern Indonesia. She is also well read in theoretical arguments about modernity, cultural process, and tactics. Addressing the highly contested postcolonial period of Indonesian culture, she opens with historical chapters on dance before the nation, and the transformation of dance as Indonesia moved from colony to nation during the 1940-88 reign of the Yogyakarta sultan, who was also regional governor. She goes on to look at dance as education, embodying culture; *bedhaya* as a dance symbolizing power; a dance text; and changing patronage, tourism, and commodification. Unfortunately, Hughes-Freeland is so engrossed in details that she fails to make a coherent argument about dance traditions as embodied communities and ultimately employs transitivity and hybridization as descriptive rather than theoretical constructs. **Summing Up:** Optional. ★ Upper-division undergraduates through faculty.—*J. L. Erdman, Columbia College Chicago*

**47-0188** PN2876 2008-24174 CIP  
Jiang, Jin. **Women playing men: Yue opera and social change in twentieth-century Shanghai.** Washington, 2009. 340p bibl index afp ISBN 9780295988436, \$70.00; ISBN 9780295988443 pbk, \$30.00

The transformation of a rural, male dramatic form into an urban, female phenomenon lies at the heart of this stimulating study of 20th-century Shanghai culture. Jiang (East China Normal Univ., Shanghai) interviewed dozens of actresses and fans of Yue opera, the theater genre that dominated popular culture in Shanghai from the 1930s into the 1960s. Based on these interviews and extensive research in local periodicals and opera publicity materials, Jiang argues that China's modern urbanization and political evolution created spaces for women to emerge as both stage professionals and patrons of popular culture. Rural, male entrepreneurs took the form into the city but discovered that audiences responded most enthusiastically to performances with all-women casts. The star power acquired by leading actresses allowed them to shape the drama in ways that made it even more appealing to female audiences. This pathbreaking study addresses a wide range of issues in modern Chinese social and cultural history. The final chapters examine famous works of Yue opera from the 1950s, explaining why the form gained acceptance among Communist leaders and how it constituted a more "feminized" art than the more widely known Peking opera. **Summing Up:** Recommended. ★★ Lower-division undergraduates through faculty; general readers.—*K. E. Stapleton, State University of New York at Buffalo*

**47-0189** GV1646 2008-31662 CIP  
King-Dorset, Rodreguez. **Black dance in London, 1730-1850: innovation, tradition and resistance.** McFarland, 2008. 196p bibl index afp ISBN 9780786438501, \$39.95



Defining “black dance” to mean “culturally black, as well as biologically black, a dance culture that is rooted in Africa,” King-Dorset (Univ. of Lincoln, UK) refers to oral histories, diaries, plantation documents, parliamentary papers, drawings, prints, and newspapers to provide evidence of persistent dance aspects of the sizable minority population. The extensive literature review includes discussions of dance historiography; authenticity and cultural retentions (per Melville Herskovits and E. Franklin Frazier); social theory (Orlando Patterson); distinctions between European dance and African dance (Moreau de Saint-Méry); patterns of colonialization and slave trafficking in the Caribbean and London (Antonio Benitez-Rojo); humor and satire (Hans Eysenck, Freud); slave society (Eugene Genovese); and viewership and the grotesque (Mikhail Bakhtin). King-Dorset’s setting of dance in larger context (e.g., Akan war dance during the Antiguan revolt of 1736, and black British solidarity evidenced by participation in the 1780 Gordon Riots) is compelling, as is his strong recitation of 19th-century black balls. Overall, this is a welcome companion to Lynne Fauley Emery’s *Black Dance in the United States from 1619 to 1970* (1972; 2nd rev. ed., 1988), even though the whole is slightly overwhelmed by the range of analytic prisms and the speculative nature of early dance recovery. **Summing Up:** Recommended. ★★ Lower-division undergraduates through faculty.—*T. F. DeFrantz, Massachusetts Institute of Technology*

**47-0190** PR2880 2008-54705 MARC  
Purcell, Stephen. **Popular Shakespeare: simulation and subversion on the modern stage.** Palgrave Macmillan, 2009. 262p bibl index ISBN 9780230577039, \$75.00

Drawing almost exclusively on the British stage in recent decades for examples of production approaches and from British television and music for his allusions to popular culture, Purcell (Southampton Solent Univ., UK) painstakingly dissects definitions, techniques, and audience responses arising from supposedly democratic efforts to “popularize” Shakespeare. In seven chapters he analyzes various kinds of appropriation of Shakespeare’s work, ranging from improvisation in mainstream presentation to parodies and fragmentations. He cites dozens of theorists in an effort to pin down the nature of popular performance, only to find the concept maddeningly ambiguous. He is sensitive in dealing with the class consciousness embedded in attitudes toward Shakespeare, and he notes the pervasive influence of mass media. The liveliest sections are the eight interspersed “personal narratives”; here Purcell recounts his own adventures as director of The Pantaloons, an open-air theater company, and as an avid theatergoer. The extensive bibliography underscores the vastness of the subject and Purcell’s thoroughness in attempting to get a grip on it. **Summing Up:** Recommended. ★★ Graduate students, researchers, faculty.—*F. H. Londré, University of Missouri-Kansas City*

**47-0191** GV1788 2008-25851 CIP  
White, John. **Advanced principles in teaching classical ballet.** University Press of Florida, 2009. 187p afp ISBN 9780813032979 pbk, \$29.95

White (codirector, Pennsylvania Academy of Ballet) brings tremendous expertise to this guide, which complements his more elementary *Teaching Classical Ballet* (1996). His classical ballet pedagogy, which is marked by his concern for the total student, is shaped by his study with ballet masters from the Kirov and Bolshoi companies and concepts from the Vaganova Choreographic School in St. Petersburg. The author’s forthrightness is evident in everything he writes. He believes that knowledge is power and observes that “quality performers and performances have their roots in the

process of quality education.” From the first chapter, which looks at the teacher’s role, to the chapter on problems with ballet in America, White addresses excellence. He looks at turning, jumping, and balancing and outlines a class format for intermediate and advanced students. The chapter “What Makes a Good Ballet Teacher” will be especially apt for those who are tempted to push students too hard. An appendix includes a fantastic list of reminders for teachers and serious students of ballet. **Summing Up:** Highly recommended. ★★★ Upper-division undergraduate and graduate students of ballet; faculty; professional dancers.—*L. K. Rosenberg, Miami University*

## Philosophy

**47-0192** B2798 2008-39325 CIP  
Engstrom, Stephen. **The form of practical knowledge: a study of the categorical imperative.** Harvard, 2009. 260p index afp ISBN 9780674032873, \$49.95

This important, densely argued book by Engstrom (Univ. of Pittsburgh) repays careful reading. The first half derives Kant’s categorical imperative from the conditions of practical knowledge, whereby Kant’s concepts of desire, intention, wish, choice, and practical judgment are rigorously distinguished. These foundational concepts are rarely explained so thoroughly, and are essential to understanding Kant’s philosophy and his ethics in particular. On this foundation, the second half argues for the full equivalence of Kant’s many formulations of the categorical imperative. In particular, it argues that Kant’s “formulation of universal law” can derive not only “perfect” but also “imperfect duties,” and not only duties to others but also duties to oneself. This is an important rejoinder to much recent scholarship (e.g., Allen Wood’s *Kantian Ethics*, CH, Aug’08, 45-6705) that denies the equivalence of Kant’s formulations. This book will be very difficult for undergraduates, but is necessary reading for graduate students and faculty who study Kant’s ethics or teach Kant’s *Groundwork of the Metaphysics of Morals*. **Summing Up:** Highly recommended. ★★★ Graduate students and faculty/researchers.—*A. N. Bunch, Washington State University*

**47-0193** HM1206 2008-33226 CIP  
Evans, Fred. **The multivoiced body: society and communication in the age of diversity.** Columbia, 2009 (c2008). 352p index afp ISBN 9780231145008, \$45.00

To meet diversity’s challenges, writes Evans (Duquesne), traditional philosophies offer two unsatisfactory alternatives: accepting some totalizing idea of the good, or accepting some form of liberalism that permits a degree of heterogeneity by laying down a set of neutral rules. Evans proposes instead the idea of a multivoiced society in which “dialogue is the defining feature of our lives.” By striving for equal audibility in public forums, one establishes the substance of freedom and justice. Evans draws on sources including Nietzsche, modernists/postmodernists, liberals, socialists, communitarians, poets, cognitive science, globalists, feminists, ecologists, and more (some 200 interlocutors overall). A first reaction is that the book is overtheorized. On reflection, one understands that by engaging so many in dialogue, Evans is demonstrating his idea of the primacy of voices in a diverse democracy as “an irreducible and unique dimension of society that philosophy has overlooked.” His thesis about the primacy of voices is both correct and of great importance; however, philosophy has not overlooked it. Hannah Arendt, for example, has written brilliantly on the dialogic nature of