



letters and other primary sources. With the goal of inspiring “better comprehension of Franck himself,” the author focuses on Franck’s life and the critical reception of his music while the composer was alive and in the century since his death. The result is a fine (and often entertaining) introduction to the man, his compositions, and the political, social, and cultural contexts that shaped both Franck and his music. Nevertheless, a much more intensive study of Franck’s compositions will be required for a thorough reappraisal of his significance as a composer. **Summing Up:** Recommended. ★★ Lower- and upper-division undergraduates; general readers.—*S. C. Pelkey, Western Michigan University*

**49-6796** ML3470 2011-47484 CIP  
Thompson, Dave. **Hearts of darkness: James Taylor, Jackson Browne, Cat Stevens, and the unlikely rise of the singer-songwriter.** Backbeat Books, 2012. 322p bibl discography index ISBN 9781617130311, \$27.99

Thompson has written books on Kurt Cobain, George Clinton, Cream, and other musical groups. The present book is an analysis of the early musical lives—the period from 1965 to 1972—of prominent singer-songwriters James Taylor, Jackson Browne, and Cat Stevens. Beginning with a chapter on the early life of Browne, Thompson interweaves chronological chapters on the three performers, while connecting them with their musical colleagues as their careers take off. There is considerable detail on their songwriting, recording careers, important influences, and much more. The focus is on the changing nature of the popular music scene in the US, although Great Britain is also discussed in the Cat Stevens chapters. The well-documented discography gives details on the three performers and also Nico, the Nitty Gritty Dirt Band, Tom Rush, the Fugs, Carole King, and other significant colleagues. There are also illustrations, notes, and a brief bibliography. Insightful and well crafted, this is a fitting companion to Barney Hoskyns’s *Hotel California* (2006) and *Waiting for the Sun* (1996), and Michael Walker’s *Laurel Canyon* (2006). **Summing Up:** Highly recommended. ★★★ All readers.—*R. D. Cohen, emeritus, Indiana University Northwest*

**49-6797** ML172 2011-30649 CIP  
Van Deusen, Nancy. **The cultural context of medieval music.** Praeger, 2011. 202p bibl index afp ISBN 9780275994129, \$48.00; ISBN 9781573569965 e-book, contact publisher for price

This is an excellent and in many ways important, much-needed book. Van Deusen (Claremont Graduate Univ.) makes the culture surrounding medieval music come alive by following a simple yet difficult-to-achieve maxim: “[bring] medieval priorities to bear on medieval music.” Particularly fascinating is the author’s meticulously reasoned delineation of similarities between the literary *figurae in modis* (literally, figures within movement) and their musical manifestations. Indeed, the author’s rendering of *figura* into the demotic English equivalent of “chunk” is an inspired choice because it vividly conveys the sense of the literary or musical work as an act of construction. By giving “shape” to the unseen materials of sound, music provided an analogy to other disciplines whose “stuff” was of an immaterial or intangible nature. As such, as Van Deusen points out, music had an enormous impact on medieval education, philosophy, and science. One of the author’s best accomplishments in this book is the reestablishment of the idea of medieval music qua music and not just as theoretical parlor game, as it is so often portrayed. **Summing Up:** Highly recommended. ★★★ Upper-division undergraduates through faculty; general readers.—*W. E. Grim, Strayer University*

**49-6798** ML3508 2011-20889 CIP  
Wilkinson, Christopher. **Big band jazz in black West Virginia, 1930-1942.** University Press of Mississippi, 2012. 197p bibl index afp ISBN 9781617031687, \$55.00; ISBN 9781617031694 e-book, \$55.00

West Virginia was a hotbed of big-band jazz during the classic era of the traveling swing orchestras, a fact that scholars have long overlooked. Wilkinson (West Virginia Univ.) fills this gap in the historical record with an expertly researched treatment of content such as band payroll documents, booking records, anecdotal accounts, and printed media of the period. Focusing on 1930-42, the author also provides an account of pre-jazz music in the region and of the economic and demographic environment that eventually attracted both “territory” and national jazz ensembles. Artists known to tour through West Virginia include Don Redman, Louis Armstrong, and Earl Hines. Of particular note is the payment document specifying how much money each musician in “King” Joe Oliver’s band was paid to work in both white and black establishments through the southern states. Though more useful to those interested in West Virginia in particular, this book—marked by exceptional research on the plethora of name acts coming through the region—will also appeal to the jazz generalist. **Summing Up:** Recommended. ★★ Upper-division undergraduates through faculty.—*G. A. Akkerman, University of South Carolina Upstate*

## Theater & Dance

**49-6799** GV1631 MARC  
Daniel, Yvonne. **Caribbean and Atlantic diaspora dance: igniting citizenship.** Illinois, 2011. 266p bibl index afp ISBN 9780252036538, \$75.00; ISBN 9780252078262 pbk, \$28.00; ISBN 9780252093579 e-book, contact publisher for price

Award-winning researcher Daniel (emer., Smith College) offers comprehensive Afrocentric analyses—the critical comparison *among* diaspora cultures—of Caribbean dance data. Typologies of performance are explored through Spanish, French/Kreyol, English/Creole, and Dutch genealogies. Working in the tradition of her mentor, anthropologist/artist Katherine Dunham—with recurrent references to dance theorists Robert Farris Thompson, Brenda Dixon Gottschild, and Kariamu Welsh-Asante—Daniel looks at history and local politics as evidenced in and around dance practices. The result is a stunning, career-capping synthesis of extended fieldwork—an extensive bibliography of dance practices turned into prose; fecund analyses of the breadth and reach of dance. Compelling at every turn, the book treats important figures in Caribbean dance and dance studies and provides extensive taxonomies of performance modes. Chapters explicate terms of Africanist transformations of French contredanse; creole dances and “national imagination”; and popular, carnival, fighting, and tourist dances throughout the region. Terrific discussion of sacred, transcendent dances—resilient diaspora rituals—confirms the interrelationship of sacred and secular performances, including hip-hop. The conclusion examines dance and citizenship, and how dancing ignites “feelings surrounding commitment to the group, bonds of solidarity, and communal connections” and “feelings of belonging ... solidarity ... feelings of fierce self-worth, strength, and rebellion.” **Summing Up:** Highly recommended. ★★★ Upper-division undergraduates through faculty/professionals; general readers.—*T. F. DeFrantz, Duke University*