



on the richness of an evolving dance form. **Summing Up:** Highly recommended. ★★★ All readers.—*J. Fisher, University of North Carolina at Greensboro*

**51-2583** GC1796 MARC  
Gonzalez, Mike. **Tango: sex and rhythm of the city**, by Mike Gonzalez and Marianella Yanes. Reaktion Books, 2013. 216p bibl discography filmography index ISBN 9781780231075 pbk, \$25.00

This interesting, challenging, well-written, and well-documented study examines the origins and development of the tango from diverse approaches—dance history, cultural anthropology, sociology, and gender studies. The tango becomes a symbolic expression of the “new Argentina,” which became the melting pot of different peoples. The book’s major themes are the community of physical theater manifested in dance and music; the origins and development of tango dance and music from a rural to urban environment; and the role of the tango in the development of the city of Buenos Aires. Gonzalez and Yanes offer significant information about the seductive tango crossing social class lines from dark, dockside streets to dance halls. The title and subtitle hit the core of the tango and sex as metaphor for social culture and for the context of the peoples of Buenos Aires—all involved in this history of this port city. The excellent bibliography, chronology, references, discography, and filmography make this an excellent resource for those interested in the historical, anthropological, sociological, and psychological aspects of the tango. **Summing Up:** Highly recommended. ★★★ Upper-division undergraduates and above.—*C. T. Bond, Goucher College*

**51-2584** GV1796 2012-34147 CIP  
McCarren, Felicia. **French moves: the cultural politics of le hip hop**. Oxford, 2013. 202p index afp ISBN 9780199939954, \$99.00; ISBN 9780199939978 pbk, \$29.95

McCarren (Tufts Univ.) explores mainstream French iterations of hip-hop dance (*la danse urbaine*) as social and aesthetic formation. Brief ethnographic accounts of hip-hop study in Paris suburbs buoy theoretical engagement with Leroi-Gourhan, Bourdieu, and de Certeau to discuss culture as practice. Discussion of hip-hop dancers “as more than simple agents of cultural reproduction” leads McCarren (French, Tulane) to term *le hip hop* “a dance of catharsis, which has staged but not solved the social problems to which it gives expression.” Analytic descriptions of theatrical choreographic work by Compagnie Los Angeles, Farid Berki, Choream, Yiphun Chiem, and Franck II Louise suggest recognizable “Frenchness” in theatrical dance, produced within a context of French *politique culturelle* aimed to engage the specifically French mix of “multicultural immigrant (or immigrant background) populations in the suburbs.” Included are explanations of possibilities for progressive postcolonial identity politic realized in dance; uses of contemporary media technologies as aesthetic pedagogy for dancers; and embodied citizenship enabled by extensive French government support for *le hip hop* training and theatrical presentation. Unfortunately, ambiguous and continual differentiation of an indeterminate “hip hop” of the US and the theatrical deployment of *le hip hop* in France confuse. **Summing Up:** Recommended. ★★ With reservations. Upper-division undergraduates through faculty.—*T. F. DeFrantz, Duke University*

**51-2585** PS338 2012-43920 CIP  
O'Connor, Jacqueline. **Documentary trial plays in contemporary American theater**. Southern Illinois, 2013. 225p bibl index afp ISBN 9780809332366 pbk, \$40.00

This is a welcome addition to the study of post-1970s dramatic literature. The introduction provides an excellent overview of documentary theater’s development by Erwin Piscator and Bertolt Brecht in Weimar Germany and its modification for contemporary theater. Among the ten works O’Connor (Boise State) examines are *The Trial of the Catonsville Nine, Are You Now or Have You Ever Been, Unquestioned Integrity: The Hill Thomas Hearings, The Laramie Project*, and the less familiar *Execution of Justice* and *Greensboro: A Requiem*. Those unfamiliar with the historical and political backgrounds of the plays will find that O’Connor has provided the necessary context to help readers fully understand the trial or hearing each play examines. The conclusion, “Cultural Legislation,” brings the study full circle and draws interesting parallels among ways the individual events covered in these plays affected society as a whole. This is an excellent way to end the book. The scholarship is first-rate, and the analysis of the plays is insightful; the chapter notes lead readers to additional source material for the plays covered in the volume. **Summing Up:** Highly recommended. ★★★ Lower-division undergraduates and above.—*M. D. Whitlatch, Buena Vista University*

**51-2586** F1219 2012-31508 CIP  
Scolieri, Paul A. **Dancing the new world: Aztecs, Spaniards, and the choreography of conquest**. Texas, 2013. 205p bibl index afp ISBN 0292744927, \$55.00; ISBN 9780292744929, \$55.00

In this beautifully presented, thoroughly researched book, dance scholar Paul Scolieri (Barnard College, Columbia) builds a persuasive case for the significance of dance in the first encounters between Europeans and those they ultimately conquered, the Indians of the New World. Although the scope of the investigation is narrow, the author brings a variety of perspectives to bear on chronicles, journals, and images from the 16th century. The textual, iconographic, and linguistic analyses demonstrate Scolieri’s depth and breadth of understanding of the historical and cultural implications of the European colonizing of Mexico. With glossy color plates, well-reproduced black-and-white images, and ten appendixes of translated source material, the book provides a great example of in-depth research using primary sources. Careful to point out potential flaws and prejudices in the source material, Scolieri thoughtfully argues for an understanding of the importance of dance in this historical moment in Mexican history. As he terms it, the differences between the two cultures caused “an epistemic shift” in thinking about dance and choreography. This book will be especially useful to those with an interest in dance history and theory, Mexican history, colonial and postcolonial studies, and cross-cultural dance studies. **Summing Up:** Recommended. ★★ Upper-division undergraduates, graduate students, and faculty.—*M. Keefe, The College at Brockport*

**51-2587** PN2049 2012-39092 CIP  
**Staging social justice: collaborating to create activist theatre**, ed. by Norma Bowles and Daniel-Raymond Nadon. Southern Illinois, 2013. 299p bibl index afp ISBN 9780809332380 pbk, \$35.00; ISBN 9780809332397 e-book, \$35.00

An educational theater company devoted to promoting social justice, Fringe Benefits collaborates with schools and communities to develop plays that address issues of racism, sexism, homophobia, and other forms of discrimination. This collection of essays addresses Fringe Benefits’s work. Trained facilitators meet with members of a community to aid them in sharing personal stories about their issues; the stories are then developed into a script that members perform for targeted audiences. Contributors to the present collection explain the democratic process

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