which he builds a language to discuss orchestration more generally. It is a very smart move, but one that is nonetheless limiting; relying on readers' memories of an overture permits only a certain range of argument.

As Suskin strains against the limitations of the printed page to describe musical sound to both musicians and nonmusicians, the potential usefulness of an e-book for his subject becomes apparent. Electronic publishing has developed significantly since this book was published but is, at the time of this writing, not yet entirely mature. However, the increasing functionality and popularity of e-book readers, mobile computing devices, and tablet computers may make books like Suskin's anachronistic in the future. Why depend on a reader's memory of an overture, for instance, when a recording can be linked to the text? Suskin's paper-based, 300-page, show-by-show listing of orchestrator credits could also be made available in the form of an electronic database, thus facilitating readers' searches for information.

Despite its shortcomings, *The Sound of Broadway Music* is an impressive reference book with information that is mostly not duplicated elsewhere. Suskin's opening section includes (mostly) previously untold personal and professional biographies of the men and women who orchestrated Broadway shows from 1920 until around 1980 (although some have continued working to the present day). Their stories help to fill out an important strand in the history of musical theater previously unknown to those not connected with the industry. What makes the book most valuable, however, is the meticulous song-by-song analysis of manuscript drafts of scores, which, along with extensive interviews with those connected with the shows, allow Suskin to confidently identify, in many cases for the first time in print, who orchestrated most of the important Broadway shows of the twentieth century. Suskin has convincingly demonstrated that orchestrators, as the co-creators (and in some cases the primary composer) of much of the music in the Broadway musical, deserve greater recognition—or at the very least to have their often initially anonymous work credited as the narrative of twentieth-century musical theater history is constructed. For this the book represents an important contribution to scholarship on the Broadway musical.

Douglas Reside

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The Theater Will Rock: A History of the Rock Musical, from Hair *to* Hedwig. By Elizabeth L. Wollman. Ann Arbor: University of Michigan Press, 2006.

In 1950 Broadway was in its golden era, with a musical style that belonged to the mainstream of U.S. popular music. Within a decade, however, Broadway had all but disappeared from the pop charts, a condition that persists to the present day. Among the prime causes of that decline was the rise in the later 1950s of a new youth-oriented style of popular music. When rock 'n' roll first appeared, Broadway

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initially took little notice of it, and with good reason. Loud, dance-oriented music, usually built in circular forms with only a few different chords, seemed to offer little that could be used to express a character on stage, especially for composers steeped in the Tin Pan Alley traditions that had dominated on Broadway for more than half a century.

By the mid-1960s, however, Broadway could no longer ignore the newest sounds of pop music, and in 1968 *Hair* brought rock—at least something called by that name—to the New York stage. The show's subtitle, "The American Tribal Love-Rock Musical," then gave its name to a new theatrical subgenre, which attempted to fuse the youth-oriented popular music of the day with the traditional techniques of Broadway. In the years since *Hair*, dozens of other shows, some explicitly labeled "rock musicals" and others simply using the sounds of rock or pop, have played in New York City and throughout the United States. Titles from the 1970s come quickly to mind—*Godspell*, *Jesus Christ Superstar*, and *Grease*—as do those musicals from more recent years—*Rent*, *Spring Awakening*, and *Passing Strange*. Still others, such as *Jersey Boys* and *Rock of Ages*, might also be included in the mix, as should many now-forgotten shows. Taken together, however, the shows that have played on Broadway as "rock musicals" cover such a broad range of stylistic traits as to almost belie the notion of a unified genre. Nevertheless, the term "rock musical" continues to be used, often casually, to describe many theatrical works that either draw on musical styles associated most frequently with U.S. youth or otherwise seem to express a youthful sensibility outside the theatrical traditions from Jerome Kern to Rodgers and Hammerstein.

Given the impact of rock and other forms of popular music on Broadway over the past five decades, Elizabeth L. Wollman's *The Theater Will Rock: A History of the Rock Musical, from* Hair *to* Hedwig is noteworthy as the first published monograph on the rock musical. To be more accurate, this book, which is a revision of the author's 2002 doctoral dissertation, is not quite the "history" that the publisher's subtitle claims. Wollman trained as an ethnomusicologist, and although her text does follow a roughly chronological order, her book is not an attempt to identify all productions or other events related to the rock musical. It is also not a close study of the music itself. As the author notes, "I chose not to focus on the compositional attributes of specific songs, but instead to concentrate on broader dimensions of the topic. This book is thus a social history, not a book of music analysis" (9–10). My observations are not complaints, but rather an acknowledgement of how Wollman has chosen to make one of the first major forays into this previously uncharted territory.

Her book is laid out as an introduction and six chapters, which form the chronology, with five "interludes" between the chapters. Each chapter deals roughly with a single decade, beginning with the late 1950s and ending just after the turn of the millennium, and focuses on one major topic from that particular decade. The interludes provide closer looks at various broad issues, which are not discussed in chronological order. As Wollman notes, readers interested primarily in history can read the chapters and skip the interludes, whereas others more interested in interpretation with their history can read the interludes in any order they choose (7). Although it may be possible to skip the interludes, such an approach would miss some of Wollman's more significant contributions to the topic.

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It is also important to note how Wollman works around the problem of defining the rock musical, something that she never explicitly does. Presumably her definition is apparent from the shows that she chooses to examine. She includes lengthy discussions of *Hair*, *Jesus Christ Superstar*, *Rent*, and *Hedwig and the Angry Inch*, and several other obvious candidates for inclusion in the genre, but some readers may wonder about other not-so-obvious shows that are considered, such as *Little Shop of Horrors* and *Ain't Supposed to Die a Natural Death*, or skipped over, like *Grease*. This is not to say that Wollman has made any egregious mistakes of either omission—she makes no claims for comprehensiveness—or inclusion. Rather, it simply emphasizes the problems of defining the genre. If there is an area that might have received greater attention, it is the contributions of off-Broadway, especially in the 1960s. There is no mention of any shows by Gretchen Cryer and Nancy Ford (*Now is the Time for All Good Men* [26 September–31 December 1967] and *The Last Sweet Days of Isaac* [26 January 1970–2 May 1971]), for instance.

These quibbles aside, Wollman is at her best addressing larger issues in the explanatory interludes. From the first interlude onward, she makes clear the tension between the "authenticity" of rock music, seen chiefly in the unfettered expression of a performer's own true emotions in performance, and the artifice of the theater, seen in the eight weekly repetitions of a well-rehearsed show. In Wollman's analysis, the clash between the spontaneity of the former and the regimentation of the latter is a nearly unbridgeable gap, and she offers several excellent examples of this problem. Her description of the off-Broadway show *Bright Lights, Big City* (24 February–21 March 1999), which she observed closely from its workshops to its production, is particularly instructive. Composer Paul Scott Goodman, who also appeared on stage, single-handedly destroyed his own show by refusing to submit to the discipline of theatrical routine in order to indulge in self-centered, improvisatory behavior on a nightly basis (190–99). Similarly, Stephen Trask, lead guitarist for the on-stage band in *Hedwig*, was more interested in drawing attention to himself as a rock star than in integrating himself into the cast (186–89). Finally, Paul Simon's approach to rehearsals, which resembled the production of a studio album and not a Broadway show, doomed *The Capeman* as a theatrical work (176–80).

Wollman also gives a good account in Interlude 4 of how the renovations of New York's Times Square area—its "Disneyfication," as it has been called—have affected commercial theater in New York, and not just rock musicals. To her credit, she relies here more on interviews with nearly a dozen different individuals—including producers, directors, actors, theater technicians, and ordinary theatergoers—than just published sources. Wollman's frequent use of interviews with figures such as the now-deceased Tom O'Horgan, director of *Hair* and several other early rock musicals, makes this book a quasi-primary source that will retain its value for theater historians for some time to come.

This book is a good introduction to the topic for almost anyone from the non-specialist to the scholar. Again, some readers might wish for more about the off-Broadway origins of the rock musical or about nostalgia-driven "jukebox musicals" that use pre-existing songs in place of original music, such as *Jersey Boys* or *Rock of Ages*, but Wollman has given us enough of a starting point in her discussion of the aesthetics of the rock musical for others to continue this line of inquiry. At a

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time when *Mamma Mia!* is entering its second decade on Broadway and *Spider-Man: Turn Off the Dark*, a show with a score composed by two rock musicians, has become a punch line for late-night comedians after burning through $70 million of investors' money, the question of how rock music and Broadway interact is more than relevant today.

Scott Warfield

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Tap Dancing America: A Cultural History. By Constance Valis Hill. New York: Oxford University Press, 2010.

"Dancing is singular because you have to feel it in order to execute it—and rhythm is what it is all about. You've got to have rhythm" (221). The famed tap dancer Lon Chaney summed up tap dancing in these words, illustrating a characteristic that separates percussive dance from other movement forms: it is not only visual but aural. In *Tap Dancing America: A Cultural History*, Constance Valis Hill gives examples of tap as a form of communication and music, and spotlights many dancers and choreographers who agree, from tapper Michela Marino Lerman, who defines her style as "mak[ing] my feet sing" (349), to Leela Petronio, who, like her mentor Baby Laurence, insists that she "let the taps be their own voice" (355); from Troy and Margaret Kinney's belief that Irish dance's greatest importance is "the music of the shoes" (17), to Hill herself, who describes dancers in a tap jam as "telling stories with their feet" (349).

Hill was awarded a Guggenheim Foundation Fellowship to write this "intercultural and interracial history that would not be star-centered but people-full" (xiii), and she achieves just that. The narrative is broken up by in-depth and at times captivating biographies of important figures, both well known and obscure. Pioneers such as Fred Astaire, Bunny Briggs, John Bubbles, Honi Coles and Cholly Atkins, Gene Kelly, Baby Laurence, and the Nicholas Brothers are examined, along with more recent stars like Gregory Hines, Savion Glover, and Jason Samuels Smith. Hill also includes many groundbreaking women, both well-known stars, such as Josephine Baker, Ann Miller, Eleanor Powell, and Ginger Rogers, and unknown personalities often overlooked because of their gender and/or race, such as Ada Overton Walker, the "champion lady jig dancer" Kitty O'Neil, and the cross-dressing Alberta "Bert" Whitman and her sister-partner Baby Alice. She also emphasizes modern women who carry on the tradition while creating new forms of tap, including Dianne Walker, Brenda Bufalino, Lynn Dally, Michelle Dorrance, Ayodele Casel, and Chloe Arnold.

All of these dancers are represented fully, with comprehensive accounts of their personal backgrounds, performance techniques, and dancing styles, along with vignettes that bring their personalities to life. The information on MGM film

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