white, suburban consumers and the global panopticon gaze. The privileging of the dress, slang, style, and body language of the black ghetto by mainstream white America is what Osumare calls "reverse crossover," as a principle of marketplace breakthrough.

At times, the book is heavily jargonistic and abstract. But it has its moments, especially as Osumare describes an early morning homeroom session at Pahoa High, where the Hawaiian students are enamored of a video of Will Smith's "Gettin' Jiggy Wit It" that has Polynesian dancers performing stereotyped hula and Tahitian dance interspersed with house styles. It is a reminder that the global is at the heart of hip-hop culture, which from the start has borrowed, appropriated, and sampled from cultures around the world.

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CLASSIC CHIC: MUSIC, FASHION, AND MODERNISM

by Mary E. Davis. 2006. Berkeley: University of California Press, 332 pp., photographs, notes, index. $50 cloth, $21.95 paper.

The intersections between, and influences across, various mediums of modernism are increasingly being recognized, but fashion has, to date, been largely under-represented in interdisciplinary modernist studies. In *Classic Chic: Music, Fashion, and Modernism,* Mary E. Davis sets out to redress this omission, making the case that "the upscale fashion press played a more significant role in defining and advocating musical modernism than has been recognized" (1). Upholding "a bold ideal of good taste premised on the convergence of fashion and art" (1), Davis argues, the early twentieth-century fashion press, based in or focused on Paris, "created momentum for the spread of a cosmopolitan musical style that was remote from the hermetic and abstract high modernism championed by contemporary music critics" (2). Magazines could serve as "guidebook[s] for elegant living" (5), of which both fashion and music were essential components; and "[i]n the guise of reporting on good taste, the fashion magazine in essence proposed an alternative strand of French musical modernism that found its raison d'être and its largest base of support in the feminine sphere" (2).

Davis begins by establishing a connection between music and fashion as "one of the oldest conventions of the periodical press, dating almost to its inception in *ancien régime* France" (2) with the early "tastemaking journal" *Mercure Galant* (3). The arrival of the Ballets Russes in Paris in 1909 constituted a key moment in the development of this relationship, attracting intense interest on the part of publishers in the fields of music and fashion alike and becoming the "perfect centerpiece" (17) for the leading arts journal *Comoedia Illustré,* which commenced publication in 1909 and soon after began to issue beautifully illustrated programs for the Ballets Russes. As Davis concludes, "the popularity, glamour, and high society cachet of the Russian dancers was crucial to the solidification of the link between fashion and music, and helped to legitimize the discussion of fashion in the serious music press" (21), including, for example, the journal *Le Courrier Musical.*

Davis's subsequent chapters alternate case studies of leading early twentieth-century French fashion designers—namely, Paul Poiret, Germaine Bongard, and Coco Chanel—with case studies of key fashion publications of the same period—specifically, *La Gazette du Bon Ton, Vanity Fair,* and *Vogue.* The figures of composers Erik Satie and Igor Stravinsky and writer, artist, critic, and man about town Jean Cocteau weave through these chapters, functioning as exemplars of a "fashionable modernism" (117), epitomized in Satie's *Sports et divertissements,* that drew upon trendy aspects of popular culture and everyday life, including fashionable leisure activities, and that appealed to elite and stylish audiences.

The focus of Davis's individual chapters is at times elusive, in part because the chapter titles do not always correspond as closely as might be expected with the actual subject matter. The chapter entitled "Germaine Bongard," for example, centers primarily on Satie and includes only a limited discussion of Bongard, who sometimes hosted musical performances, including several by Satie, in the gallery that was attached to her design studio. The chapter on *Vanity Fair* begins with a twelve-page discussion of the 1917 Cocteau/Satie/Picasso/Massine collaboration on *Parade* for the Ballets Russes before shifting to an account of the early development of the magazine. The rationale for this organizational structure would appear to be that *Vanity Fair*'s "critics perceived in the ballet exactly the mix of popular sources and traditional framework that the magazine had been calling for from the outset" (145), but a reversal of the order of discussion might have been more effective, given the focus indicated in the chapter title.

The book builds toward a consideration of the Ballets Russes's 1923 production of *Les Noces,* with music by Stravinsky, choreography by Bronislava Nijinska, and design by Natalia Goncharova, as "a critical point in the development of a modernist aesthetic that depended on interactions of art and fashion, a moment that did not simply reinforce or reflect existing affinities but created new possibilities and illuminated previously unforeseen connections in both spheres" (252). Somewhat contradictorily, given the "new possibilities" for connections between art and fashion that Davis posits in her analysis of *Les Noces,* the book concludes a page later with the assertion that the Ballets Russes's 1924 Monte Carlo season, which included *Les Fâcheux* and *Les Biches,* "marked the beginning of [the] wane" (254) of fashionable modernism and that, by the time of the Art Déco exhibition in Paris in 1925, "fashion and modernist music had parted ways" (254). Beyond noting that Stravinsky and Satie were both moving in new directions, Davis does not offer much in the way of explanation of what seems like an abrupt end to the "remarkable alliance" (254) that has been the subject of her study.

Davis's argument that fashion was an influence on musical modernism is persuasive in the case of Poiret, whose musical interests—linked to his design revivals of the fashions of earlier eras (notably, the French *ancien régime*) and disseminated through the musical soirées and extravagant parties that he hosted—shaped the tastes of his era, including those of modernist composers with inclinations toward neoclassicism. Her analysis of Chanel as a force in the development of musical modernism is somewhat less successful. Taking as her premise Chanel's brief affair with Stravinsky, about which little is known, and the fact that Stravinsky and his family resided for a time at Chanel's estate, Davis argues that the composer was influenced by

the designer's hallmarks of simplification and emphasis on form. However, whereas her repeated observations that such works as *Symphonies d'instruments à vent* and *Les Cinq doigts* were written "*chez* Chanel" (181; see also 185–86, 190, 250) are intended to support her argument, they instead raise questions about the distinction between influence and coincidence, synchronicity, or what Davis elsewhere calls the "mirroring" (252) of similar aesthetics of contemporary artists working in different forms at the same historical moment.

A particular strength of *Classic Chic* is that it is generously illustrated, with ninety-five figures that range from fashion plates and other magazine illustrations, to production photographs and programs, to portraits and other artworks, to musical scores, snapshots, and advertisements. Such extensive and varied illustrations are rare in scholarly publications and here function collectively to lend vivid support to Davis's argument about the intersection of music, fashion, and modernism in the early twentieth century.

Although the Ballets Russes figures prominently in *Classic Chic* and other popular social dance forms and crazes—for example, the tango—are mentioned in passing as sources of inspiration for fashionable modernism, Davis offers little in the way of choreographic or movement analysis that will be illuminating for dance historians. Where her book will be useful for dance studies, however, is in the insights that it offers into how early twentieth-century developments in concert and social dance gave rise to and/or corresponded with related trends in fashion and music.

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YES? NO! MAYBE . . . SEDUCTIVE AMBIGUITY IN DANCE

by Emilyn Claid, 2006. London and New York: Routledge. x + 214 pp., notes, bibliography, index. $125 cloth, $42.95 paper.

Emilyn Claid's *Yes? No! Maybe . . . Seductive Ambiguity in Dance* is an approachable book that relies on established theory to investigate spectatorship, representation, and identity in British dance of the last half of the twentieth century. Claid takes the reader on an engaging journey through her personal experiences as a young, earnest ballet dancer and then into an exploration of feminism and a reimagining of how to be a woman on stage in a new era. She discusses the role feminism has played for dancers negotiating their relationships with the audience, other dancers, choreographers, and with dance itself as a means of expression and communication. Claid resolves her work by taking ideas and information from those disparate worlds and then embracing queer theory as an alternative. For Claid, queer theory provides a fluid conception of identity that allows freedom of expression in the creation of dances and also in the audience's interaction with performance.

Claid's great contribution to current dance scholarship is her clear articulation of the power dynamic inherent in classical ballet. Her analysis of the teacher/student relationship leads compellingly to an understanding of the tension between the spectator and the performer. Outside eyes constantly impose themselves on ballet dancers; the gaze is strong and powerful to the point that its presence is felt even in an observer's absence. Ballet dancers inhabit the eye of the critic and set unattainable expectations for themselves as they strive toward perfection. The relationship is fraught because of the dancer's constant need to please and the