

music, dance, narration, mime, and sung performance. Joseph discusses *Renard*, *L'Histoire du soldat*, *Pulcinella*, *Les Noces*, *Perséphone*, and *The Flood*. Many of these works are integral to the development of Stravinsky's compositional style and collaborative choices. Each ballet receives brief attention and much less analysis than the other works: It is clear that Joseph could say much more, and indeed expand the idea of hybridization, which is significant in Stravinsky's oeuvre, to a volume of its own. Joseph notes that "Stravinsky's most complex hybridization" (216) is in *Les Noces*. Reference to this seminal work towards the end of the book infringes on its structural cohesiveness. As it stands, the structure sets up divisions between the early ballets (Chapters 1–4), those choreographed by Balanchine (Chapters 5–7 and 9), and the earlier compositions that are a hybrid. For a scholar familiar with Stravinsky, this structure will not be a problem, but for a reader yet to be introduced to his work, it is likely to be confusing. In addition, Joseph places less emphasis on some compositions (grouping them into one chapter), while giving others probing analysis. With the extent of source material available, it would have been possible for each ballet to receive more equal attention.

Another drawback of the volume is its lack of a single analytical approach. The counterpoints of music and dance, which are referred to often, might have been further explored were there a consistent analytical framework applied to each work. In order to interrogate the structural, gestural, and spatial dialogue between the arts cohesively, a single method would be required. Without such a single method, there is a disjunction between the historical survey of the opening five chapters and the more detailed and analytical later chapters in which Joseph engages with the musical content, and to an extent, the choreography.

This all-encompassing volume is a huge feat in terms of the archival work required to present a creative history of the works. Its strength resides in its narration of Stravinsky's creative activities utilizing many primary sources. The author observes Stravinsky's "stylistic changes, discrete turns in the road, and overarching commonalities that speak to matters of unity and coherence" (247). Stravinsky's voice is clearly heard

in these pages via plentiful quotations, and a summary of the ballets' scenarios is readily given. Moreover, numerous sketches have been transcribed (*Apollo*, *Jeu de cartes*, *Orpheus*) and reproduced, providing some original material. The large amount of primary source material that is presented and cited ensures that Joseph's book is a useful reference for Stravinsky scholars, despite its structural and analytical issues.

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Burnt Cork: Traditions and Legacies of Blackface Minstrelsy

edited by Stephen Johnson. 2012. Amherst, MA: University of Massachusetts Press. 304 pages, 90 illustrations. \$28.95 paper.
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In his new anthology, *Burnt Cork: Traditions and Legacies of Blackface Minstrelsy*, Stephen Johnson weaves together eight essays that comment on the

historic and contemporary manifestations of blackface minstrelsy. Although each essay offers a unique authorial voice, the collection revolves around shared themes: Jim Crow's symbolism, black/white relations, Eric Lott's ideas regarding minstrelsy and the working class, and, of course, performance. Smaller thematic clusters converge around essays that speak to live performance or around those addressing film, television, and animation. Reading cover to cover reveals Johnson's careful editing. He strategically places Louis Chude-Sokei's essay, "The Uncanny History of Minstrels and Machines, 1835–1923," in the center of the text, providing a smooth transition between the essays concerned with minstrelsy's premodern manifestations, in historical documents and performances, and its more contemporary iterations, found on film and screen. Chude-Sokei's essay mirrors the text as a whole: by drawing attention to a single performance in which an ambivalent minstrel figure is presented alongside an automaton, he shows how the juxtaposition of such contiguous "objects" and desires makes it possible for humans to understand change within a climate of impending modernity. Transition and ambivalence serve each author's argument to some degree, speaking to the immanence and necessity of these two traits to the whole blackface tradition.

Each author picks up on transitional moments in history, either when a new means of portraying blackness enters the stage or when two opposing perceptions/caricatures share the stage. W. T. Lhamon presents this opposition via the relationship between integration and separation produced by years of conflicting "Jim Crow" lore. Through cartoons, songs, plays, novels, and reviews, America had built a system of imagined referents for the Jim Crow figure, the majority of which—since T. D. Rice—have been negative. Dave Cockrell locates this tension in a single performance, a moment when, he claims, blackface changes from the presentational to the representational. Stephen Johnson examines the "exceptional normal" within the lives and documents of three men. Taking a cue from Eric Lott's *Love and Theft* (2003), Johnson locates the simultaneous push and pull toward the grotesquery and beauty of these men's work. For Chude-Sokei, the juxtaposition and re-labeling of human and machine mark the

birth of modernity. He claims the presentation of Joice Heth as machine rather than human marks a necessary process of commodification in the coming of the machine age. Her simultaneous symbolic relationship to Africa and technology—the primitive and the modern—mitigates the pressures of change; she legitimizes the new by resembling the old. Moments such as these serve Johnson's primary goal of interrogating minstrelsy's sneaky and subversive nature and questioning: "Did blackface ever go away"? (2). Authors pick up not only on such historical transitions, but as Johnson references in his introduction, a large resurgence in the use of blackface today. Thus, Chude-Sokei's essay not only brings minstrelsy into dialogue with modernity from a theoretical vantage point, but insinuates, as Johnson does, that minstrelsy lives on. Several of the authors—including Johnson, who outlines minstrelsy's manifestations in the media, linking it to interactive videos on YouTube—bring a contemporary situation to bear on his/her historical analysis.

Lhamon's opening essay, for example, concludes with an analysis of Obama's "post-raciality" campaign. This essay marks the next phase in Lhamon's long line of work on the lore of blackface and Jim Crow (Lhamon 1998, 2003), but makes a much bolder statement at a time when, nationally, much is at stake politically. Lhamon deconstructs the present day meaning attached to Jim Crow, tracing it back to the white minstrel T. D. Rice and his integrationist and abolitionist intent. The meanings amassed by the Jim Crow figure through time—its inverted symbolism—"bind," "confirm," and "channel" America's correspondences (24). Such a fetishizing of Jim Crow makes it possible for America to simultaneously unite on the basis of class and/or circumstance, and yet still find cause for racial divide and mockery. Until Obama wins the election, he is beyond race; once he gains the vote, he inflates his blackness and identifies with all of America who support his inauguration. This latter stage, professes Lhamon, confirms the original intent of Jim Crow. America has reversed the Crow coin once again, so that the performance of blackness holds a message of unity and hope. Lhamon's only concern—an anxiety felt by multiple authors of this text—is whether or not this signification will stick; it might, so

long as we are conscious of the multiple surrogates that seek to mask and negate the democratic optimism of blackness's image.

The trope of blackface surrogation with which the book opens in Lhamon's essay persists throughout Johnson's text but takes on a specifically media-centered lens in the essays following Chude-Sokei's: Linda Williams, Nicholas Sammond, and Alice Maurice invite a critique of blackface's moving image. Williams follows the trend of modernity through a juxtaposition of the old alongside the new in her reading of one of D. W. Griffith's lesser-known films, *One Exciting Night*. Griffith's use of both Tom and anti-Tom figures blurs representations of race, making space for conflicting modes of desire; it stages an imagined ambivalence behind the black body. Sammond finds this conflict within one of America's most innocent characters, calling Mickey Mouse a "vestigial minstrel," and explaining how the early cartoon short, *Trader Mickey*, positions the Jim Crow figure of the plantation alongside the barbaric animal of Africa. Animators reinforce the visual semiotics by incorporating plantation tunes and jazz standards, such that the production as a whole supports the associations between minstrelsy, blackness, the Old South, Africa, jazz, and "jungle music." Though this tension appears in many forms for Alice Maurice, the tension between laughter as natural and laughter as prescribed, manifested in both Spike Lee's *New Millennium Minstrel Show* audience and the in-house audience on NBC's *Deal or No Deal*, is the crux of her argument. In a brilliant exegesis of Spike Lee's *Bamboozled*, Maurice tackles Lee's film from all angles: his editing, the film's symbolism, the dialogue, and the multiple audiences at play, both the audiences built within the film and the perceived spectatorship outside the film. Unlike other critical analyses of Lee's controversial film, Maurice shows how Lee's method of blurring audience and spectacle "predicts the direction of contemporary television's exploitation of identity" (193). Both *Bamboozled* and the even more contemporary *Deal or No Deal* merge audience identification with the performer's representation of identity, thus making the shows' creators rich off of the creation and propagation of identities—a type of minstrelsy in disguise.

Despite the text's indulgence in following the movement of certain images and stock

characters in blackface, from the perspective of dance scholarship, it does not rigorously critique movement. That is, with the exception of Johnson's brief description of William Henry Lane's tap dancing, Chude-Sokei's kinetic focus through *Sambo*, Williams's short analysis of the movement repertoire behind different black masks in Griffith's films, and Sammond's identification of a Charleston and Black Bottom within the major production number of *Trader Mickey*, the authors of this text do not make the dancing body a primary concern. As dance and minstrelsy have deep and intimate relations, attention to dance scholarship might have bolstered the authors' arguments. Still, reassuringly for those of us writing from within the field, this book treats with care concepts such as corporeality and "the body on display."

Until the final essay, Johnson's book ignores direct mention of minstrelsy's geography, raising questions about whether minstrelsy is a quintessentially American form that has occasionally traversed the British landscape, or whether it is merely an effect of colonialism. Catherine Cole's closing essay begins to answer this question as she shows how minstrelsy not only persists locally, but can be traced transnationally. Picking up on her distinguished research on Ghanaian performance (Cole 2001), Cole finds interesting similarities between Ghanaian Concert Parties and the blackface that surfaces on American college campuses at fraternity "ghetto parties." Reading these two disparate phenomena side by side demonstrates that minstrelsy thrives in sites where upward mobility is highly stratified. In other words, masquerading as something/someone else holds the promise of "performative self-actualization" in a world where realizing one's aspirations is an intangible reality (250). Minstrelsy's tug-of-war, for Cole, is located in this promise of something unattainable.

Johnson's anthology makes clear that minstrelsy lives everywhere, and especially in the liminal spaces of representation; ambivalence accounts for its existence. Its presence can be seen in Liverpool, Harlem, Hollywood, Kentucky, Ghana, and San Diego, on the Silver Screen, at home, on set, and in ink. Although there might be fascinating moments of convergence across time and space, minstrelsy's figures and faces morph along with its sites and styles;

the representation of blackness continues to move and haunt the spaces where one least expects to find ghosts. Johnson's text offers a comprehensive analysis of minstrelsy's thriving economy, as it exists locally and abroad, past, present, and future.

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Embodying Mexico: Tourism, Nationalism & Performance

by Ruth Hellier-Tinoco. 2011. New York: Oxford University Press. 336 pp., 23 photographs, notes, references, index. \$99 cloth, \$29.95 paper. doi:10.1017/S0149767712000423

This book, as the author herself states (191), is not an ethnography of a dance, but rather a historical analysis of the representational strategies of two types of performance associated with the P'urhépecha people of Lake Pátzcuaro, Michoacán, Mexico. Both the Night of the Dead (*Noche de Muertos*, an all-night cemetery vigil now accompanied by a music/dance festival and other touristic activities) and the Dance of the Old Men (*Danza de los Viejitos*, a comic masked dance featuring percussive footwork or *zapateo*) have become iconic embodiments of Mexican-ness, particularly through their respective central figures: the kneeling woman and the masked old man.¹ Author Ruth Hellier-Tinoco focuses not on their movements, music, or other formal characteristics, but rather on their relation to nationalist and touristic constructions of folklore and indigeness beginning in the post-revolutionary

1920s. And instead of constructing an ethnography of her own, she analyzes others' ethnographic interpretations.

The book is divided into three sections. The first is an overview, the second a history, and the third analyzes reception, embodiment, and visual imagery. Running through the three sections is the theme of ideologies of performance, or as Hellier-Tinoco terms the concept, "performatism." She defines this neologism as the "all-encompassing agendas, strategies, practices, and processes that entailed constructing and shaping concepts of peoples, bodies, activities, and places through display and reproduction" (240), and states that her goal is to examine the strategies of nationalist and tourist performatism through the Old Men and Night of the Dead, using interdisciplinary methodologies to analyze the interactions of art, institutions, and people (27).

The book's main topic and contribution is thus the correlation of nationalist and tourist performance practices, discourses, and strategies. Hellier-Tinoco aptly points out that these twin contexts have similar needs and employ similar processes of essentialization. Specifically, *Viejitos* and *Muertos* performances contributed to romantic nationalism by representing an indigeness linked to concepts of rurality and tradition, thus creating powerful icons of an "authentic" and unique national identity. Such representations are particularly important in Mexico because of the state's desire to reduce its heterogeneous nature to a single, unified one.² The first chapter accordingly presents initial descriptions of both to show how they are used to embody the essences of Michoacán or of Mexico. The second chapter briefly discusses familiar social science concepts of nationalism, ethnicity, identity, tourism, performance, embodiment, and hegemony, each in a one- to two-page section. While this chapter offers little that is new to scholars, it may nonetheless be useful to students.

Chapters 3–9 present a history of the two performances' trajectories over the twentieth century. This section presents many intriguing anecdotes and avenues of inquiry, but they can often be difficult to uncover in the sea of details and "snapshots" of historical figures, performances, and theories. For instance, parts of Chapter 3 on the colonial and revolutionary periods will be review for those familiar with