

## ARTS & HUMANITIES

tomes," such shapeless volumes as *Rage To Live* and *From the Terrace*. Written with considerable verve, this literary biography is highly recommended for large public libraries with patrons who remember our recent cultural history. [Previewed in Prepub Alert, *LJ* 5/15/03.]—Charles C. Nash, Cottey Coll., Nevada, MO

### Performing Arts

#### Altschuler, Glenn C. **All Shook Up: How Rock 'n' Roll Changed America.**

Oxford Univ. (Pivotal Moments in American History). Aug. 2003. c.213p. permanent paper. photogs. index. ISBN 0-19-513943-7. \$27.50. MUSIC

Altschuler (Thomas & Dorothy Litwin Professor of American Studies, Cornell Univ.) has previously written on diverse topics related to American history. Although this marks his first foray into music scholarship, he does a fine job of discussing the musical and sociological influences that came together to form rock'n'roll. He also delves into the impact of the genre on life in America in the 1950s and early 1960s. While incorporating extensive research and quotes from the most astute rock music critics, past and present, he manages to craft prose that will suit a general audience, perhaps high school and college students and interested music fans. If the book has one fault, it would be that the chapter "detailing" the continuing import of rock'n'roll seems almost more of an afterthought than a conclusion. Altschuler does not really present any revelations about the sociological implications of rock'n'roll, but he does provide a valuable service in bringing various theories and historical observations and analysis together in one concise, easy-to-read volume. Highly recommended for all libraries with popular music and American studies collections, especially as a complement to Charlie Gillett's *The Sound of the City* and James Miller's *Flowers in the Dustbin*.—James E. Perone, Mount Union Coll., Alliance, OH

#### Bangs, Lester. **Mainlines, Blood Feasts, and Bad Taste: The Second Lester Bangs Reader.**

Anchor: Doubleday. Aug. 2003. c.400p. ed. by John Morthland. ISBN 0-375-71367-0. pap. \$15. MUSIC

In the last five years, Bangs's name has been dropped more than Madonna's. One of the earliest and best popular music critics, he covered rock's heyday in the 1960s through its faltering in the early 1980s with an often brutal, Beat-driven effervescence. Like its companion, *Psychotic Reactions and Carburetor Dung* (1987), this anthology showcases that influential style, but it also reveals Bangs's calmer, gentler, and—this reviewer would argue—more articulate side. Among the 54 selections, organized by somewhat vague themes, his travelogue on Jamaica and its music industry, sociological take on the

death of Sid Vicious, and reviews of Patti Smith's *Horses* and Nico's *The Marble Index* shine. To boot, Morthland, coexecutor of Bangs's literary estate and a former *Creem* colleague, includes his riffs on jazz, heretofore not seen by many eyes. Readers will be reminded of what Bangs, who died of an accidental Darvon overdose in 1982, should really be famous for: his lust for life and "soul" music, any tune that hits a nerve and the heart at the same time. Truly, this is a time capsule of when pop music still crackled and people held the stuff to an emotional standard. Highly recommended for popular music and literature collections, especially where the earlier collection circulated well.—Heather McCormack, "Library Journal"

#### Chenu, Bruno. **The Trouble I've Seen: The Big Book of Negro Spirituals.**

Judson. 2003. c.320p. tr. from French by Eugene V. LaPlante. ISBN 0-8170-1448-9. pap. \$20. MUSIC

Chenu, a French Assumptionist priest and newspaper editor, captures the context of African American spirituals and analyzes the texts. He begins with a brief history of the enslavement of Africans and continues with their conversion to Christianity, which they ironically used to express their resistance to their white masters and maintain hope for future freedom. After tracing the origins of the spiritual song form, the author critically examines the text of 210 spirituals to uncover dozens of common themes, such as deliverance, struggle, exodus, the prophets of liberation, almighty God, and Judgment Day. Throughout, Chenu uses the words of slaves and ex-slaves to illustrate his arguments, providing an interesting perspective with his expertise in church history. Well organized, ably researched, and clearly written, this book will offer music scholars an important viewpoint on the meaning and social backdrop of African American spirituals. However, because of its extremely focused subject matter, the volume ultimately adds little to the general understanding of African American music. An optional purchase.—Dave Szatmary, Univ. of Washington, Seattle

#### Henderson, Clayton W. **On the Banks of the Wabash: The Life and Music of Paul Dresser.**

Indiana Historical Society. Jul. 2003. c.450p. permanent paper. illus. bibliog. index. ISBN 0-87195-166-5. \$29.95. MUSIC

Henderson (music, St. Mary's Coll.; *The Charles Ives Tune Book*) has written the first full-length biography of Dresser, one of the most famous vaudevillians and songwriters of the Gay Nineties and brother to novelist Theodore Dreiser. In his *Twelve Men*, Dreiser wrote a perceptive and enlivening sketch of Paul, but he is inaccurate in several factual details (but not as inaccurate as the 1942 film biography, *My Gal*

*Sal*). Henderson sheds light on many facets of Dresser's life, including the dubious story of his marriage to May Howard (still reported as fact in *The New Grove Dictionary of Music Online*). Besides examining Dresser's life, the author also elucidates the several genres of popular song in which Dresser wrote, including his specialty, "mother and home" songs (such as "Far Away" and "On the Banks of the Wabash," the Indiana state song). An excellent source study on the creation of celebrity and mass popular culture in pre-Hollywood, 19th-century America, this is recommended for all libraries, especially those with an interest in American music, American popular culture, or the history of entertainment in America.—Bruce R. Schueneman, Texas A&M Univ. Lib., Kingsville

#### IMAGO, the Federation of European Cinematographers. **Making Pictures: A Century of European Cinematography.**

Abrams. 2003. c.464p. illus. bibliog. index. ISBN 0-8109-4385-9. \$65. FILM

Filmmaking is a collaborative art, and few elements are as important in the director's palette as the contributions of the cinematographer. Overseen by IMAGO, this oversized book elucidates that relationship while paying tribute to milestones in a century of European cinematography, analyzing the achievements and challenges of 100 classics (e.g., *The Battleship Potemkin*, *The Umbrellas of Cherbourg*, and *Das Boot*). Added features include an overview of European cinematography, an essay on the cameraman's role by veteran cinematographer Jack Cardiff, an appreciation of the craft by director Bernardo Bertolucci, a meditation on film and light by Swedish lens man Sven Nykvist, and the actor's view by the late Marcello Mastroianni. The closing chapters on foreign film studios, camera system innovations, and other technical matters will appeal only to film specialists. For a book accenting the visual elements of film, it's disappointing that one must struggle through the microscopic, squint-inducing text, and some of the illustrations, reproduced from the films, are in a format much too small to be appreciated properly. Despite the valuable information and lavish illustrations, the book's hefty size, high price, and small print make it an optional purchase for large academic film collections with generous budgets.—Stephen Rees, Levittown Regional Lib., PA

#### ★Jackson, Jeffrey H. **Making Jazz French: Music and Modern Life in Interwar Paris.**

Duke Univ. (American Encounters/Global Interactions). Sept. 2003. c.280p. permanent paper. bibliog. index. ISBN 0-8223-3137-3. \$59.95; pap. ISBN 0-8223-3124-1. \$19.95. MUSIC

This is an outstanding little book—a highly readable history of jazz in interwar Paris