

Fordham, John. **Shooting from the Hip: Changing Tunes in Jazz.**

Kyle Cathie, dist. by Trafalgar Square. 1996. 256p. photogs. index. ISBN 1-85626-181-6. **pap.** \$19.95.

**Setting the Tempo: Fifty Years of Great Jazz Liner Notes.**

Anchor: Doubleday. 1996. c.370p. ed. by Tom Piazza. LC 96-15569. ISBN 0-385-48000-8. **pap.** \$12.95. **MUSIC**

Fordham, who has written several jazz books including *Jazz Man* (Trafalgar, 1996), offers a collection of his journalism published in British periodicals between 1970 and 1995. These reviews feature contemporary American and British performers and vary in length from a few paragraphs to several pages. Because the majority were written on deadline and within space limits, Fordham had little opportunity for development. And because the reviews often cover multiple performances over the decades, material on a given musician tends to be scattered across the book. But Fordham's sharp critical mind and entertaining style hold one's attention, making such limitations forgivable.

Where Fordham collects his own journalism, Piazza (*The Guide to Classic Recorded Jazz, LJ 3/1/95*) has brought together lengthier essays by many different writers. And while Fordham focuses on living musicians, Piazza's essayists discuss recordings made during the first half of the century. This selection of 49 liner notes includes two of his own essays, but the bulk were written by critics he considers among "the best writers in the field," including Dan Morgenstern, Nat Hentoff, Martin Williams, and many more. A few were written by musicians themselves. Commenting on recordings from Bunk Johnson up through the revolutionary Ornette Coleman, these essays offer substantial historical information, some musical analysis, and many anecdotes. All things considered, *Setting the Tempo* may better serve as a reference work and for general readers, while *Shooting from the Hip* best addresses readers already knowledgeable about jazz and interested in the British scene.—*Paul Alan Baker, Univ. of Wisconsin, Madison*

Foster, Susan Leigh.

**Choreography & Narrative: Ballet's Staging of Story and Desire.**

Indiana Univ. Pr. Nov. 1996. c.448p. permanent paper. photogs. bibliog. index. ISBN 0-253-33081-5. \$59.95.

**DANCE**

An impressive work of scholarship, this elegantly staged study by the author of *Reading Dancing: Bodies and Subjects in Contemporary Dance* (Univ. of California, 1986) "uses the concept of a culturally constructed, historically specific body to cut across disciplinary boundaries such as those of medical history, physical educa-

tion, the practices of fashion, etiquette and comportment, and the science and art of representing the passions in order to elucidate pervasive values toward the body and the changes in these values over time." Using 18th-century Paris as a focal point, Foster casts her eye over the dance conventions and innovations of that time through early 19th-century romanticism. Descriptions and analyses of specific ballets are offered as interludes between the main chapters of the study. Copious notes and a formidable bibliography of general and primary sources complete the presentation. Not for the casual dance fan, this weighty tome will find a home in academic dance and performing arts collections.—*Carolyn M. Mulac, Chicago P.L.*

Garnett, Tay.

**Directing: Learn from the Masters.**

Scarecrow. (Filmmakers, No. 48). 1996. c.317p. permanent paper. LC 95-42831. ISBN 0-8108-3046-9. \$56. **FILM**

This latest entry in the scholarly "Filmmakers" series is a fascinating look inside the minds of some of the world's most prominent film directors. The book is essentially a compilation of 43 answers to a questionnaire developed by Garnett, the veteran director who shot the original *The Postman Always Rings Twice*. Respondants are both famous and obscure, from all eras and nationalities. Questions range from mundane ("What was your first film job?") to perceptive inquiries about personal philosophies of filmmaking, preferences in acting styles, and methods of working with crew members. Most of the responses were candid and make for interesting reading. While some of the information is outdated (Garnett died in 1977), most of the questions were so thoughtfully composed that the information garnered from them is timeless in nature. Recommended for large film collections.—*Cynthia Ward Cooper, Carrollton Libs., Tex.*

Hadleigh, Boze. **Hollywood Gays.**

Barricade. Oct. 1996. c.272p. index. ISBN 1-56980-083-9. \$21.95. **FILM**

Books like Vita Ruso's *The Celluloid Closet* (1980) and Kenneth Anger's *Hollywood Babylon* (1975) abound with rumors about the sexual appetites of Hollywood stars. Hadleigh on the other hand seeks to provide firsthand reports. An entertainment journalist since the 1960s, he conducted volumes of off-the-record interviews with celebrities reputed to be gay or bisexual such as Cary Grant, Paul Lynde, and Anthony Perkins, as well as less well-remembered actors like Randolph Scott and William Haines. In these interviews, often given only with the understanding that they would not be published during the star's life, Hadleigh attempts to get normally secretive actors to speak about their sexual lives. Some stars, including

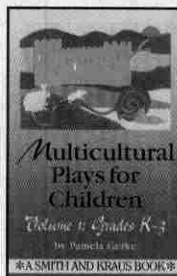
James Coco and Cesar Romero, speak freely and provide valuable accounts of what it was like to be gay in an industry filled with double lives and convenience marriages. Cary Grant and Anthony Perkins are more elusive, but they proffer revelations about co-workers and peers. Like his earlier volumes *Conversations with My Elders* (St. Martin's, 1988) and *Lesbians in Hollywood* (Barricade, 1994), Hadleigh's work is somewhat suspect. He claims that for most of these interviews, he was not allowed to tape record or take notes, and frequently the questions seem stiltedly reconstructed. Still, the interviews are highly entertaining and provide an important, mostly undocumented view of the film industry's social history. Recommended for both general readers looking for dish and scholars of gay history and film studies.—*Ed Halter, New York Underground Film Festival*

**In Contact with the Gods?: Directors Talk Theatre.**

St. Martin's. Oct. 1996. c.288p. ed. by Maria M. Delgado & Paul Heritage. illus. ISBN 0-7190-4762-5. \$59.95; **pap.** ISBN 0-7190-4763-3. \$19.95. **THEATER**

This is a fascinating look at the theater world and what goes on before the audience sees the finished production. In 1994,

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