

highlights the diverse issues at play in bar dancing and expands upon its social, cultural, and economic implications. In order to cover this breadth, Morcom assumes a level of familiarity on the part of the reader with the different dance forms, aesthetics, contexts, and histories she discusses, at times coming close to conflating these under a homogenizing category of 'dance'. Although it would be easy to reduce her argument to that of history repeating itself in the treatment of hereditary dancers across the centuries, she opens the door for further investigation of the contradictions of dance contexts in contemporary India, and of the ways in which history continues to shape *and be shaped* by notions of licit and illicit performance. These are avenues that need to be pursued in future studies. For the moment, we can remain content in remembering Mark Twain's observations in a different context: history may not repeat itself, but it certainly does rhyme.

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SUTTON, DAVID E. *Secrets from the Greek kitchen: cooking, skill, and everyday life on an Aegean island*. xv, 238 pp., illus., bibliogr. Oakland: Univ. of California Press, 2014. £24.95 (paper)

This is an evocatively written ethnography of everyday cooking practices on the island of Kalymnos, Greece. Based on long-term fieldwork, which involved the direct observation and video recording of cooking practices, the author provides a textured account of the ways in which cooking traditions are passed down from generation to generation, why cooking 'matters' for Kalymnian men and women, and how cooking skills are acquired through the synergy of bodies, tools, and ingredients in the kitchen environment.

The material is organized into six chapters. A discussion of kitchen spaces, Kalymnian food values, and modes of shopping and provisioning gives way to the detailed description of local uses of kitchen tools, such as knives and rolling pins. The mediation and transfer of cooking skills and knowledge is the subject matter of three consecutive chapters, which focus on familial and other sources of knowledge transmission and acquisition, such as friends and neighbours, along with TV cooking shows, a relatively recent phenomenon in Greece. The final chapter draws the 'portraits' of different cooks, by demonstrating how their practices are intimately linked with ideas about gender roles, the tension between tradition and modernity, as well as notions of generosity and hospitality.

The strong association between food, cooking, and social values is a recurrent feature in the analysis. For example, we learn about the 'agonistic' dimension of food shopping, which revolves around bargaining and avoiding being taken advantage of. The author also recounts the deep concern of Kalymnians regarding the proliferation of 'plastic' foods, as opposed to traditional and 'biological' (i.e. organic) products. Healthy eating, therefore, is also an intrinsic aspect of cultural continuity and reproduction. Similarly, the technique of cutting without using a hard surface may be technically 'inefficient' but socially meaningful: cutting 'in the hand' allows Kalymnians to circulate in the outdoor courtyard area, while attending to other tasks and socializing with neighbours and passers-by.

The monograph is replete with interesting details and anecdotes. As Sutton explains, 'choices about can openers are existential choices' (p. 7), while the dissemination of cooking knowledge on the island largely consists of the teaching of various 'tricks', 'shortcuts', and small adjustments (p. 119). Tricks for making Greek coffee and the widespread idea that 'throwing away food is a sin' (p. 160) are nice touches. Anecdotes further infuse ethnographic description with a certain lyricism, for example when the author recounts his informant's memory of 'the color of the basil as it burned on the coals' (p. 146). To underscore the complex sensuous modes of remembering, knowing, and understanding that cooking affords, Sutton coins the term 'gustemology' and endeavours to highlight taste and eating as total social facts that encompass notions of tradition, health, and local place. However, he makes clear that his approach to food *as food* and his argument about the intrinsic role of kitchen utensils in cooking should be perceived not as ontological points but as ethnographic facts (p. 184).

The analysis is embedded primarily within the anthropology of skill, gender, and material culture, while also drawing and building on the literatures on craft and apprenticeship. Sutton critiques the idea that cooking knowledge is smoothly transmitted from mother to daughter, and foregrounds a cultural notion of risk that reflects the open-ended nature of cooking. He also highlights the profound moral connotations and ethical qualities of food shopping, processing, and consumption. Shopping on Kalymnos is perceived as a morally laden practice, while dietary concerns are tied up with moral dilemmas and conundrums regarding social reproduction. A related observation is that cooking as *skilled practice* also shapes humans into

persons: technical, social, and ethical skills are all of a piece. Notably, this happens within a field of power, while master and apprentice – in this case, mother and daughter – negotiate the learning process in a materially dense and sensorially rich environment.

A brief overview of the role of morning TV programmes (*proinadika*) in introducing Greek audiences to cooking shows in the 1990s, and of film (e.g. *A touch of spice*) in cultivating people's interest in food, flavour, and tradition, would serve to trace the emergence of the cooking shows by Vefa and Mamalakakis, examined in chapter 5. That minor point notwithstanding, *Secrets from the Greek kitchen* is a captivating ethnography guaranteed to induce a sense of familiarity and nostalgia in anyone who has explored the culinary delights of Greece. David E. Sutton has written an eloquent account of cooking practices in Kalymnos by expanding our horizons in terms of both food and ethnography. In doing so, he has articulated an important statement that celebrates our common humanity.

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WILF, EITAN Y. *School for cool: the academic jazz program and the paradox of institutionalized creativity*. xi, 268 pp., bibliogr. Chicago: Univ. Press, 2014. £21.00 (paper)

This excellent study is a long-overdue examination of how one teaches and learns creativity within the usually stifling confines of an institution for higher learning. Readers with no particular interest in jazz music should recognize Wilf's ethnography for its broader thematic contributions, its deft use of social-scientific theory, and its sensitive, respectful examination of people who are aware and attentive to the paradoxical circumstances in which they work, teach, learn, and perform. Sometimes ethnography unveils a hidden truth of which the research subjects are not cognizant, but Wilf's interlocutors – jazz instructors with varying degrees of performance experience, administrators, and students at Berklee School of Music in Boston and the New School in New York – are painfully aware.

Wilf tackles one of the most vexing problems in contemporary jazz culture: the migration of jazz pedagogy from the bandstand to the academy, which was a predictable consequence of the music's elevation to an art form of comparable value to Western concert music, but which also is a departure from apprenticeships and experiential

methods by which the canonical figures developed singular voices within the idiom.

Wilf uses the academic jazz programme as a case study of the two, contradictory 'key narratives about modernity': the Enlightenment predilection for 'rules-governed' rationalization and standardization of knowledge; and Romanticism's 'normative ideals of creative agency and expressivity', which admonish individuals to develop 'their own unique nature or voice with which they must be in touch and to which they must remain faithful' (pp. 8-9). There is a general ambivalence to academic art programmes because they are 'a hybrid of these two presumably irreconcilable narratives about modernity' (p. 10). Wilf contends that the academic jazz programme is the 'best site' for such an inquiry, because its 'improvisatory nature' makes jazz the epitome of 'Western modernistic creativity' (p. 12). Wilf's argument is that administrators, teachers, and students 'often manage to draw on the resources of the academic environment to cultivate forms of creativity they believe are faithful to jazz's cultural order'. In the process, 'they reconcile creative practice and institutionalized rationality on one level, but keep them [conceptually] polarized on another level' (p. 14). In my opinion, in the context of a great deal of naysaying about formalized jazz education, this argument somewhat vindicates and validates the academic jazz programme.

In the face of jazz's declining popularity and the concomitant disappearance of gigs and locations in which to play, Wilf argues that the academy has become somewhat of a haven for the music. Moreover, he contends, it is a predictable outcome of efforts to promote jazz as legitimate art; it resides, if uncomfortably, alongside Western concert music in educational institutions, because there's no other place for it to go and thrive: '[J]azz programs have become the pillar of the jazz world' (p. 49).

To ameliorate the stultifying effects of a credentialling, rule-based curriculum, teachers and administrators try to bring 'the street' to the classroom by deliberately violating the protocols of academia (pp. 84, 97-8, 104). Individual chapters focus on specific pedagogical strategies for overcoming the experiential deficiencies that handicap students (and some teachers): using the Amazing Slow Downer technology to help students replicate recorded solos by the masters; emphasizing aural learning in a curriculum dominated by chord-scale theory and printed music (which Wilf likens to the use of 'inscription in the production and reproduction of