

precise arguments. This volume is an excellent discourse.

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Visual & Performing Arts

16-3-0262

Amaki, Amalia K. and Barnwell, Andrea D. *Hale Woodruff, Nancy Elizabeth Prophet, and the Academy*. Seattle: Univ. of Washington Press, 2007. 144 pp. Illus. ISBN-13 978-0-295-98693-7, \$40.00.

Hale Woodruff, Nancy Elizabeth Prophet, and the Academy is a fantastic book that celebrates two extraordinary African-American artists whose work has long been neglected. Created as an exhibition catalogue for an exhibit at the Spelman College Museum of Fine Art on Woodruff and Prophet and their relationship to the Atlanta University Center, this publication examines Hale Woodruff's artistic contributions (in his paintings and murals, teaching and mentoring) and also examines Prophet's existing and known sculptures.

Woodruff and Prophet, both pioneers in their artistic work, spent time in Paris in the 1920s and 1930s and were forced to return to the United States because of economic hardships caused by the Great Depression. Both were recruited to teach at the Atlanta University Center (an organization of schools created to support the arts, which included Atlanta University, Morehouse College, and Spelman College), and both had to deal with the segregated South, life in Atlanta, and its constraints on their art. The book includes articles written by art historians, former colleagues and students, a chronology of their lives and works, the exhibition catalogue, and an index. A beautiful volume filled with photographs of the art and the artists, it is highly recommended for all public and academic libraries.

Melissa Aho
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16-3-0263

Rommen, Timothy. *"Mek Some Noise": Gospel Music and the Ethics of Style in Trinidad*. Berkeley: Univ. of California Press, 2007. 230 pp. ISBN-13 978-0-520-25067-3, \$55.00 (cl); 978-0-520-25068-0, \$21.95 (pb).

"*Mek Some Noise*" is a fitting title for Rommen's book, because in West Indian dialect, "mek some noise" means "let's make some music," usually of the exuberant and joyous kind. Gospel music in Trinidad is indeed such a kind, and Rommen undertakes a study of certain religious faiths whose style of worship is expressed through various types of gospel music. Full Gospel Trinidad is the term he uses to refer to these groups, which are generally of Pentecostal and charismatic denominations. These groupings however, exclude Presbyterians, Anglicans, and Catholics. His analytical

paradigm, called the ethics of style, serves as his theoretical model for examining Full Gospel Trinidad.

Rommen briefly traces the religious history that has shaped Trinidad and identifies the four principal musical styles in the Full Gospel community: namely, gospelypso, North American gospel, dancehall, and hardcore soca and jamoo. The performance and reception of these styles, as well as the artists dedicated to them, are also presented.

While this work is laden with good information on gospel music in Trinidad, reading it was laborious. There needs to be better organization of the materials, with clear transitions from one idea to the other. Subheadings within each chapter would perhaps keep the writer focused and make reading easier and more enjoyable.

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16-3-0264

Sarig, Roni. *Third Coast: OutKast, Timbaland, and How Hip-Hop Became a Southern Thing*. Cambridge, Mass.: Da Capo Press, 2007. 384 pp. ISBN-13 978-0-306-81430-3, \$16.95 (pb).

The music genres of a rap and hip-hop are now commemorating, and acknowledging, the 30-year mark in the music and recorded music industries. At this juncture, a number of socio-cultural and critical reviews of this musical phenomenon are warranted. Most writings have focused upon the music and its urban New York-based beginnings, while others have often included the well-chronicled East vs. West conflicts of the 1990s. *Third Coast* is an in-depth review of the paradigm known as Southern Hip-Hop.

Currently a majority of the top hip-hop recordings in the country emanate from Southern artists. The music of the "Dirty South" has dominated the charts in music sales and downloads through the efforts of artists such as Lil John, OutKast, and Timbaland. The city of Houston has been labeled the "Third Coast" in an attempt to garner recognition and respect for the creativity from this area in general, as well as the entire Southern region in particular. Rock 'n' roll, country, and rhythm & blues music can all be traced to this region. The author explains in great detail how the cities of Miami, Houston, Memphis, New Orleans, and Atlanta have also influenced the musical culture. Some of these artists, like Master P and his son Romeo, are nationally known; other lesser known producers, writers, and personalities have also made significant historical contributions to the industry. All of their stories are included here.

Recommended for public libraries, and students of music history and culture.

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16-3-0265

Tang, Patricia. *Masters of the Sabar: Wolof Griot Percussionists of Senegal*. Philadelphia: Temple Univ. Press, 2007. 224 pp. ISBN-13 978-1-59213-420-5, \$27.95 (pb).

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