

contemporaneously with modern humans, a classic Western film portraying a vengeful man searching for a niece who's been assimilated by her Indian captors, a letter to a photojournalist entering a war zone, and a soulful villanelle.

Taking a personal turn in evoking *saudade* and *duende*, poems like "Astral" and "El Mar" describe broken marriages and infidelities, where longing is more restlessness than passion. *Duende* further explores the human psyche in references to surrealists Frank Zappa and Luis Bunuel and gives voice to victims of history, resistors of oppression, and makers of revolution in poems about a Native American boy taken from home by the government, a boy murdered in Rio, teenage girls kidnapped by Ugandan rebels, capoeira, Afro-Mexican communities, Brazilian poet Adelia Prado, and flamenco singer Camaron de la Isla. The cycle concludes with Smith's take on "non-historian" Eduardo Galeano's "Los Nadies."

Lori Tsang  
Washington, D.C.

## Folklore

16-4-0385

*The Legend of Mabaduta: A Tale of Cause and Effect*. Burlingame, Calif.: Buddhist Text Translation Society, 2007. 96 pp. Bilingual (English-Spanish) ed. ISBN-13 978-0-88139-764-2, \$15.95 (cl); 978-0-88139-762-8, \$9.95 (pb).

This is an unusual bilingual (Spanish/English) edition of a Buddhist moral tale solely attributed to the Buddhist Text Translation Society for both text and illustrations. Submitted as a galley in CD-ROM format, it was a little trickier to read thoroughly, and this reviewer cannot attest to the quality of the Spanish version. The English, however, is a fairly straightforward version of the tale of an Asian Indian merchant, his servant, and a Buddhist monk who comes into their lives. The lives of the merchant and the servant become intertwined, yo-yoing back and forth between periods of good fortune and ill. The Buddhist monk explains the reasons for each of the situations to either the merchant or the servant and how to achieve more of the good than the ill.

The presentation suggests the old Classics Illustrated Junior comic books, which used to end each issue with an Aesop's fable. The audience intended seems to be middle-school students of Buddhism, because the cause and effect in the subtitle is emphasized very strongly in the character of the monk and his clear interpretations of the situations faced by the merchant and the servant.

This longer story may also be good for readers who have enjoyed Demi's *Buddha Stories* (Holt, 1997) or Jeanne M. Lee's *I Once Was a Monkey* (Farrar, Straus & Giroux; 1999) and who wish to delve deeper into a story of people, rather than animals, whose lives have been transformed by Buddha's teachings.

Suzanne Li  
Queens College, City Univ. of New York

## Criticism

16-4-0386

Goldstein, David S. and Thacker, Audrey B., eds. *Complicating*

*Constructions: Race, Ethnicity, and Hybridity in American Texts*. Seattle: Univ. of Washington Press, 2007. 352 pp. ISBN-13 978-0-295-98681-4, \$50.00.

Goldstein and Thacker have collected essays that they argue "raise new questions and issues regarding racial or ethnic identity [in American literature] . . . contribute to the growing scholarship on the historical development of racial concepts in the west [and discuss] . . . how critics might respond to newly complicated understandings of race and ethnicity." The essays do approach multiethnic American texts that are rarely reviewed, and they do attempt to read those texts through a lens that privileges the racial and ethnic components in those texts.

This collection might be of particular use to the college-level instructor of multicultural American literature, as well as the instructor of the traditional American literature survey course. The texts reviewed are both "ethnic" and "non-ethnic." The "ethnic" texts will provide useful resources for new materials, and the "non-ethnic" works provide useful readings of those texts that "interrogate the concepts [of ethnic and non-ethnic] themselves." This collection does seem to be unique in its mixture of essays written about "ethnic" and "non-ethnic" texts, and it may hearken the beginning of the end of the traditional binary method of categorizing American texts.

Leslie Antonette  
East Stroudsburg Univ. of Pennsylvania

## Visual & Performing Arts

16-4-0387

Awkward, Michael. *Soul Covers: Rhythm and Blues Remakes and the Struggle for Artistic Integrity*. Durham, N.C.: Duke Univ. Press, 2007. 280 pp. ISBN-13 978-0-8223-3980-9, \$74.95 (cl); 978-0-8223-3997-7, \$21.95 (pb).

The soul of rhythm and blues beats its way through the lives of three amazing artists discussed in *Soul Covers*: Aretha Franklin, Al Green, and Phoebe Snow. Awkward, a professor of Afro-American literature and culture at the University of Michigan, focuses on a very specific musical form—the cover song—and how Franklin, Green and Snow used cover songs to look at questions of artistic, racial, and personal legitimacy. Awkward forms his theory by looking at cover songs (recordings of others' previously recorded songs) and the ideas of self, image, and performance on three very specific record albums, Franklin's 1964 *Unforgettable: A Tribute to Dinah Washington*; Green's album *Call Me*, released in 1973; and Snow's 1976 album *Second Childhood*.

Throughout his discussion of these artists and their albums, Awkward brings in the personal and musical history of Franklin, Green, and Snow; other American musical artists and the songs they created, produced and sang; literary sources; critical methodologies; and ideas from other scholars. A unique book about three remarkable performers and the music they created, this work is recommended for academic libraries and for public libraries with

special music collections.

Melissa Aho  
Univ. of Minnesota

**16-4-0388**

Chopra, Anupama. *King of Bollywood: Shah Rukh Khan and the Seductive World of Indian Cinema*. New York: Warner Books, 2007. 240 pp. ISBN-13 978-0-446-57858-5, \$24.99.

So why does everyone break into random song and dance routines in Bollywood movies? If this question was pondered but went unanswered at the reference desk, buy this book. *The King of Bollywood* will reveal the answer through the biography of one of the hottest Bollywood stars, Shah Rukh Khan.

As the book indicates, Bollywood is a multibillion-dollar industry, and Shah Rukh Khan is a superstar who can fill the largest convention centers of the United States with ardent fans. Bollywood creates magnificent musical extravaganzas with heroic heroes saving beautiful heroines from malicious villains, and these movies are very easy to enjoy. Chopra contends that Bollywood is the glue binding the extremely diverse Indian society together and says that it is not uncommon to see tears of love for Mother India when the great actor mentions he is a Muslim in a predominantly Hindu nation—and yet India has made him a superstar.

Although the book is often dense with well-researched facts strung together in meandering hyperbole, most libraries should consider its purchase because it does explain something of a mystery for many Westerners and will entertain the many ardent fans of the great Shah Rukh Khan.

Kate Kohli  
Bloomfield College (N.J.) Library

**16-4-0389**

David, Jonathan C. *Together Let Us Sweetly Live: The Singing and Praying Bands*. Champaign: Univ. of Illinois Press, 2007. 264 pp. Illus. with photos by Richard Holloway. Series: Music in American Life. ISBN-13 978-0-252-03170-0, \$80.00 (cl); 978-0-252-07419-6, \$27.00 (pb).

The latest entry in the Music in American Life series presents a wealth of information in one volume on a tradition that is being phased out in the African-American church. David details the history of Singing and Praying Bands, from their start to their declining existence in today's Methodist churches in the tidewater areas of Delaware and Maryland. Musicologists will be navigated through the beginning of this once thriving tradition, as each chapter centers on a member who once was a bandleader or whose parents, grandparents, or other relative were. Many of the narrators are now deceased (David initially began inquiring about this musical traditions in the early 1980s), such as former prominent member Susanna Watkins of Delaware, who stated that the sole purpose of the Singing and Praying Bands is "to help each other; that's all there is . . . strengthening to you." Each contributor focuses on how the Bands grew out of the Methodist camp (prayer) meetings also known as revivals and recites in detail the exhilarating and soulful services, customs of the church, and daily

living in these coastal areas.

Readers will become engrossed in the impressionable images, vividly captured by Holloway's black-and-white photographs, that describe these heartwarming stories. David has done an admirable job in presenting a rare look at an little-studied genre. His detailed introduction is well researched, and the narrative text and bibliography makes this an essential and welcome purchase not only for music libraries but for any library interested in African-American history as well. This indispensable reference source and comprehensive treasury of information on a phenomenal heritage and culture includes an accompanying CD of a sample recording of a Singing and Praying Band.

Ida D. McGhee  
Univ. of Rhode Island

**16-4-0390**

Ellis, Donald; Brown, Steven Clay; Holm, Bill; Hoover, Allan; Milroy, Sarah; and White, William. *Tsimshian Treasures: The Remarkable Journey of the Dundas Collection*. Seattle: Univ. of Washington Press, 2007. 176 pp. Illus. ISBN-13 978-0-295-98738-5, \$45.00.

William White said, "We truly believe the spirits of our ancestors are held in the objects" in speaking about this true story of the journey of 80 Tsimshian Treasures. Hardship among First Nations people of the Northwest Coast as a result of White contact allowed well-intentioned members of Britain's Church Missionary Society to form Christian communities, such as lay missionary William Duncan's community at Metlakatla near Fort Simpson on Prince Rupert Harbour, British Columbia. By 1862 Duncan was acquiring Tsimshian ceremonial objects as a way of demonstrating that his converts had given up their traditional ways. He sold this particular group of objects to the Reverend Robert James Dundas, who sent them back to England to form a cabinet of curiosities. Remarkably, the collection remained intact for more than a century until it was consigned to auction in 2006 by the Reverend Dundas's great-grandson Simon Carey.

Donald Ellis knew of the collection and through dogged persistence and with the help of museums and private collectors was able to acquire the finest works from the Dundas Collection so that they could be brought back to the Tsimshian homeland for an exhibition at the Museum of Northern British Columbia. Ellis's remarks are augmented in Bill Holm's foreword, in Toronto journalist Sarah Milroy's account of the opening ceremonies, in Alan L. Hoover's scholarly essay, in Steven Clay Brown's informative catalogue descriptions, and in Tsimshian elder and Chilkat weaver William White's afterword. Taken together, the essays describe a remarkable journey and comprise a fascinating story.

Glenn A. Long  
Salem, N.Y.

**16-4-0391**

Veal, Michael E. *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*. Middletown, Conn.: Wesleyan Univ. Press, 2007. 350 pp. ISBN-13 978-0-8195-6571-6, \$75.00 (cl); 978-0-8195-6572-3, \$27.95 (pb).