Jamaican popular musics since slavery covers all the bases and sets the reader up for the ethnographic half of the book. This history, then, works in conjunction with the field research Stolzoff conducted, generating a solid and useful scholarly work.

The last four chapters of the book focus on the interviewing and participant observation that Stolzoff conducted during several extended field trips to Kingston, Jamaica. In these chapters, he presents a thorough look at the popular music industry of the capital city, often relying on the voices and viewpoints of artists, producers, promoters, and fans. Stolzoff filters his data through a diverse body of theory: performance studies, political economy, cultural studies, and practice theory. His interdisciplinary approach works well, especially with regard to sorting out the nuances of youth culture and youth experiences in a politically, economically, and socially stratified world. Despite the noticeably drier writing style in the second half of the book, this section does offer the reader a perspective on dancehall culture that situates it within the broader social and cultural matrix of Jamaica.

*Wake the Town* is a much needed book in many ways. It is an ethnography of popular music and a history of contemporary Caribbean popular culture; it is a passionate scholarly work and an informative and descriptive book readable by a nonspecialist. Finally, it is interdisciplinary in a most fruitful way, combining elements of many approaches to shed analytical light on a heretofore underexplored topic.


Jared Pearce
University of Louisiana, Lafayette

Before the Cherokee had much contact with Europeans, their baskets were made chiefly of rivercane and used for practical, everyday activities and various sacred rituals. However, the course of Cherokee basketry was changed by decades of disease and war, by the continual encroachment of logging, mining, and European notions of economics,
property, and farming, and by outright attempts to incorporate the Cherokee Nation into mainstream American culture. Cherokee began to use other materials, such as white oak, honeysuckle, and red maple to weave baskets, and their baskets were used less for traditional purposes and increasingly for market trade and as tourist commodities. In this sense Cherokee baskets reveal cultural shifts and influences; by studying basketry, Sarah H. Hill examines Cherokee culture on both a personal level—through interviews with weavers and tribal leaders—and generally, by reviewing government documents, ethnographic studies, and other sources.

*Weaving New Worlds* is a record of how cultures mingle and influence each other. The book’s title is somewhat deceptive in that the book is less about baskets *per se* than about how those baskets symbolize cultural shift, and how baskets act as records that document how Cherokee society changed in the face of government assimilation programs, ecological and social epidemics, and market economics.

Hill makes implications she doesn’t always develop, such as the difference between artistic artifacts and commodities. Such a distinction would play a role in examining the shift baskets record as they change from being artistic expressions to market commodities and back again, but Hill stays focused on the cultural influences and conditions that make baskets available and desirable. From this focus she extends her examination of the basket to regard the life and conditions of the weavers—women mostly, but also men, and the Southeastern Cherokee clans generally. Hill’s use and study of Cherokee baskets and basketry is a metaphor and symbol of a changing culture, and her book is valuable to students of cultural and economic history and influence, as well as those interested in the Cherokee Nation prior to, during, and beyond removal.

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David E. Gay
Indiana University, Bloomington