narrative. At times he changes names for confidentiality. The book is accessible since the text is comprised almost entirely of narration, and the riders' different voices come through well and are easily distinguished. Pages of photography separate the chapters and tell as much of the story as the text does.

The final chapter, "Redemption," begins with a wedding, suggesting a new beginning and hope for all. Five of the bikers—in short directed narratives—talk briefly about how they got to the ministry, where they see themselves in relation to it in the future, and how much work is left to be done. It is a positive closing to the book. The postscript places the bikers, despite their unconventionality, firmly in relation to other individuals and groups: Remsberg writes that they "are searching for fulfillment of the most common basic needs: love, structure, and spirituality" (253).

Riders for God, a book that taps into a little-explored population, may suggest new chapters in folklore studies, and may be a useful model for those wishing to use photography as part of ethnographic narratives.


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A welcome volume dealing with an underexposed subject, Mashindano! provides a sweeping tour of musical practices around East Africa that are based in a notion of competition. As Gunderson points out in his introductory chapter, studies of musical cultures of East Africa—much less expressive practices in general—are few, and one aim of this book was to address the scholarly gap by collecting current research projects across the broad geographic area. A second aim of the book was to explore questions surrounding competitive musical performances, examining such performances both in terms of their specific contexts and larger qualities that they share across time and space. Finally, the book was intended, in part, to revisit some
of the issues Terence Ranger discussed in his 1975 book *Dance and Society in Eastern Africa*. And it is in his foreword to *Mashindano!* that Ranger suggests reading this book as a response to his own work, especially as it set the stage for much of the research found in *Mashindano!*

Of the eighteen contributors to this book, fourteen of them located their research in Tanzania (which includes Zanzibar as part of the Republic). Despite the overwhelming geographic leaning, the diversity of musical practices and competitive performances covered does not suffer. The few contributions focusing on Kenya, Uganda, and Malawi provide rich case studies of varied competitive music performances, as do the chapters focusing on events that occur within Tanzania's political boundaries. After reading through several of the essays in the book, though, the artificiality of those political boundaries becomes apparent; they may be useful in describing where a research project took place, but fall short in explaining the temporal and spatial movement of some of the musical phenomena discussed throughout.

This is not to say, however, that strong threads of commonality and shared expressive practice run through the essays. Instead, the diversity of musical cultures and ethnic groups within the East Africa region stands out, and the parallel traits or shared practices serve as reminders of the ongoing cycle of migrations in and around the area. These are migrations of both peoples and ideas, and they have occurred both intra- and transcontinentally. In reading about musical practices as different as rap music competitions in Dar es Salaam, malipenga (a militaristic male dance) competitions in Malawi, or a ritual dance competition in Lamu, Kenya, that combines Islamic religion with indigenous dance, the reader is struck by the many ways the core notion of competition plays out. Local differences exist in dynamic tension with region-wide similarities, foregrounding the flux of cultural continuity that allows us to examine expressive practices in a region—East Africa—while maintaining critical awareness of the specific contextual factors that identify a competitive music event as it occurred in a particular location.

The book, then, works nicely as a whole in traversing the complex historical forces that have worked to form what is today the social, cultural, political, and economic region of East Africa. The array of
disciplinary perspectives brought to bear on the material by each contributor—political science, history, ethnomusicology, religious studies—illuminate the multiple ways that competitive music performances have emerged across the region. Each piece can be read on its own terms, but also as part of the larger project of the book. Furthermore, each contributor provides a worthy list of references for his or her area of study, and these all come together in a well-rounded bibliography of East African studies. My one complaint is the rather extensive use of the word “ngoma” in the book, a word that has an important and complex history throughout Southern, Eastern, and Central Africa. However, it does not apply in every situation, and in at least one case, its appearance indicates a far too liberal—if not erroneous—application. Gunderson does address the reasons for including it in so many essays, and he argues rightly about its importance in his introduction, but he cannot justify including it where it does not belong. This is a small point, though, and does not detract from the overall importance of the book. It does, however, emphasize the necessity of maintaining scholarly precision, especially in a work that purports to make a significant contribution to an emerging literature on expressive cultures in East Africa.


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Wiregrass Country is a large geographic region in America’s Deep South. Covering much of Florida’s northwestern panhandle, the region expands upward to the southeastern corner of Alabama and stretches to southwest Georgia’s coastal plain. The region is named for a species of plant that once provided ground cover in much of the area. Originally extending to the Chesapeake Bay, today the wiregrass ecosystem is greatly reduced and seriously threatened by agricultural development and restrictions on controlled burning. Despite the drastic changes in the natural landscape, Jerrilyn McGregory shows that the region’s