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role model, but also someone with very interesting beliefs about many topics. Embedded in his story are his ideas about LOTS of things, including interethnic marriage, different ethnic groups, northern Athabaskan linguistic relationships, two-spirit people, dogs and cats, the dangers of practicing ceremonies, types of evil, skinwalker stories, the Chaashzhiní (Mud dancers) portion of Enemyway ceremonies, and so forth. If one is lucky enough to become personally familiar with Navajos and aware of differences in trainings and beliefs, one appreciates the rich diversity that characterizes the Navajo Nation. And here is just one example: the story of a contemporary Navajo who continues to bridge multiple worlds and successfully combine traditional Navajo, Mormon, and Anglo approaches to life while remaining actively involved even in retirement.

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Recording Culture: Powwow Music and the Aboriginal Recording Industry on the Northern Plains. By Christopher A. Scales. Durham: Duke University Press. 368 pages. $89.95 cloth; $24.95 paper.

I relied heavily on three Arbor Records recordings when teaching Native American Music classes in the early years of the millennium: Eyabay's *No Limits* (1999), Mandaree's *For the People* (2000), and Sizzortail's *Enuff Said* (1999). These recordings displayed the range of styles available on the powwow trail, and their distinct creativity and driven beats also resonated with my twenty-something students, powwow initiates or not. Arbor Records was an influential player in capturing the energy of that time in recorded sound, as powwow flourished, innovated, and connected with younger generations. Christopher A. Scales's book takes us there, providing insight into the meeting ground of recorded sound, youth culture, and Native North American "tradition."

Recording Culture documents a time before the full atrophy of Napster-era MP3 file-sharing beset the recording industry, when CD was still king and box stores like Tower distributed music. A Canadian privy to northern-style powwow practices, Scales narrates powwow culture particularly as it is seen from the western plains urban outpost of Winnipeg. Although Scales emphasizes his time as a powwow performer and sound engineer for Arbor Records at the turn of the millennium, throughout *Recording Culture* he acknowledges the substantial change that in the interim has rocked the recording industry, most notably in his appropriately titled "Coda" (after the "tail" frequently placed on powwwow songs), in which he gives readers an update on the contemporary Aboriginal record industry.

His text is organized in two sections: the first addresses the musical and social life of the powwow grounds, and the second evaluates what happens when that musical social life is translated in the recording studio. The first section is notably valuable, with Scales's written descriptions and analyses providing thorough insight into powwow music, dance, and life. His description of the tensions between so-called "traditional" and "competition" powwows resonates squarely with musical debates typical of the early millennium, even in Oklahoma's southern plains. His analysis of song forms and musical aesthetics is built solidly on the ethnomusicological tradition of Thomas Vennum, Jr., William Powers, and Tara Browner, among others. He not only adds to this foundation by synthesizing scholarly "tradition" with contemporary trends, but more importantly, he also links that cumulative knowledge of form and style with the sounds on the accompanying CD. Each style described corresponds to a selection on the audio CD, providing the reader with heard reinforcement of musical characteristics. One need only compare the text with the song forms heard on the disc to understand the structure of any number of songs, from "Sneak Up and Shake Dance" to "Round Dance" and "Crow Hop," among others. These songs are not scientific ethnological presentations of "culture," nor even Grandpa's Drum. They are examples of a skilled contemporary group—the Northern Wind Singers—singing their hearts out over a tough beat. In this, *Recording Culture* and its accompanying CD are incomparable educational resources for the classroom.

Recording Cultures' second section is more theoretical in intent, evaluating both technical recording processes and the social construction of "Indian" identities within Arbor's recording studios and global markets. The primary work of the second half is to problematize the distribution of social power within the Arbor recording studios through analyzing (1) the interactions of people, and (2) the electronic manipulations that come to represent "authentic" indigeneity within the sterility of a modern recording studio. While this section begins with dichotomies of self/other, musician/label, contract/reciprocity, European/Aboriginal, and (implicitly) colonizer/colonized antipathy, Scales shows the deeply collaborative nature of the recording studio and its musical product. Arbor's producers and sound engineers assist in crafting albums guided by their technological, artistic, and marketing abilities and interests.

Powwow musicians ultimately dominate, however, by defining their creative field in terms of "liveness," a concept that links studio production to the powwow ground and its values of honor, community, and reciprocity in a way that allows "traditional" musicians to make a home in the technological present. This is a messy process, to be sure: the infusion of a recording with powwow "liveness" via digital reverb is only one representative negotiation among many. In sum, Scales shows how the concept of "liveness"—deployed

as a performance practice, as a technological practice, and as an ideological discourse—coordinates action among the recording label's management, staff, and musicians. Yet the author appropriately emphasizes the agency of the musical "talent": indigenous peoples articulating their musical, philosophical, and ethnic identity within record labels and their studios.

Scales's chapter on drum groups and singers emphasizes the traveling culture of powwow and draws readers' attention to the intertribal worldliness—that's right, the dynamic cosmopolitanism—of powwow peoples. As his portrait of powwow music in the northern plains emerges across the span of *Recording Culture*, it captures in high-fidelity, ethnographic realism the compelling forces of "straight" and "contemporary" powwow songs: the driving rhythms and powerfully high voices of northern-plains-musical-style youthful energy, spiced with not-so-delicately blended overtones of hip-hop aesthetic (88).

Recording Culture is focused: rather than ethnographic method or identity, the central subjects are musical form, style, and process. To provide a balanced portrait of the idiosyncrasies of Native and non-Native cultural negotiation and musical creation, the author deploys the best aspects of ethnographic method: extensive quotation of respected community voices, together with thick description and analysis of musical training at a powwow drum and a recording studio. Scales's narrative is decolonial without handwringing, most evidently so in the way that he juxtaposes his written narrative and analysis against extensive quotations by his ethnographic collaborators. A sometime abused convention in ethnographic writing, his use of the technique is generally well-articulated. He doesn't wave his use of community voices like a methodological flag. Instead, he reveals his method self-reflexively across the span of the book, building to an ultimate argument about the indigeneity of recording process and the need for ethnomusicological honesty in the production of audio sound-as-text for specifically *commercial* purposes.

Nonetheless, the book displays the author's descent from Malinowski's veranda to join the "Natives" (both Aboriginal and non-, in this case), most evident in a passage that characterizes label owner and producer Brandon Friesen as a "key player" in "creating" the Aboriginal recording industry (271). In Oklahoma, recording and distribution was common intertribally among families since at least the mid-1950s, as well as through established labels such as Linn D. Pauahty's American Indian Sound Chiefs; Canada likely has a correlate Aboriginal community-based heritage. Viewed from this angle, Friesen is more appropriately a prominent steward of industry—while perhaps taking it to unprecedented heights of distribution and sales—within a climate of indigenous prosperity aided by the casino boom. In passages such as this, Scales reveals his deep embeddedness with his collaborators. Moreover, on the whole the work's synchronic account of his experiences locates his analytical vantage

point *within* the Canadian industry of the late 1990s. But audio recording has remained a profoundly important and notably pervasive aspect of indigenous cultural life for some time, preserving music and language, documenting land claims, and transmitting identity. What we need now is more history, and specifically a diachronic view of recording practices within Canadian and/or North American indigenous communities. I will watch eagerly for that complementary text.

Until then, *Recording Culture* and its accompanying audio CD are valuable tools for any world music, American Indian studies, or cultural anthropology teacher seeking indigenous musics. Firmly grounded in ethnomusicological and community-based tradition, it is a flavorful description of the most widespread, colorful, living-breathing musical form known to indigenous peoples across Turtle Island.

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Rim Country Exodus: A Story of Conquest, Renewal, and Race in the Making. By Daniel J. Herman. Tucson: University of Arizona Press, 2012. 408 pages. $60.00 cloth.

While not without flaws, Daniel J. Herman's *Rim Country Exodus* is an important contribution to the historic literature on the Southwest, helping to fill a gap in our understanding of events in the turbulent region that now comprises south-central Arizona. We have numerous excellent studies of some of the peoples of the region, especially Apachean speakers, but some non-Athabaskan-speaking populations, such as the Yavapai, have received far less attention than the Apache. Adding to the cultural complexity of the region, some populations arrived within the past several centuries, while others had deep roots in the area. Some of these later arrivals, such as the various Apache populations, were highly mobile, moving over vast territories and intermingling in complex ways that made it difficult for outside observers (or historians) to define group boundaries.

Part of the problem, of course, was that such an attempt involved imposing European concepts of group definition that did not necessarily apply to peoples whose criteria for affiliation rested on networks of marriage ties and descent. Moreover, affiliation and intermarriage among previously unrelated peoples, such as Yavapai and Western Apache, blurred social categories even further. In the case of Yavapai and Western Apaches, this interaction progressed to the extent that many observers confused one with the other and referred to