

This book has something to offer those interested in dance, embodied experience, religion, and African Diaspora culture in the Americas. It is clear that participating in Vodou, Yoruba, and Candomblé rituals has enriched the author's life, and Daniel's passion for her subject matter enriches this study with vivid detail along with something that is frequently missing from studies of religious practice—a phenomenological approach to what it *feels* like to participate in acts of praise and devotion.

### Tracks of Hope: The Forgotten Story of America's Runaway Train and How We Can Change Its Course

Lauren Speeth '81  
Elfenworks Foundation, 2008

With *Tracks of Hope*, Lauren Speeth aims to develop a new way of thinking about poverty—not as an overwhelming problem that belongs to “other people,” but as a complex result of many social injustices: lack of access to education and health care, pervasive domestic violence and abuse, ineffective criminal rehabilitation programs, untreated mental illnesses, and personal crises. The coffee-table-style book features evocative photography of urban and rural landscapes, most of which were taken by the author herself. The book also serves to describe the philosophical basis of the Elfenworks Foundation, where Speeth serves as CEO, which is dedicated to supporting those who are addressing issues of poverty and injustice.

Speeth presents the daunting facts of poverty in this country while noting the humanity behind the numbers. She points out that women and children make up large segments of the population most affected by poverty, and presents the variety of factors that can lead to homelessness. Moreover, she argues that many systems in this country exacerbate these problems rather than offering any hope for improvement.

Most importantly, Speeth shows how poverty creates both an ethical and monetary burden for our society as a whole. But this isn't a story of doom and gloom: the author encourages each reader of the book to take action in any way, large or small, to combat the problem of domestic poverty and asserts that every individual effort is rewarding and fulfilling. The book concludes with a series of appendices that offer informative online resources and useful suggestions for volunteering or otherwise creating change.



### The San Francisco Tape Music Center: 1960s Counterculture and the Avant-Garde

David W. Bernstein, editor  
University of California Press, 2008

The foreword to this book states that “if you can remember the '60s, you weren't really there.” For those whose recall is lacking or those who never witnessed the amazing countercultural forces germinating in San Francisco at that time, David Bernstein's book is a fascinating and enlightening read. *The San Francisco Tape Music Center* documents a community of artists who both created and reacted to great cultural shifts in art, music, and performance. The volume contains oral histories with founding members of the Tape Music Center (which moved to Mills College in 1966 and is now known as the Center for Contemporary Music) as well as retrospective essays by leading scholars and artists. A DVD of performances from Wow and Flutter, a festival produced by the Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute in 2004, completes the multimedia package.

Though the book focuses on the Tape Music Center and its founding members, other artists receive ample attention: from Ann Halprin, founder of the Dancers' Workshop, to Tony Martin and his compositions of light, to the wizards who developed much of the Tape Music Center's capabilities.

In describing this little-studied group, Bernstein provides an intimate and exciting portrait of remarkable people doing remarkable things in remarkable times.

