

they think or share their attitudes and posture. (That border is singularly underpopulated.) He is in the center of Nollywood culture, noted for his romantic comedies, romantic dramas, and Christian films; his films occasionally are remakes of Hollywood films or appear to be so because his imagination runs in the same directions.

Like other Nollywood independent producer/directors he is indignant about his enforced relationship with the marketers who largely control the industry, whom he brands as “stark illiterates” (8). But the Nollywood mode of production—cheap and very fast—which is the consequence of a market structured by piracy and overproduction is not a problem for Novia. In fact, it seems congenial. His muse is always “hitting” him and he has enormous facility in realizing his visions, shooting a movie a month while he produces new scripts. His talents are the exemplary Nollywood talents; the whole system is in sync with him; and so his imagination flows onto the screen in a rapid series of productions that have brought him money and fame.

His book has the same rapid character: it is a breezy, pleasant read, full of exclamation marks, the prose unlabored and apparently not revised with much care. Toward the end the book turns into a jumble of reflections and autobiographical fragments Novia posted on Facebook around the occasion of his fortieth birthday.

This memoir also reflects Nollywood values in the amount of time it spends discussing actors and casting decisions. Novia is always very conscious of where actors are in their careers and of what he is doing for them. Often he uses them in more than one film; his own career is linked with those of Norbert Young, Stella Damasus Aboderin, Segun Arinze, Kate Henshaw Nuttal, Desmond Elliott, and Grace Amah. The stars come out! Fans will enjoy the glimpses of Ramsey Nouah, Omotola, RMD, Genevieve, and the rest. By principle and disposition Novia is far from being a gossip, but the actors blend into his social life in Surulere, the Lagos neighborhood to which he found he had to move when he entered the film business because that is where the independent producers and directors are concentrated. Much of the considerable interest of his book springs from his location in the midst of this bubbling creative community.

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Alex Perullo. *Live from Dar es Salaam: Popular Music and Tanzania's Music Economy*. Bloomington and Indianapolis: Indiana University Press, 2011. African Expressive Cultures Series. xxxii + 459 pp. Map. Photographs. Appendixes. Notes. References. Discography. Index. \$80.00. Cloth. \$27.95. Paper.

A number of studies of contemporary music of Tanzania focus on a single music genre such as taarab, hip-hop, church choir music, or gospel music.

Alex Perullo's book offers a comprehensive analysis of various aspects of the music economy in Dar es Salaam with particular reference to the production, distribution, and consumption of different genres of popular music. Perullo discusses both legal and illegal schemes used by individual musicians, producers, music business persons, and people who work in the media to find economic benefits and social opportunities. For this reason, the term *Bongoland*, which appears in the title of chapter 3, evokes the main theme of the book as a whole. The term is connected etymologically to the Swahili word *ubongo* (pl. *bongo*), which means "brain," and the multiplicity of tactics examined in the book exemplify the cleverness needed in order to live in and cope with the challenging conditions and everyday realities of a postcolonial city like Dar es Salaam.

In chapter 1 Perullo discusses the formation of Tanzania's music economy and how it has been affected by nationalism and Tanzanian socialism (*ujamaa*), postsocialism, neoliberalism, and globalization processes. This analysis is continued in chapter 2, which is concerned with the ambivalence postcolonial Tanzanians feel in their encounters with both local and foreign heritages and influences. Perullo argues that in order to counter globalized forces, localization in contemporary popular music genres has been fueled by cultural nationalistic policies and sentiments. In chapter 3 he focuses on various strategies that musicians in Dar es Salaam (and Tanzania generally) use to become successful and also discusses gender issues, focusing on how the music economy allows women artists to "push against socially accepted customs to influence people's understanding of gender roles and interpersonal relationships" (86).

The fourth chapter deals with various ways of learning to become a musician in Tanzania's music economy. Perullo argues that both formal and informal training is available, but most musicians have learned their trade informally. The fifth and sixth chapters present an extensive discussion of the role of radio and television as well as recording studios in popularizing and commodifying popular music in Tanzania. Chapter 7 expands on the ideas examined in chapter 3 by focusing on piracy and its negative effects on Tanzania's music economy.

In the final chapter (chap. 8) Perullo summarizes the main arguments of the book under the general rubric of "transition," which refers both to the "increased formality of interactions between individuals in the commodification of arts" (344) and to the decline of state control and ownership of media houses and companies. This concept also is relevant to the contemporary conceptualization of music as a commodity that fosters social and economic benefits and to the incorporation of electronic-generated sounds.

The book includes a number of appendixes. The first appendix describes eight music genres in Tanzania (Bongo Flava, Dansi, Mchiriku, Muziki wa Injili, Muziki wa Kwaya, Ngoma, Reggae, and Taarab). Others provide a list of Tanzanian radio and television stations, a list of clubs with live shows in Dar es Salaam (including the days of the week when

one will find live music performances), and a list of Tanzanian promoters. Researchers and general music lovers will find this information helpful.

The book displays the author's encyclopedic and deep knowledge of Tanzania's music economy. It contains rich ethnographic descriptions and persuasive arguments, and would be valuable to anyone interested in the contemporary music scene in Tanzania.

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Toyin Falola and Tyler Fleming, eds. *Music, Performance and African Identities*.

New York and London: Routledge, 2012. ix + 346 pp. Photographs. Index. \$125.00. Cloth.

Much of African music scholarship is dominated by ethnomusicologists who draw on methods and theories derived from anthropology and musicology. Reacting to this trend, Tyler Fleming and Toyin Falola, the editors of *Music, Performance and African Identities*, express the need to “wrestle” the study of African music away from the grip of ethnomusicology. “This philosophy of compartmentalizing aspects of music to certain disciplines is illogical,” they say; the goal of the book is therefore to “interrogate the larger meanings of music” (18). This stated objective perhaps explains why most of the authors featured in this book come from disciplines like history, linguistics, performing arts, journalism, and communication studies.

In many ways I think that the editors may be overstating their case. The exploration of “larger meanings” has always represented a major feature of ethnomusicological research, and Fleming and Falola themselves acknowledge the importance of three music scholars, namely John Miller Chernoff, Christopher Waterman, and Kofi Agawu: Chernoff and Waterman for their methodological insights into the relationships between music and society in Africa; and Agawu for his critical reflections regarding the production of intellectual knowledge about African music. The goal of “interrogating the larger meanings of music” is also evident in the works of pioneering scholars like Alan Merriam, Charles Seeger, and John Blacking. Indeed, the interdisciplinary nature of ethnomusicology is strongly linked to the strong desire to probe and understand the significance of music traditions beyond their value as aesthetic expression (see Bruno Nettl, *The Study of Ethnomusicology*, University of Illinois Press, 2005, 216–17). It is also important to note that the more successful studies of African music are those, like John Blacking's work on the music of the Venda of South Africa (*How Musical Is Man?* University of Washington Press, 1991) in which explorations of larger