

has been a meeting ground for diverse cultures, and these volumes convey the great diversity of American life. Native Americans, women, Latinos, African Americans, and immigrants speak as eloquently as political elites in these documents. Add to these virtues clearly written chapter introductions, good questions for students to ponder, interesting maps and pictures, and these volumes have much to recommend them. But, as is always the case in such a collection, not everyone will be satisfied with every chapter or every document. For instance, the chapter on the 1920s focuses entirely upon Prohibition in the West. While the documents are insightful, the narrow focus slights more momentous transformations that played a larger role in western American and American history in general during the 1920s: the rise of religious fundamentalism and evangelicalism; the rise of the Ku Klux Klan in the West; and, perhaps most importantly, the rise of the automobile, which transformed the western landscape more than any other region. However, the strengths of these volumes far outweigh their drawbacks. This is an outstanding document collection that should find some loyal users, especially among instructors like myself who reside in the West and are constantly seeking ways to make American history more relevant to my western students.

Columbia Basin College

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Anne Enslow & Ridley Enslow. *Music of the American Colonies*. Music CD, 61-page Booklet & Teacher's Guide. Berkeley Heights, NJ: Enslow Publishers, Inc., 2000. 61 minutes. Ages: 10-up. \$24.95; ISBN 0-7660-1614-5. Order from Enslow Publishers, Inc., Box 398, 40 Industrial Rd., Berkeley Heights, NJ 07922.

Middle and secondary school teachers who are looking for authentic music from the American colonial and revolutionary era will welcome *Music of the American Colonies*. Anne Enslow and Ridley Enslow have provided a diverse selection of musical numbers performed on instruments of the period and/or sung. Although some of the songs originated in England or on the continent, all were actually sung in the colonies. The Enslows plumbed eighteenth-century newspapers, books, and manuscripts in their search for authentic tunes to include among the 22 selections on this CD. The source for each selection is carefully noted in the accompanying teacher's guide.

In recognition of the diversity of the colonial experience, the Enslows have included selections from Spanish, French, and Dutch colonists as well as the English and Scottish. Native American and African American readings and songs are also included. The inclusion of dances, a psalm, a courting song, tavern songs, an anti-smoking song, songs of the revolution, and a variety of other pieces illustrates the importance of music in the everyday life of the colonies.

Students will enjoy the sprightly nature of many of the tunes and will be delighted to find a few familiar tunes. In general, the performance is well done. Accompanied by

a variety of instruments (including such unfamiliar instruments as the theorbo, glass armonica, and balaphone), the vocalists generally sing and articulate nicely. In their rendition of Psalm 116, however, the vocalists lack their usual mastery of the material.

Equally important to the excellent quality of the CD is the helpful printed material that accompanies it. Careful work went into the teacher's guide. A two-page introduction by John D. Barrows, Manager of Music and Dance at Colonial Williamsburg, includes helpful information on the importance of music in colonial America. The guide includes a one or two-page introduction to each song, followed by the entire text of the song as it appears on the CD. Unusual information in the introductions is carefully footnoted and unfamiliar terms are explained. Appropriate pictures, cartoons, and woodcuts illustrate the guide throughout. Photographs and descriptions of the unusual musical instruments used in performance are included. The guide also has a helpful list of additional sources on music in the colonies (including the addresses of excellent websites). The guide is well indexed. Other materials include suggestions for teaching strategies and a list of the instruments used to accompany each of the musical selections.

This moderately priced educational CD will be an excellent purchase for resource centers in middle and secondary schools or by social studies and music teachers for their personal collection of teaching materials.

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Thomas P. Slaughter, ed. *Common Sense and Related Writings*, by Thomas Paine. Boston and New York: Bedford/St. Martin's, 2001. Pp. xv, 152. Cloth, \$45.00; ISBN 0-312-23704-9. Paper, \$13.50; ISBN 0-312-20148-6.

Thomas Paine occupies an odd, somewhat uncomfortable, place in the history of the American Revolution. In some ways he is the man who came to dinner and stayed, and after leaving, he returned, and then stayed even longer—never moving on intellectually or politically as many other Revolutionaries did. Paine is part of events that matter a great deal during the American (and French) Revolution, but not fully part of them. Not quite a founding father by most accountings, he is much more than an observer of events—he made a tremendously important contribution to the success of the Revolutionary cause with *Common Sense* and his other writings at a critical moment in America's struggle for independence, which everyone acknowledges. He made a difference in the outcome of a major event in world history, after all, even if his exact role is hard to define because he never held a position of authority before, during, or after the Revolutionary struggle. He is almost the classic *dux ex machina* in the drama, dropped out of the blue into a play at a key moment to resolve a particular problem and then gone as soon as his part is played and the story moves forward. Fitting Paine into