This collection offers a counterpoint to recent studies of popular music that have privileged the transnational and postnational. The editors explain that "While . . . postnational perspectives can indeed serve to critique narrow nationalisms, . . . [o]ur premise is that the construction of citizenship . . . takes place primarily within national boundaries even as it is informed by international and postnational discourses and practices" (p. 7). Given this dialectical return to the national, the lack of substantial discussion of the Ministry of Culture's ambitious overhaul of national cultural policy in dialogue with international "copyleft" movements is arguably the volume's most striking lacuna.

The central premise of this collection—that music can serve to foster greater social and cultural inclusion within Brazilian democratic society—necessitates a critical interrogation of the notion of inclusion itself. Hermano Vianna's essay most directly broaches the issue and while it is ironically the second shortest in the volume, it warrants specific mention here. Vianna identifies a fundamentally patronizing and undemocratic tendency behind the presumption that the center has exclusive authority to include or recognize the cultural activities of the periphery. Yet his thoughtful critique of hegemonic mechanisms of inclusion arguably does not go far enough. Moreover, the collection as a whole misses an opportunity to interrogate the academy's agenda in legitimizing certain forms of cultural citizenship over others, as well as its important and ever-changing role in shaping cultural politics and policy in Brazil.

Brazilian Popular Music and Citizenship is a significant contribution to the discussions of the Latin American social movements, cultural politics, and participatory democracy that have been taking place in the academy, policy circles, and among grassroots movements over the last 20 years. The international currency of cultural citizenship discourses, together with the present proliferation of musical expressions from Brazil's peripheries, make this a timely publication, and its rich case studies will be of interest to scholars in cultural studies, anthropology, ethnomusicology, and related disciplines.

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Juggling Identities: Identity and Authenticity Among the Crypto-Jews. By Seth D. Kunin. New York: Columbia University Press, 2009. Pp. vii, 278. Maps. Figures. Notes. Bibliography. Index. $45.00 cloth.

Who are you, or more politely, what is your name? Where do you come from? Who are your people? Are you related to so and so? These are some of the questions that we might answer on a daily basis, and how we answer them reflects the endless process of defining and asserting our identity. Here in northern New Mexico, where I live and where Seth Kunin did his field work, the answers to these questions reflect a long process of negotiating history, religion, and *mitote*, or what the neighbors might say about who you are and who your people were.

Kunin's book is an ethnography based on a dozen years of intermittent fieldwork, with the months on site totaling about a year. In this case the "field" was not a single community, nor was the participant observation centered solely on a single event or cultural group. Rather, the fieldwork in many settings allowed Kunin to make participant observations of practices that asserted crypto-Jewish identity among people in their homes, their communities, at meetings of professional historians and anthropologists, and even in medical settings. Clearly, it is not a simple matter to claim or to be recognized as a crypto-Jewish person in northern New Mexico. But why should this identity be any more complicated than any other hyphenated identity of the post-modern period? That is what Kunin sets out to understand.

He begins with an analysis of complexity inherent in the terms that have been applied to Jewish people of Sephardic descent—*conversos*, crypto-Jews, *marranos*, *anusim*. These terms were set in motion by forced conversions in the fourteenth century and accelerated by the expulsion of Jews from Spain in the next. He follows only briefly the pathways of the diaspora that brought Jews to the New World and then to Mexico and the conditions that may have permitted then to find further refuge in the northern reaches of the Rio Grande, even as Inquisition enforcers migrated to the region as well.

In a useful overview, Kunin reviews previously published studies, both those that support and those that refute the authenticity of crypto-Jewish practice in this remote region. He examines the experiences and practices of crypto-Jewish people as they explore publicly their emerging identity over the years of his fieldwork. He reports on several cases of crypto-Jews gradually understanding their family history, and aspects of performance that then define their own cultural identity. And yet, for all this contextualization of the nuances involved in expressing a long-suppressed identity, it is still difficult to grasp the essence of what makes for crypto-Jewish identity and authenticity. And maybe that is the point.

The expression of crypto-Jewish identity is still being defined, in light of tolerance and a more widespread embrace of complexity in social practices. In our modern times we accept a greater range of actions for the individual performance of identity. Jewish culture has many expressions, and no single set of cultural practices defines what it means to be a Jew. Neither genealogy through the maternal lineage, the traditional reckoning of Jewish descent and identity, nor the practice of specific rituals are deciding factors any longer. Kunin argues that through secrecy, appropriation, and acceptance of a wide range of ritual practices—the complex process of forming identity that he refers to as bricolage—crypto-Jewish identity in New Mexico is highly individualized. Intertwined with people's recollections of practices that differed from those of their Hispanic neighbors, the deathbed confessions of relatives who revealed long-held family secrets, and the selective incorporation of Jewish rituals into their own lives, there is a wide spectrum of what constitutes crypto-Jewish authentic practice among those Kunin interviewed. Some embraced the ritual of Shabbat candles, others took part in the ritual bath (*mikveh*), and some avoided certain foods while incorporating others in ways that were interpreted as Jewish practices. In this post-modern world, an Iberian heritage

just might be the single aspect that is common to those who claim crypto-Jewish ancestry in northern New Mexico. What may be most interesting for future generations is the extent to which those who embrace crypto-Jewish identity now form new communities, or at least perpetuate this identity over time. *¿Quizás?*

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Writing National Cinema: Film Journals and Film Culture in Peru. By Jeffrey Middents. Hanover, N.H.: University Press of New England, 2009. Pp. vii, 276. Illustrations. Notes. Bibliography. Index. $50.00 cloth.

The scarcity of academic publications about Peruvian cinema in English makes this monograph a welcome addition to Latin American film scholarship. Its major contribution consists of an approach that rethinks the boundaries of the field by focusing on film criticism as the primary object of study and a point of departure for the examination of historical, sociological, and political issues affecting the formation of a national cinema canon. In the process of tracing the history of the specialized film journal *Hablemos de cine* (1965–2002), this book provides a survey of Peru's major directors, plot summaries of the most salient feature films, a discussion of the role of shorts as training for filmmakers, and an inquiry into the effects of the Film Law of 1972 on production and distribution.

Middents's aim is to determine how a journal constructs an identity and the authority necessary to shape a nation's cinematic culture (p. 44). In order to do so, he reconstructs the ideology underlying the journal *Hablemos de cine* and its long-lasting effects on Peruvian filmmakers' aesthetic and narrative choices, the reception of their works inside and outside the country's borders, and the impact of European and North American films on Peruvian audiences. He meticulously analyzes formats, covers, tables of contents, contributors' lists, editorial statements, interviews, and articles to reveal trends, uncover external affiliations, and expose conflicts of interest. Far from adopting a neutral stance, the author sets out to lay bare the biases and shortcomings of those who contributed to *Hablemos de cine* over the years with the goal of demonstrating that, without substantial qualifications, they set themselves up as the arbiters of cinematic taste in Peru and exerted an undue influence on shaping notions of "national cinema" that extended well beyond the journal's demise after nearly 20 years. They did so, Middents argues, by imitating European models, privileging Hollywood genre films, and defending "mise-en-scène to the detriment of any other contributing factor to film style" (p. 51). They also valued an urban aesthetic centered in Lima to the exclusion of other regions of the country, and utilized a formalist approach that elevated their preferred filmmakers to auteur status. As he analyzes these critics' choices and language, Middents exposes them as elitist, provincial, uninformed, and at times racist, and censures the journal's lukewarm criticism of government policies that adversely affected the local film industry. Most importantly, he establishes a direct cor-