

destacada representación del catolicismo, que atribuye a la división en el seno de la Iglesia argentina entre los conservadores y los que adherían a organizaciones de izquierda, pero no menciona que el dictador Onganía había consagrado Argentina a la Virgen e impulsaba el catolicismo en el sistema educativo, política más relevante para los contenidos del film y su realización que la disensión teológica en la Iglesia.

Con su abundante documentación periodística, *Argentine Cinema and National Identity* es una útil contribución a la bibliografía sobre el cine de Argentina en la turbulenta era 1966-1976, sin embargo, su lectura requiere precaución respecto a algunas interpretaciones, que conviene cotejar con otras fuentes complementarias del campo de la Historia y el estudio del Cine.

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JASON BORGE, *Tropical Riffs: Latin America and the Politics of Jazz*. Durham and London: Duke University Press, 2018.

This book's engaging cover features an image of Chano Pozo, one of the founders of Latin jazz, dressed in a US/European-style, fully buttoned white shirt and a bowtie, energetically beating the drum. This photograph, captured during concert with Dizzy Gillespie, beautifully illustrates the book's main thesis—that jazz in Latin America is hybrid, that it has played a role in the evolvement of modern identities and national imaginaries since the 1920s, and has been at the root of debates while becoming an important player in the region's music scenes during the twentieth century.

The first chapter introduces the penetration of jazz during the 1920s in the main urban centers in Latin America and the incorporation of jazz composition and dance styles into the *típico* (local/national) repertoires. The embrace of jazz among intellectuals, musicians, and later, the general public, was met with much criticism from the conservative media which emphasized this music's association with the USA, the threatening devil; reported on its global expansion; and referred to it as "strange," "nervous," "antiesthetic, immoral, inane," "animalistic," "violent" and even insane (15; 32).

The following chapters deconstruct the scope of this "pan-Latin-American" introductory chapter and each one is dedicated to the unique relationship between jazz and local genres in the region's main musical cultures.

Chapter two is about Argentina, the first state in the region to embrace jazz (in a "distant embrace" as Borge describes it). In the continent's "whitest" society, jazz was first seen as the *arte negro* par excellence, therefore, as "both celebra-

tory and self-preserving, negrophile and negrophobic” (6). Borge discusses the debate that pitted tango against jazz, and those who defended the purism of tango while others embraced the controversial fusion between tango and jazz. While in some cases, the lack of visibility of African descendants in Argentina had resonance in musical racism, intellectuals and musicians channeled this lack toward the appreciation of jazz, syncopation, and swing, the development of a thriving Argentinian jazz scene, and the emergence of three of key Latin jazz figures during the bebop area—Lalo Schifrin (Dizzy Gillespie’s protégé), Gato Barbieri, and tango-jazz fusionist Astor Piazzolla.

In contrast with the Argentine case, in Brazil (chapter 3), African culture was strongly present, and was incorporated into the national imaginary since the late 1930s. But this “Africanism” was reserved for Brazilian music, mainly samba, and jazz itself was criticized as Americanized, capitalist, decadent, and an emblem of US racial hypocrisy. The samba-versus-jazz debate in Brazil was much fiercer than the tango-versus-jazz debate in Argentina. Brazilians had already incorporated “blackness” into their music, along with much syncopation and polyrhythm, and Brazilian musicians such as celebrated composer Villa-Lobos opposed Jazz as a “foreign influence” (100).

In the 1950s and 1960s, bossa nova, the genre comprising elements of samba and jazz, was met by some with a controversy similar to that which took shape around jazz. Musician Caetano Veloso defined it as “crude imitation” of “the worst American music” (115), whereas João Gilberto described it as “simply a new way of playing samba” (115), thus disassociating bossa nova from jazz. Borge deconstructs and analyzes the debate around bossa nova in a clear and captivating manner, bringing an array of voices, such as Walter Garcia’s who described jazz and choro as “two manifestations of the same Afro-American matrix” (115). Quite ironically, bossa nova promoted a mode of “whitening,” not only in the Brazilian music scene, but even in the U.S. It was used by US jazz musicians “to enliven their music melodically, harmonically, and rhythmically” allowing “a more commercially viable wing of the jazz world to distance itself from the more challenging sounds of hard bop, progressive, and free jazz . . . increasingly associated with the political radicalism of Black Power” (126).

The Cuban case, discussed in Chapter 4, was completely different. The influence of Cuban musicians and Cuban music on the evolvment of Latin jazz is enormous. In its prerevolutionary era, Cuba was the main exporter of music to the continent (and beyond), due to its lack of institutional support, and the “economic and symbolic poaching” (7) of Cuban musicians by the powerful film and music industries in Mexico and the USA. Already in the 1930s, Cuban composers, arrangers, and bandleaders were influencing swing bands with commercial adaptations of Cuban son and rumba. The song “El manisero” (The peanut

vendor) became Cuba's first global hit, and in years to come, a jazz standard. Cuban musicians who migrated to the U.S. became (and still are) the vanguard of Latin Jazz. How did post-revolution Cuba react to the USA's strong embrace of Cuban musicians and the appropriation of Cuban musicians and music in the first half of the twentieth century? Borge describes Castro's "un-jazz Revolution" (146), as the revolutionary regime "disavowed the very idea of Cuban jazz" (7). A planned televised history of jazz was boycotted by the musicians' union and undermined by the Castro regime. Still, music and culture are stronger than politics, and Borge quotes Cuban musicologist Leonardo Acosta who claimed that Cuban son, jazz, and samba all belong to a "cultural matrix encompassing Africa, the Middle Passage, and postcolonial, slavery conditions . . . a jazz group acts like an African drum ensemble: both maintain basic common themes on which they improvise, establishing a 'dialogue' among the participants" (150).

Chapter 5 wanders into the areas of fiction and poetry to look at the role and image of jazz in Latin American literature. Borge concludes the chapter with an important observation regarding jazz's profile in late twentieth-century America: "No longer the unparalleled symbol of youth and liberation . . . nor the peerless sign of speed, urban mobility, and breezy Americanization," but "a new kind of paradox: an emblem of postcolonial radicalism and an idealized distillation of the recent past, with visible traces of the popular and the erudite, empire and its dissidents" (194).

In the concluding chapter (powerfully and controversially titled: "The Cruelty of Jazz"), Borge further emphasizes that "political, technological, and economic conditions simply no longer favor the emergence of a new musical form that can fill the big, broad shoes of jazz" (199), and ends the book by suggesting that "jazz [in Latin America] today resonates more with the past than it does with future, elegantly echoing the affective dissonances of history and the elusiveness of the good life in the global South" (200).

This conclusion on the state of Latin jazz and jazz in Latin America these days is as nostalgic as it is gloomy. Are Latin jazz aficionados living in the past and worshipping a taxidermied genre? What about new directions in Latin jazz that fuse hip hop, world music, and more?

Borge discusses the politics of jazz not only via music and the narrative of the music industry, but dedicates a great (some may say, disproportionate) part of the book to film and television. Borge explains that this decision not only reflects his own scholarly background and interest, but provides key methodological tools essential to understand the politics of jazz in Latin America, especially in relation to race. During this period, popular music was distributed, promoted, and designed to a certain degree by what Borge calls "the formidable trio of technological-industrial supports" (10): radio, the phonograph/records, and cinema.

“Tropical Riffs” offers a wonderful introduction to jazz in Latin America in the early- to late mid-twentieth century, tracing and following jazz in Latin America, and Latin jazz in the U.S. as an evolving hybrid art of musical expressions, engaged in broad debates and politics of race, nationality, and cultural appropriation. Someone now needs to continue telling the story of jazz and of the relations between Latin and jazz in the early twenty-first century. In this part of the story, I believe that new musical idioms, mainly hip hop, will play a big role.

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JAMES N. GREEN, *Exile within Exiles: Herbert Daniel, Gay Brazilian Revolutionary*. Durham and London: Duke University Press, 2018.

Writing a biography is a complex and very delicate task, especially when it also involves a historiographical treatment, with all the trappings that this implies. James N. Green undertakes this challenge in a masterful manner in this biography of Brazilian writer and political militant Herbert Daniel, showing great sensitivity and clarity while writing during a crucial juncture in Brazil.

At a time when Brazil is experiencing a “turn to the right” politically speaking, James N. Green brings to our attention the story of a left-wing militant who participated in several organizations engaged in armed struggle: POLOP (“Organização Revolucionária Marxista – Política Operária) in 1967; COLINA (Comandos de Libertação Nacional) in 1968; VAR-Palmares (Vanguarda Armada Revolucionária- Palmares) in 1969 e VPR (Vanguarda Popular Revolucionária) in 1970. Writing at a moment in which “gender ideology” is in the crosshairs of groups decrying feminism, the struggles of LGBT+ groups, and gender studies, claiming that they promote the “destruction of families,” James N. Green reminds us of the crucial role that Herbert Daniel played, after his returning from exile in 1981, in the struggle for homosexual rights, especially in relation to the AIDS/HIV epidemic, towards the end of the 1980s and start of the 1990s.

According to Sabrina Loriga, this is the unique perspective that biographies can offer on history, as they focus on one person’s story, with its specificities, its particular action, and its “little X” in order to simultaneously address the issues of an epoch, a region, and a society. James N. Green excels in this biography by evoking the entire political history of Brazil in the years of the Dictatorship (1964-1985) as well as the transition to democracy, while also highlighting questions that are relevant in the present day.

The book is divided into chapters, and provides great detail about Herbert Daniel’s life, including his childhood and adolescence, his participation in the

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