

BRYAN McCANN: *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil*. Durham: Duke University Press, 2004.

Generations of historians have been drawn to Brazil's Vargas Era (1930-1954), not only because of its influence over that country's politics and economy, but also because many of the social, cultural and technological changes that would characterize Brazil's twentieth century took root, flourished and related to each other during that quarter century. In *Hello, Hello Brazil*, Bryan McCann explores the rise of popular music, radio and advertising during the golden age of radio broadcasting in Brazil, which roughly coincided with Vargas' presence on the national stage (commercial radio legislation was regularized in 1932, and radio began to lose ground to television in the mid-1950s). The result is a study that breaks new ground in addressing familiar themes, such as the construction of Brazilianness and the tension between regionalism and nationalism; constructions of race, ethnicity and class; and American influence and the role of the Brazilian state as a cultural manager. But readers will also gain from this study a textured understanding of the origins, growth and influence of aspects of public culture and popular music that would be familiar to anyone with a passing exposure to Brazil – aspects of culture that “have accepted invigorating adaptation but have proven deeply resistant to fading away” (p. 243).

Hello, Hello Brazil is organized thematically. Each of the seven chapters examines different facets of radio and popular music: the emergence of radio and its relationship to the national state during the first Vargas regime (1930-1945); the emergence of a form of samba as a national musical genre; the nationalist embrace of other regional musical ‘traditions’ from coastal Bahia and the Northeastern interior; American technological and business influence on music and radio; the rise of popular class participation (and their influence on the creation of variety programs still visible to anyone who turns on a television in Brazil on a Sunday); and the role of sophisticated advertising and market research analysis in driving programming. Each of these chapters shares an attention to the construction of ‘Brazilianness’ and ‘authenticity.’ As McCann explains, “Brazilians – including composers, performers, producers, bureaucrats, and fans – consistently justified their musical preferences on the basis of what was good for the nation. In doing so, they struggled to elevate popular music above the level of mere entertainment into the realm of public culture. They sought to turn popular music into the foundation of a unified national culture, one that would bridge long-standing chasms of class and regional distinctions in order to bring Brazilians together on an equal footing with a shared experience” (p. 15).

One of the strengths of this book is McCann's emphasis on the limits and ambiguity of the influences he examines. For example, while he recognizes and

examines different dimensions of American influence (which ranged from the role of U.S. technology, the presence of American recording companies and advertising agencies, and the American sojourns of performers like Carmen Miranda), he characterizes them as subject to local conditions in both deliberate and unintended ways. As McCann explains, American advertising companies and their smaller Brazilian counterparts “helped to build the national audience in the 1930s and 1940s, then break it into fragments in the 1950s. By that point their messages of middle-class modernity and individual ambition were as deeply embedded in Brazilian popular culture as the invocations of Afro-Brazilian communal roots to which they ran in counterpoint” (p. 234). Similarly, with regard to the influence of the state, McCann notes that “Estado Novo broadcasting presents a contradiction. When the regime sought to direct popular culture through propaganda and censorship, it failed. When it limited itself to providing a structure for commercial broadcasting, it was able to wield a decisive influence” (p. 21). This nuanced analysis frames radio and music as sites in which state agents, foreign and domestic businessmen and a host of performers all sought to influence public culture, but also sites in which collective popular response ultimately dictated which projects failed and which would succeed.

Hello, Hello Brazil is the best study now available on mid-20th century Brazilian popular culture. It provides new breadth to the understanding of the “rapid burst of industrialization, urbanization, and bureaucratic centralization, interrelated phenomena that favored the equally rapid growth and definition of domestic culture industries and their audiences” (p. 243). Moreover, *Hello, Hello Brazil* is written in a clear and thoughtful manner that should make it successful for teaching undergraduates in courses on Brazil. *Hello, Hello Brazil* could be used in courses on culture, nationalism or technology in Latin America.

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RAANAN REIN: *Juan Atilio Bramuglia: bajo la sombra del Líder. La segunda línea de liderazgo peronista*. Buenos Aires: Ediciones Lumière, 2006.

Raanan Rein presenta en este libro una mirada heterogénea y compleja sobre el peronismo. La obra continúa otras referidas al elenco peronista, que se editaron en 1998 y, con Rosalie Sitman, en 2005, cuyas conclusiones integran el primer capítulo de esta obra. El abordaje a lo largo de 5 capítulos muy bien escritos está sustentado en una importante variedad de documentación inédita, que presenta una renovada visión del género biográfico, aunque paradójicamente eludiendo la biografía en sus perfiles más tradicionales, para situar a Juan Atilio Bramuglia,