

has been received, rejected, or adapted locally. Yet although the editors refer to this prevention model in their introduction, they fail to draw conclusions from these disparate studies. Nor do they describe how ethnographic research can be used to evaluate existing HIV/AIDS programs or develop new, culturally appropriate implementation strategies. While several authors lament the fact that HIV/AIDS programs are generic and poorly adapted to local contexts, by and large they fail to provide policy makers and NGOs with concrete suggestions for how to adapt their programs locally.

Some contributors clearly outlined their field and data analysis methodologies and the implications of their conclusions for HIV/AIDS programs (e.g., chapters by Holly Buchanan-Aruwafu and Rose Maebiru and Jack Morin). Other contributors, however, neglected to make their data analyses clear and explicit. Bettina Beer, for example, presents raw data, rather than percentages, which are more meaningful for policy makers. Most problematic in this regard is Lawrence Hammar's chapter, which seems to be based on various studies by the author, most of which are ill-defined and include only superficial interpretations of the presented data, such as body images drawn by study participants or a lengthy quote from an informant's life history. This chapter, like others in the volume, contains judgmental and ideological language more akin to political speech than scholarly discourse. For example, Lawrence Hammar writes that "many dubious and often highly medicalized distinctions construct the AIDS epidemic" (p. 61). Elsewhere he informs the reader that "the boogeyman who insists . . . that sex is bad, bad, wrong, and bad" lurks in Papua New Guinea (p. 64). Another example is Sarah Hewat's use of rhetoric without discussion or explanation, as in "the hegemony of capitalism and Christianity" (p. 150). Finally, Jack Morin provides pseudo-psychological explanations without reference to authoritative sources (p. 42). The editors should have advised the authors to moderate their use of ideological phrases and provide supporting evidence for their conclusions. However, their style in the introduction to this volume is also problematic, for instance when they refer to "more enlightened churches" (p. 13). Instead of using judgmental language, the authors would have been better served by illustrating their arguments with data and references to scholarly sources.

Despite these shortcomings and the varying quality of the contributions, this volume is a valuable collection of studies using a wide array of approaches and methods, including participant-observation; interviewing; collecting life histories; using diary, census, and survey data; and making multiple site visits. Particularly valuable is the paper by Holly Buchanan-Aruwafu and Rose Maebiru that clearly describes the methods used, presents concrete findings, and suggests how such knowledge can be applied in AIDS campaigns. Another outstanding chapter is Leslie Butt's

analysis of international AIDS discourses and how these intersect with local interests and agendas. Overall, the volume is a fascinating anthology that documents local cultures of AIDS and interprets how diverse social and cultural groups in Melanesia perceive and respond to the disease. Those interested in HIV/AIDS in this region need to read this book, which should also be a part of collections focusing on modern Oceania or on HIV/AIDS. The volume is suitable for undergraduate or graduate courses in medical anthropology.

Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997–2001. *Jeremy Wallach.* Madison: University of Wisconsin Press. 323 pp., appendices, CD.

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I begin this review with a confession. Reading Jeremy Wallach's monograph, *Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997–2001*, has been a guilty pleasure for me. It has allowed me to indulge my lifelong and eclectic musical tastes and interests in an academic forum rather than my periodic journalistic music review work and rather pathetic electric guitar playing for my two-pet-dog audience at home. As a Mesoamericanist, I could not be farther—geographically and culturally—from the material in this book. Although it is from a quite different vantage point that I read and interpreted *Modern Noise, Fluid Genres* than would an expert on Indonesia, Wallach has written a book that, quite simply, should be read by scholars far beyond a small circle of Indonesianists.

At its most basic, *Modern Noise, Fluid Genres* is a fascinating tour through the complex and polemic world of Indonesian popular music from the perspectives of young, urban Jakartans. An ambitious ethnographic study, it is not bogged down with specialized, technical terms related to music production and playing but, instead, focuses on a variety of sites where music is consumed, produced, and performed. It is even more ambitious because Wallace does not limit the scope of the project to one specific genre of popular music, but three broad categories, *dangdut*, pop, and underground, each of which, especially pop and underground, can be subdivided into even more refined genres. (Readers get a taste of this music on a six-song compact disc that features two songs from of these major genres, but a quick Internet search can lead listeners to many more samples.) In an appendix, he outlines a significant number of other major popular music genres that were not part of this study. While most academic studies of popular music culture focus on one specific genre—be it jazz, punk, or

heavy metal—Wallach's choice of these three allow him to explore bigger social and academic issues than telling an interesting story about Indonesian music.

One of the book's many strengths is the distinctive fusion of interpretive theory and political economy that guides Wallach's analyses of the embedded social, political, and economic contexts in which this music is purchased, produced, and performed. Although Wallach relies on Pierre Bourdieu's concepts of "taste" and "distinction," Greg Urban's concept of the "metaculture of modernity," and Clifford Geertz's ghost looms in the background throughout the book, Wallach uses these perspectives less as a base for his research and more as a point of departure to analyze and interpret Indonesians' meanings of music.

Indonesian popular music, then, is contextualized within a class-stratified and xenocentric society in which its members, as music listeners, performers, and producers, become rather self-conscious about what music genre they participate in. Each style fails to serve on its own as a unifying force for national identity: dangdut appeals too much to the masses and lacks cosmopolitan sophistication even though members of the middle and upper classes seem to indicate that they enjoy its rhythms. Pop appeals to an audience that is too elitist—references too much foreign culture and language—and draws on a too restrictive sonic palate to serve as a common voice of national youth identity. Underground's fans, although Wallach does not frame in these words, use cultural references that are too obscure for wide appeal, have utopian dreams of hybrid Indonesian–Western music forms that seem to alienate segments of poor and elite classes rather than bring them together, and wishfully envision being recognized as equals on the global music scene. The popular music discussed here serves to index Indonesian youths' socioeconomic class positions—even those in the underground music scene because it is only from their middle- and upper-social-class positions that they have access to relatively obscure forms of Western rock music and are secure enough to blend it with regional folk music that is largely ignored by Indonesians themselves.

Globalization and hybridity constitute the other dominant discussion that Wallach has in *Modern Noise, Fluid Genres*. In fact, his topic lends itself perfectly to the discussion of how globalization affects postcolonies like Indonesia and what it means to Indonesians. He provides good evidence that some of the larger theories are overblown, as well as clearly showing limits participation from the colonial side. Identity formation in a class-structured and xenocentric society does not mean merely taking and accepting as is the global commodities and ideas flowing into Jakarta but, rather, reformulating them in distinctively Indonesian ways.

Wallach comments more than once, however, that there are not enough studies on globalization that consider more everyday, substantive factors. While certainly a case

can be made that more such studies could certainly be done, this already is an ethnographic trend, especially within tourism, art, and handicrafts studies.

I would have liked to have seen more on music genres—Indonesian conceptualizations as well as more explanation of popular music genres on a global scale and their controversies from musicians, record executives, and fans. Too little is provided on the meanings, social constructions, and hybridization of genres, especially from the perspectives of fans and their discussions about music. Were these not the kinds of conversations found in the record store in John Cusack's movie, *High Fidelity* (Frears 2000)? Also from the perspective of fans or listeners, Wallach could have provided more information about gendered behavior at concerts, in consumption habits, and within the communities that exist around specific genres of music.

These criticisms aside this is a finely written and interesting study of social class, identity, and popular music. Globalization is not taken as dominating force and hybridization is not presented as a compromise or weakening of Indonesian culture. Wallach's tour of cassette retail outlets, studio recording sessions, concerts, and informal music conversations and jams made me nostalgic for the do-it-yourself—everyone participated—underground music scene I was part of in the late 1970s and early 1980s. At the same time, it made me realize just how different and inclusive the Indonesian music scene is from the U.S. scene today.

Reference cited

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Transgressive Sex: Subversion and Control in Erotic Encounters. *Hastings Donnan* and *Fiona Magowan*, eds. New York: Berghahn, 2009. 280 pp., notes, index.

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In *Transgressive Sex: Subversion and Control in Erotic Encounters* editors Hastings Donnan and Fiona Magowan have compiled a series of chapters on the cutting edge of sexuality and gender studies. The many different authors in this volume all see transgression as a key frame of analysis for studying societal and cultural understandings of corporeality, comportment, and sexuality. As the editors note at the outset, this is a book that is "about sex that crosses or threatens to cross boundaries and about sex acts that flout social, moral and cultural convention" (p. 1). Many of the writers look at "transgressive" acts, while recognizing both