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academically relevant. Avoiding such pretense, Einstein analyzes religious commodities in a manner that reflects their pervasiveness, and thus import, in American culture.

Einstein takes aforementioned market successes one step further to demonstrate how such products often attract people to and even change the internal dynamics of American megachurches. Such organizations then tend to more thoroughly focus on their own “consumer appeal” in light of the spectacular success of these products. Her analysis of the “brand messages” associated with Rick Warren and Joel Osteen reveals the nuanced use of books, television programs, direct mail, and other devices to sell products, while simultaneously making their home churches and themselves into a desirable “brand.”

In her final chapters, Einstein sometimes adopts a polemical tone that is out of step with her earlier careful and data-filled observations. For instance, an examination of Kabbalah describes its various money-making practices as “blatant consumerism” with little regard for the true needs of spiritual seekers. Subsequent coverage of the political role of faith brands criticizes ways in which megachurches elide their conservative agendas because they believe that these vantages will drive away potential congregants. According to Einstein, pastors like Rick Warren are being disingenuous when claiming to be non-political in approach and use marketing techniques that elide distinct ideologies.

In the final chapter, Einstein offers her primary criticism of religious branding. As faith increasingly becomes a commodity like all others and as groups struggle with each other for members, religion has changed from “what people need to what people want” (192). Harkening upon social gospel approaches, Einstein decries a mounting inability to censure the machinations of capitalism or more generally speak to life’s problems. Many of the most popular faith brands are now so thoroughly embedded within a market approach prefaced on positive messages that they offer overly facile solutions to tribulations or avoid them all together. Ultimately, *Brands of Faith* is a welcome addition to the larger body of work on religion and consumer culture. Because of Einstein’s business acumen, she offers a perspective unavailable to most religion scholars. Although she lists in a contentious direction at times, the book is nevertheless a lively read that will enlighten those looking for an interpretive lens through which to view the spectacular success of contemporary religious commodities.

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COLD WAR EXILES IN MEXICO: U.S. Dissidents and the Culture of Resistance. By Rebecca M. Schreiber. Minneapolis: University of Minnesota Press. 2008.

This is an impressive piece of scholarship, which combines admirable bibliographical and archival research with clear, engaging prose. Throughout the book’s five main chapters, Schreiber painstakingly reconstructs the biographical and artistic trajectories of a talented and diverse group of progressive cultural workers who, in the heat of the Cold War-induced witchhunts, sought political and creative refuge in Mexico.

The first chapter offers an overview of the establishment of communities of US exiles in Mexico in the late 40s and early 50s. Chapter Two tells the fascinating story of a group of left-wing African American artists who were drawn to Mexico by the prominence and excellence of that country’s public art, in particular its printmaking and muralism. The third chapter analyzes the collaboration of blacklisted screenwriter Hugo Butler and Spanish Civil War exile Luis Buñuel on a film version of *Robinson Crusoe*, and the Gordon Kahn bildungsroman, *A Long Way from Home*, which tells the story of a young Mexican-American who dodges the Korean War draft by fleeing to Mexico. Chapter Four looks at three films written by Hollywood blacklistees exiled in Mexico:

two bullfighting films—Hugo Butler’s *¡Torero!* (also produced in collaboration with Spanish exiles for a Mexican audience) and Dalton Trumbo’s *The Brave One* (produced in and for the US)—as well as Butler’s *Los pequeños gigantes*, which explores racism in Mexico and the US by telling the story of Little League baseball team from Mexico that won the Little League World Series of 1957. Chapter Five focuses on the writings of the African American exile Willard Motley, in particular his explorations of the intersection of racism, imperialism and tourism in Mexico in late 50s and early 60s.

The readings of individual texts may be, on occasion, somewhat disappointing, particularly when Schreiber falls back on more or less predictable observations of how the author or text in question subverts or challenges the conventions of this or that genre or cultural formation (e.g., “tourism writing,” or the “Hollywood screenplay” or “Mexico’s Golden Age of Cinema.”) But this possible shortcoming is more than made up for in the truly admirable reconstruction of the conditions of production and circulation (or, in many cases, non-circulation) of the texts in question. Perhaps another way to say the same thing: for this reader at least, the reconstruction of the drama of these real-life victims of the racial and ideological strife of the Cold War can at times seem more compelling—and maybe even more instructive—than the analyses of the cultural production of those victims.

Over the last decade or so, a good deal of lip service has been paid to the need to internationalize the fields of American Studies and American History. *Cold War Exiles* strikes me as an exemplary and “normalized” contribution to that worthy effort. This is pathbreaking work, based on a vast amount of archival and library research, which adopts interdisciplinary and international perspectives not to call attention to the author’s credentials or cleverness, but rather because the object of study—US culture during the Cold War—demands such an approach.

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THE COLUMBIA HISTORY OF JEWS AND JUDAISM IN AMERICA. Edited by Marc Lee Raphael. New York: Columbia University Press. 2008.

Marc Lee Raphael has ambitious goals for this collection. He aims to capture the tension between religious and secular identities in the Jewish community (5), as well as the centrality of the relationships among Jewishness, Judaism, and Americanness for Jewish individuals (6). Is the history of American Jews to be told as a narrative of assimilation and declining religiosity? Of diminishing anti-Semitism and rapid social mobility? Of political consensus or increasing internal division? Raphael’s contributors engage each of these themes. Because the book is organized first by chronology (the book’s first six essays) and then by topic (the final twelve essays), it attempts to avoid one of the most troubling tendencies of U.S. Jewish history: to provide a singular narrative arc to the American Jewish experience that follows religious Jewish life and Zionism while marginalizing all other expressions of Jewishness.

The chronological essays offer useful synthetic introductions. Brief biographies of leaders and laypeople alike appear in these pages, along with discussions of suburbanization, the Nazi Holocaust, synagogue and Jewish organizational growth and decline. Even for well-read scholars of this history, there are surprise facts: Eli Faber, for example, tells us that despite much anti-Semitic exclusion, Jews could be city constables in eighteenth-century New York City (36).

There are also missed opportunities where the collection does not break out of the paradigm of a singular narrative arc, presenting a narrow reading of Jewishness. Riv-Ellen Prell, for example, proposes that the attacks on Israel in 1967 brought about a “new Ameri-