

important for leadership. Present-day feasts appear to be influenced by Lelet knowledge of power systems elsewhere in New Ireland and beyond. As Eves describes it, clan leadership is being manipulated through feasting and exchange in ways that evoke big-men politics and intentionality elsewhere in Papua New Guinea.

This book is a good ethnography. It blends traditional anthropological concerns of kinship and production with an investigation of culture change and transformation. It examines the interface between social structures and social persons and between culture, cognition, and a more embodied understanding of movement and activity in a cultural context. Eves has integrated the Lelet into the cultural and historical map of Melanesian ethnography.

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*Cultures of Secrecy: Reinventing Race in Bush Kaliai Cargo Cults*, by Andrew Lattas. *New Directions in Anthropological Writing: History, Poetics, Cultural Criticism*. Madison: University of Wisconsin Press, 1998. ISBN 0-299-15800-4, cloth; 0-299-15804-7, paper; xlv + 360 pages, maps, glossary, illustrations, notes, bibliography, index. Cloth, US\$59.95; paper, US\$24.95.

Over the last decade, Andrew Lattas has published a series of articles that have established him as one of the foremost students of race and of the colonial and postcolonial dynamics of power in Melanesia. Original and pro-

vocative, these articles often overflowed with novel insights and suggestive asides that had to be left undeveloped or unsupported as Lattas pursued his main arguments. Because these pieces were stuffed full in this way, they gave the impression that Lattas's thinking was unduly constrained by the article form. This book has thus been long awaited as a forum in which Lattas's writing could find its natural gait and his ideas could receive the full development they warranted. Even in the face of such high expectations, *Cultures of Secrecy* does not disappoint; compared to the articles, the ethnography is richer here, the arguments more completely worked through, and the authorial voice, while still powerful, more relaxed and carefully modulated. These qualities combine to make the book, among other things, the most important full-scale study of a regional tradition of cargo cults to have appeared in many years.

At the heart of the book is the important claim that in order for people to contemplate change they must find a space outside their everyday lives from which they can view those lives critically and creatively. For the Bush Kaliai of West New Britain, the stimulus to change has been the coming of the colonial order. Yet that colonial order was too punishing and in some ways too distant to become itself a place from which the change it stimulated could be effected. Instead, for Bush Kaliai men the necessary spaces of creative distance (or "alterity" in Lattas's terms) were provided by the underground world of the ancestors and by the social territory occupied by women. Not only were

the ancestors and women distant enough to allow these male leaders a new vantage from which to view their lives, but they were also in traditional Kaliai thinking the font of all creativity. By engaging them in the cargo cults—through dialogues with dead women, with live women, and with female deities such as the female Jesus—the Bush Kaliai hoped to give birth to “a new order of existence” that would redress the racial and economic disparities of the colonial and post-colonial world.

The primary tool Bush Kaliai cargo cultists put to use in their dealings with the dead and with women was the mimesis of the colonial civilizing process. Cargo cult leaders, particularly the leader named Censure who receives the most attention here, designed rituals based on western educational practices that they used to train both the dead and their living female followers in new laws and new languages. Although the Kaliai use of mimesis resembled the way the colonial powers themselves put mimetic practices to work in the contexts of education and military drill, it also transformed those colonial uses by filtering them through traditional magical notions in which mimesis gives those who practice it the power of what they imitate. The promise of these rituals, then, was that they would give leaders and their followers the power of western education and would on that basis deliver the cargo to them.

Another way this simulacrum of the civilizing process worked to overcome the injustices of the colonial and postcolonial order was by bringing the dead closer to the living and

women closer to men. Lattas argues convincingly that beneath their mimetic operations, a further, perhaps less conscious level on which cargo cults operated was by equating the distances separating the dead from the living and women from men with the distance that separated “blackskins” and “whiteskins.” By closing the first two gaps through their ritual work, cultists imagined they could also close the racial gap on which colonialism was founded. They bridged the distances they were most able to cross in the hopes that in doing so they would also bridge the colonial one that seemed least tractable.

Lattas’s story ends with the coming of the fundamentalist American New Tribes Mission. With its strong stand against syncretism, Lattas argues that this mission endeavored to recapture that civilizing process from the Bush Kaliai by taking from them their ability to creatively mimic its practices to their own ends. The mission’s teachings threaten to depopulate the land of the dead and to bar the Bush Kaliai from inhabiting this important space from which they have hitherto reworked the colonial order. While Lattas finds resistance to this latest westernizing push, the final picture he presents is a complex one from which the future of Bush Kaliai culture is difficult to predict.

This book is strongest when it deals with the rich ethnographic and ethno-historical materials on Kaliai belief that are at its center. Oddly, given its title, it pays only passing attention to the western discourses of race and of colonial domination that surely formed part of the Bush Kaliai experience of colonization and its aftermath. Indeed,

one learns almost nothing about the nature of the colonial order here, except for what can be decoded about it from Kaliai cargo beliefs. This may in part respond to Bush Kaliai experience, for there are hints here that one of the perceived difficulties the rural Bush Kaliai faced during the colonial era was that the colonial powers remained at too great a distance to be engaged rather than simply observed. This perhaps accounts for why the cargo cultists were so concerned to mimic the colonial order and in doing so bring it closer to home. However, the lack of focus on the details of the colonial experience is also linked to the fact that this book focuses almost exclusively on the realm of “story;” it treats Bush Kaliai talk about cargo and cargo ritual without for the most part situating that talk in relation to action of either the “cultic” or the everyday sort. In addressing the experience of colonialism and its aftermath, and in general ethnographic terms, a bit of contextualization of Bush Kaliai beliefs in relation both to the world of their day-to-day social lives and to the role of the colonial and postcolonial orders within those social lives would have been welcome.

But these few critical remarks should not be allowed to obscure the important contribution this book makes to Pacific anthropology. A powerful study of the way religion mediates the colonial encounter, it restores vitality to the study of cargo cults and confronts Melanesianists with issues of racial and other kinds of domination that they too often ignore. At once strikingly original in its arguments and familiar enough in its data to be of comparative value, it

is a book that is destined to have an important impact on the anthropology of the region.

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*Music at the Borders: Not Drowning, Waving and Their Engagement with Papua New Guinean Culture* (1986–96), by Philip Hayward. Sydney: John Libbey, 1998. ISBN 1-86462-012-9; vii + 216 pages, photographs, glossary, notes, bibliography, index. Paper, A\$29.95.

*Sound Alliances: Indigenous Peoples, Cultural Politics and Popular Music in the Pacific*, edited by Philip Hayward. London and New York: Cassell, 1998. ISBN 0-304-70055-x, cloth; 0-304-70050-9, paper; x + 220 pages, tables, figures, notes, bibliography, discographies, index. Cloth, US\$79.50; paper, US\$21.95.

Throughout the 1990s, Philip Hayward has been the driving force behind popular music studies in Australia, founding *Perfect Beat: The Pacific Journal of Research into Contemporary Music and Popular Culture* in 1992, continuing to edit that journal until 1998, the year in which the Centre for Contemporary Music Studies (at Macquarie University, Sydney) was established under his directorship. These two publications—the first the result of Hayward’s own PhD research, and the second an anthology of significant publications from the first five years of *Perfect Beat*—are, together, a significant milestone and achievement. Hayward’s scholarship elegantly com-