

such as pianist and composer Chick Corea. They are here, but mentioned only in passing, while the interview subjects get much more prominent treatment. This is a common pitfall of the biographical compendium: A subject one is able to spend time with takes precedence over one outside the room. Frank Sinatra and Tony Bennett each get a chapter, and while the authors are careful to defend the two star singers' jazz bona fides, profiling them in a book such as this inevitably puts career practitioners of jazz, deserving of attention, in the shadows.

It is unfortunate that the authors do not provide footnotes, instead offering a small number of page citations within the text, along with a bibliography. The bibliography is wide ranging but contains gaps, especially in jazz biography and autobiography. As happens in some other jazz histories, the collecting of a few prominent female Italian American musicians into a single chapter hardly does service to the central issues of gender identities and relationships in jazz. And while a closing chapter on jazz music in Italy—which begins jarringly by focusing on Benito Mussolini's piano-playing son, Romano—is interesting, the authors have neither prepared us for it nor suggested how recent trends in Italy illuminate the Italian American experience in jazz.

These false steps, though, do not detract from the rich and rewarding content of this pioneering volume, which undeniably succeeds in depicting a tradition of passionate music making in the context of a vibrant culture. In the twentieth century this culture made a complete transition from the shores of New Orleans and Manhattan to Middle America, from the margins to the mainstream of U.S. society. The testimony of the musicians is intimate and always engaging, and—most important for a book of this kind—it makes the reader want to reach for CDs or audio streaming and listen to their music. Especially in this regard, Dal Cerro and Witter have made a very worthwhile contribution to jazz history and to Italian American studies.

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*City of Neighborhoods: Memory, Folklore, and Ethnic Place in Boston.*

By Anthony Bak Buccitelli.

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240 pages.

This book is a welcome addition to the recent scholarly study of Boston's neighborhoods, such as Dan Monti's *Engaging Strangers* (2013) and Sylvie Tissot's

*Good Neighbors* (2015). Whereas Monti focused on civic engagement in Boston in general and Tissot on gentrification in Boston's South End, Buccitelli concentrates on three areas of Boston, each "deeply rooted in an understanding of local spaces as ethnic places" (7): South Boston as Irish, East Boston as Italian, and North Quincy as Chinese. All of these neighborhoods have seen the displacement of their iconic ethnic group and have become sites of both contested meanings and inclusive reconfigurations of the links between space, local identity, and ethnicity. Buccitelli's overall goal is to show that "within the context of urban spaces, certain cultural elements come to function as 'indexes,' providing multifaceted resources of meaning with which intersecting levels of identity can be represented in contemporary expressions" (6). Methodologically, he draws upon a wide variety of sources, oral and written, published and unpublished, including digital and newspaper accounts, with which he combines participant observation and ethnographic interviews. His theoretical orientation varies depending on the chapter, but the overall approach is grounded in folk and vernacular studies.

The book consists of five chapters, along with an introduction and conclusion. The introduction presents a concise but lucid historical description of each neighborhood. Chapter 1, "Spaces of Memory," explores the discourses of ethnic geography in South Boston and North Quincy, where Buccitelli shows how local monuments, schools, and subway stations are imbued with historical narratives that reinforce connections between the neighborhood and its dominant ethnic group. Chapter 2, "Ethnic Symbols, Intertextuality, and Indexed Memory," centers on separate controversies surrounding the use of two of these ethnic symbols, the shamrock in South Boston and the flag of the People's Republic of China (PRC) in North Quincy.

In chapter 3, "Ethnicity and Personalization in Local Memory Traditions," Buccitelli turns from contests of meaning about ethnicity and place to local individual practices that generate new understandings of traditional neighborhoods as sites of both established and emerging ethnic identities. Focusing on once predominantly Italian East Boston, he demonstrates how an array of often surprising narratives about changes in the neighborhood reveals a complex picture of both ethnic dominance and an inclusive community where more than one ethnic group finds its place. Similarly, chapter 4, "Festive Locales," explores the way changes in traditional celebrations in each of the neighborhoods—St. Patrick's Day, Columbus Day, and the Autumn Moon Festival—reflect a broadened sense of local, ethnic-based identities. In the last chapter, "Virtually a Local," Buccitelli discusses the way local knowledge and spaces are reconfigured through various types of digital media, creating new and uncertain connections between the local and global, the vernacular and the institutional.

There are two indexical moments in the book that I found particularly interesting for their wider implications. The first is the “discursive equilibrium” of Italian Americans and Latin Americans in East Boston, explored in chapters 3 and 4. The largely harmonious ethnic transition taking place in East Boston from Italian to Latin American is shown to be built on several types of “cultural similarities.” These include a shared Catholicism organized around religious festivals, joint participation in the traditional Columbus Day parade, and the increasing legitimation of the use of Spanish in East Boston as a kind of acceptable historical parallel to the once ubiquitous use of Italian. Thus, the comparative ease of interethnic relations between old Italian immigrants and new Latin immigrants in East Boston stems in part from a perception of the “Other” through the lens of shared immigrant and religious experiences rather than a disjunctive history of racial conflict or economic competition. Robert Orsi (1985) has noted a similar mediating role for Catholicism in East Harlem between Italians and Haitians. Both examples point to the need for more attention to Catholicism as a bridge across discordant “racial” boundaries.

Also fascinating is the discussion of two controversies around the use and perception of ethnic symbols in chapter 2. One of these concerned the display of the PRC flag above the Chinese United Association headquarters in Quincy. The association viewed the flag as both an ethnic icon and a welcoming symbol to new Chinese immigrants. However, local veterans and anti-Communist Chinese groups opposed the flag as a symbol of ethnic particularism and anti-Americanism. Here Buccitelli refers to Mary Waters’s work (1990) on optional ethnicity to note that public displays of nonwhite ethnic icons, including flags or other objects, are often seen as troubling and confrontational, whereas the display of white ethnic icons is permitted and even celebrated as “harmless expressions of ethnicity” (91). However, this statement is contradicted to some degree by the controversy over the public display of the shamrock symbol that begins the chapter. Here controversy arose from the perception that the Boston Housing Authority had linked the shamrock to the Nazi swastika and Confederate flag, a symbol of bigotry and exclusion in a racially changing neighborhood. While the perception turned out to be false, Buccitelli shows that the shamrock, like the PRC flag, could carry different meanings depending on who was viewing it and in what context. White ethnic icons are indeed permitted public display, but only so far as they are used as indexes of a specific ethnic identity, rather than indexes of “white identity” alone.

In chapter 5 Buccitelli discusses the impact of digital technologies on localized ethnic communities. The chapter, rich in theoretical ideas and well formulated, poses a question that is central to the book as a whole. Given that these neighborhoods, particularly South Boston and East Boston, have been associated with specific ethnic groups that maintained transnational and

historical connections with their countries of origin while becoming quintessentially “American” neighborhoods, can we expect the same process to occur as new ethnic groups become linked to these locations? In other words, will ethnic succession continue to link spatial, ethnic, and national identity? Or will transnational dynamics eclipse this form of Americanization, leaving the ethnic group to mediate between the local and the transnational?

While Buccitelli does not offer an explicit answer to these questions, one can find some clues in two of the trends he discusses. One is the use of digital media to foster local identity via blogs, community websites, and geospatial media technology, which effectively expands the local circle in the virtual space of the translocal. The other is that the same digital media allow new immigrants (as well as old immigrants) to maintain close ties to their towns, regions, and countries of origin, which again draws them inexorably into translocal networks. At this point, it would have been valuable to have a greater discussion of bloggers, community websites, and digital forums tied to these neighborhoods to get a sense of if, when, and how local and ethnic identities connect in the virtual space of the translocal and how these virtual solidarities shape the physical community; here Buccitelli also opens up the possibility for a second study of these neighborhoods for this purpose.

*City of Neighborhoods: Memory, Folklore, and Ethnic Place in Boston* is an excellent book, theoretically rich, well written, informative, and thought provoking. It adds to the growing literature on community and ethnicity in Boston, the study of ethnicity, whiteness, gentrification, and use of symbols for community formation, as well as to theories of folklore, space, and the role of digital media.

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