on fretting fathers to pay for drinks and pleasures.

Throughout *The Nightinghouls of Paris*, Kit intimates that he wants to help Sudge and Ross financially. He offers them his studio. He thinks about paying their hotel bill. He buys them drinks. Yet his interest in the young men—they are approximately eighteen and 22 years old—is not entirely unmotivated. In the sexual free-for-all of expatriate Paris, Kit keenly monitors Sudge and Ross's love affair. Almost as soon as Kit meets the young lovers, he ends up in bed with Ross: "I don't know how I got home, because when I left the jazz gaiety of a Negro cabaret I forgot to remember. When I lifted my head from the pillow in the morning, I saw Ross sleeping in rosy peace beside me. He woke up as I wondered what we had done the night before. He sat up and smiled winningly. 'Sound night we had?' he questioned with staunch cheer" (8-9). The will to forget covers a multitude of sexual indiscretions. The "sound night" might refer to revelries in bars and jazz clubs, but that does not explain why Ross awakens in Kit's bed. "Why a surreptitious fuss about a thing so banal as sex?" Kit wonders, which is his way of not talking about his sexual proclivities and activities (22).

Kit has an eye for male beauty. "Jan had a wonderful physique," he observes (44). Anatolio is "delicately boyish" (86). "Three exquisite boys" live in a villa near Nice (138). Kit mystifies sexual relations by pretending that they do not matter. Two women add to sexual and gender confusion by bearing male names: Steve and Freddie. Kit approvingly quotes the lesbian sculptress Colette on distinctions between men and women: "'I don't give a damn about the bloody masculine or the bloody feminine'" (111).

Ross ultimately leaves Sudge and sails back to Canada. His departure comes as no surprise to Kit, who documents the couplings and uncouplings of expatriates with zest. As a sociology of bored, aspiring writers, *Nightinghouls* rounds out knowledge of Paris in the 1920s and 1930s. Although this book extols the glories of dissipation and youth, it remains alert to the irony that "Youth is not inherently interesting" (61).

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Tanalís Padilla. *Rural Resistance in the Land of Zapata: The Jaramillista Movement and the Myth of the Pax Priista, 1940-1962*. Durham, NC: Duke University Press, 2008.

Throughout its seventy-one-year stint as Mexico's ruling party, the *Partido Revolucionario Institucional, or* PRI, faced multiple forms of resistance. To make this point, Tanalís Padilla focuses upon the movement led by Rubén Jaramillo in Morelos between 1940 and his assassination in 1962.

Like any history, this tale really begins before the opening scene. Following the Mexican Revolution of 1910-1920, political leaders promised to bring lasting and meaningful social change. The most aggressive programs were clearly those of President Lázaro Cárdenas. During his time in office (1934-1940), Cárdenas initiated the land, labour, and education reforms promised by the Constitution of 1917.

One of his many reforms was in Zacatepec, Morelos, where he directed the construction of the Emiliano Zapata sugar refinery. To run the mill, he appointed a manager and a campesino-labourer council. Jaramillo was head of the council, which supervised the whole operation, including management, and answered only to President Cárdenas.

Arrangements like this made Cárdenas popular among the rural working class. It seemed to show that, properly administered, the national government *could* act as a champion of the disenfranchised. Padilla explains that the Zacatepec pact worked well enough while Cárdenas remained in office. However, from 1940 to 1952, his successors – Manuel Ávila Camacho and Miguel Alemán – allowed the mill manager to wield most of the power while manipulating and restricting the leverage of the workers' council. At times, confrontations between workers and management grew violent.

Increasingly frustrated by the plight of campesinos and labourers in Morelos, Jaramillo ran for state governor in 1946 and again in 1952. Each time, the national PRI permitted his candidacy, but orchestrated his defeat through the usual PRI tactics of voter suppression, ballot box manipulation, voter fraud, severely skewed vote counts, and sheer thuggery. Padilla's account clearly illustrates the PRI's practice of encouraging and even welcoming opposition, in order to cast an aura of legitimacy over its blatant theft of elections.

After 1952, Jaramillo and his followers strove to acquire lands promised by revolutionary tenets. As these efforts encountered continuous refusals from private and governmental interests, the *Jaramillistas* grew evermore militant. For a three-year period beginning in 1959, they settled vacant lands in western Morelos. The state and federal governments treated this act of "squatting" as illegal, and came to regard the group and its leader as dangerous. A series of tense confrontations occurred at the very time when the Cuban Revolution was gaining fame throughout Latin America. Padilla points out that there was some dialogue between Jaramillistas and communists, thus raising concern in Mexico City and Washington. She treats this extended episode adequately, but misses a chance at a more sophisticated discussion by overlooking Thomas C. Wright's *Latin America in the Era of the Cuban Revolution* (2001). Nevertheless, she shows that the murder of Jaramillo and his family by the Mexican army in May 1962 was a result of President Adolfo López Mateos's duplicity in appearing to maintain amicable relations with Cuba while in fact yielding to the US government's perennial phobia of communism. In short, she convinces me that Jaramillo

died because J. F. K. wanted him dead.

This is a concise recapitulation of little-known events during the PRI's heyday. It is truly a myth-breaker. Rural Mexicans are not, after all, profoundly conservative; they embraced a variety of socialist operative structures from the Revolution to the 1960s and beyond. The PRI did not enjoy opposition-free reign from World War II to 1968. Quite the contrary: Mexico's history during that period is littered with rancorous and sometimes violent confrontations between the PRI-controlled government and groups dissatisfied with the Revolution's failure to deliver egalitarianism and universal prosperity. Hence Padilla argues persuasively that, rather than the watershed event that historians have claimed, the October 1968 massacre of protesting students at Tlatelolco was really a continuation of social movements and government brutality toward them over the preceding quarter-century.

She errs, however, in characterizing "the fall of Mexico's one-party system as a product of popular resistance." When the *Partido Acción Nacional* (PAN) won the national election in 2000, it brought the former CEO of Coca Cola-Mexico into the presidency. This is hardly a manifestation of popular resistance. She correctly points out, however, that, by stealing the 2006 election from the Mexican people and the *Partido de la Revolución Democrática,* the PAN ushered in a new era in which the ruling party clings to power by any means necessary, legitimate or otherwise. Thus the struggle continues.

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Sabrina Jones, *Isadora Duncan: A Graphic Biography* (New York: Hill and Wang, 2008).

Isadora Duncan (1877-1927), one of the icons of modern dance, has been the subject of several substantive biographies as well as *Isadora*, a 1968 biopic starring Vanessa Redgrave and Jason Robards. She also penned an autobiography, *My Life* (1927), which has been published in numerous editions and languages. Sabrina Jones joins the discussion with her informative graphic biography, which neatly encapsulates Isadora Duncan's hectic and arguably eccentric life story into 125 action-packed pages.

Isadora Duncan was the youngest of four children, and as a teenager she taught piano and dance to help support their impoverished family. In her twenties she toured the major cities of Europe, from London and Paris to Berlin and Budapest, seeking to promote her unconventional ideas about dance and movement through her performances and lectures. Scorning the rituals and protocols of classical ballet, she found inspiration in Greek art and mythology, advocating a more free-flowing and naturalistic approach to human movement.