

single-handed narratives of formal, government sanctioned documents. Chapter four moves the analysis into new and promising venues as the author creatively considers how official sites of memory were put in place in non-univocal paths, wherein artistic works that demanded a more overt and active engagement with the past forced their way into urban renewal ideas inspired in less critical, more static representations of the repressive years. The added reflection presented in the closing section of the book nicely complements the detailed examinations of each preceding chapter and, as a whole, corroborates the author's case for continued and original investigations into the complex interplay between art expression and memory politics.

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MOSHE MORAD: *Fiesta de diez pesos: Music and Gay Identity in Special Period Cuba*. Surrey: Ashgate, 2014.

Moshe Morad's illuminating ethnography of music and gayness in *Special Period Cuba* (which he defines as beginning in 1990) draws on eight several-week research trips to the island between 1994 and 2007. His study offers insight into a fascinating time of transformation, connecting local shifts in gay self-fashioning with the government's increasing friendliness toward capitalism. At its best, which is much of the time, the book's effective writing and clear analysis bring us into the musical richness and complexity of the gay experience, manifested in a fully portrayed series of interconnected scenes, which he calls the *ambiente*: from the moving *fiestas* accessed only by knowledgeable cabbies to evade police harassment, to the audiences of the national ballet, to drag shows and home-based bolero evenings, and perhaps most dramatically to *Santería* networks. Morad navigates ably through these sites, weaving a compelling narrative that achieves the hallmark of good ethnography—opening our eyes to new and unexpected ideas while appearing completely logical and intuitive.

"[M]usic," Morad argues, "was the trigger, the focus, and the main social and conceptual space for Cuban gays during the Special Period in their search for self-expression and realization" (219). Emerging from an era where they frequently faced official suppression, gays (Morad's term) in the Special Period continued to look over their shoulders as public acceptance shifted back and forth, with music reflecting their changing circumstances. As foreign tourism grew and access to "Western" culture improved in the 1990s, claims Morad, music thus took on three central roles in the gay population he studied: as a mode

of identity, a place of escape, and a form of communication (6-7). In each case, gays assembled existing musical cues to express their own local experiences, and to open access to international communities. On the *fiesta* dancefloor, for example, gays reinterpreted the middle section of a popular genre known as *timba*, elsewhere presented as a moment of female self-empowerment, as an opportunity to let themselves go through “camp” conventions (i.e., exaggerated performance, in this case through female impersonation) (77-87). Similarly, the emotional release associated with listening to recordings of female bolero “divas” such as Olga Guillot and La Lupe allowed in-home gatherings of gays to relate openly to what one informant described as a matrix of “passion, love, lies, heartbreak, drama”—a matrix unavailable to him in real life (218).

The opening chapters of Morad’s book (as well as an appendix explaining his methodology) present a clinic in musical ethnography: efficiently laying out the main argument, identifying the time period, defining the spaces he explored, and introducing his modes of analysis through a discussion of relevant scholarly literature. The ethnographic descriptions that follow, beginning at a low-slung wall across from a theater in Havana where gays often begin their nights, beautifully opens up the landscape. At a time where (in my opinion) readers seek textual economy, and run from overlarded verbiage, these sections won me over.

The middle chapters, however, began to feel dissertation-y: chapters on social dancing practices (Ch. 5) and drag performance (Ch. 7) shifted too heavily to the voices of other scholars, with the occasional “I argue” in between. Acknowledging that much ink has been spilled on these subjects could well have been enough; I wanted more ethnographic description and less Judith Butler. The time-pressed and informed reader can probably skim these chapters without losing momentum.

Fortunately, the excitement and inventiveness of the *ambiente* returns in the final section of the book as Morad enters less intuitive spaces of gay identity. A chapter on Havana’s El Ballet Nacional, where expressions of Cuban gay identity are more accepted in the audience than on stage (or among the members of the company), and another on domestic consumption of *bolero* recordings (already discussed in this review), offer new angles on the ways that music can provide a rich backdrop for performing Cuban gay identity. Morad’s foray into *santería*, however, provides perhaps the study’s most original and significant contribution. Viewing the religion’s greater visibility in Cuban culture as another result of the Special Period, Morad maps gayness onto its rituals in intimate detail, noting how the symbolic “mounting” of *orishas* onto human dancers links with effeminate dancing modes proscribed in other parts of society, highlighting the value of secrecy and kinship to both populations, and presenting a “Controversial Queer Reading” of ritual drumming patterns that likens its cycles leading to rhythmic climax to similar cycles at gay *fiestas* (176-79). By turning to *santería*

(in which animals were certainly harmed) Morad further establishes his ethnographic authority in negotiating the unique contours of Cuban gay identity, with its broad-based, complex reality deeply and inventively inveigled in Cuban cultural practices.

A DJ and radio producer, Morad deserves great credit for the accessibility of his musical descriptions. Following a trend in ethnomusicology toward works that welcome a general scholarly readership, Morad's musical analyses emerge organically from the scenes he describes, and in most cases speak to wider discourses of genre, identity, and re-encoding. The few, straightforward graphical representations he includes work well enough for those seeking musical illustration; but they also will not deter "non-music" people, who can take much from this study. The seemingly intangible values contained in sound and dance come to life here, connected to politics and history through Morad's deep knowledge and experience.

A concluding section provides post-fieldwork updates, noting Fidel Castro's 2010 apology for his government's treatment of gays, national healthcare's 2008 decision to cover gender reassignment surgery, and the internet's increased ability to open up lines of communication abroad, even as police harassment (in Morad's view) continues essentially unchanged. (While covering a range of marginalized sexualities, Morad differentiates between transgender populations, which are generally accepted in Cuba, and gay populations, which confound gender expectations.) Presumably the 2015 restoration of diplomatic relations with the United States has changed and complicated matters further. Thanks to Morad's groundbreaking work, however, the scholar who undertakes such a project can begin from a solid foundation.

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YEIDY M. RIVERO: *Broadcasting Modernity: Cuban Commercial Television*. Durham: Duke University Press, 2015.

Durante los últimos años, se comenzó a saldar una deuda respecto a la historia cultural y social de la televisión en el subcontinente, a partir de trabajos focalizados en la historia de la pantalla pequeña en los distintos países de Latinoamérica. En este sentido el libro de Yeidy Rivero se acopla al trabajo realizado por colegas sobre la historia de la televisión en el Brasil, la Argentina y México, realizando un importante aporte a la comprensión del complejo entramado de relaciones entre la televisión y el convulso contexto social y político cubano de los años