

hacia Perón. Esta sería, sin embargo, sorprendentemente desmentida cuando, aún no apagadas las humeantes huellas de la guerra fratricida que enfrentó a los argentinos, el almirante apareció trazando una agria crítica al gobierno, que escasos días antes había integrado como uno de sus principales representantes, y especialmente a su jefe político.

Posiblemente esta insólita actitud haya también inducido el silencio que la historiografía local le ha prodigado, una sensibilidad de la que el propio Perón era partícipe, y a la que ahora el autor ha puesto adecuado fin. Posiblemente, conjetura Bosoer, la huida del líder de los trabajadores descolocó al marino supuestamente sostenedor de la regla de oro de que el capitán nunca debe abandonar el barco.

El autor también traza certeros comentarios desde su condición de politólogo, que llevan a un análisis del contexto social, político y cultural en el que Teisaire supo desenvolverse en sus diversos roles y cargos, incluido el de vicepresidente – figura que, en cuanto tal y en su función en la estructura institucional, ha sido estudiada en el caso argentino por Mario Serrafiero.

En esta obra sobre Teisaire, Bosoer echa luz sobre éste y otros temas que involucran cuestiones jurídicas y políticas de primer orden institucional, y cuya actualidad se muestra con claridad en el actual proceso social argentino. Quizá lo más valioso del estudio consiste en mostrar una realidad que sorteas las trampas maniqueas que han sido tan frecuentes en nuestra historia: busca presentar la vida y obra del personaje en su desnuda verdad, con sus más y sus menos, sin pretender agrandarlo o empequeñecerlo.

El trabajo finaliza con dos anexos. El primero es un informe de la central de inteligencia norteamericana sobre Perón y Teisaire; el segundo consiste en un memorando del proceso judicial oportunamente sufrido por el controversial almirante, donde se detallan aspectos hasta ahora desconocidos sobre el caso.

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LAURIE A. FREDERIK: *Trumpets in the Mountains: Theater and the Politics of National Culture in Cuba*. Durham and London: Duke University Press, 2011.

The arduous physical work of creating and staging community theater in remote Cuban villages is documented in Laurie Frederik's engaging anthropological study *Trumpets in the Mountains: Theater and the Politics of National Culture in Cuba*. Frederik carried out her fieldwork during Cuba's severe economic crisis known as the Special Period, in the 1990s, which added layers of hardship

to already difficult stagings. The logistical organization and labor of moving a theater group from town to mountain town—often without mechanized help—gives ethnographic insight into theater practice, rural living, and community involvement that is rarely discussed in dialogues about contemporary Cuban culture. Frederik's research delves into communities and cultural practices that have garnered little attention in large part because of their inaccessible location far from cultural centers. Thus, in addition to Frederik's significant contribution to the field of anthropology, *Trumpets* also critiques the role of known cultural centers in cultural production, and demands that theater created and staged at the margins should also be recognized for its artistic and community-building merits.

Frederik's study focuses on what constitutes "real" Cuba according to Cubans from both urban and rural centers. This Cuba, according to Frederik's informants, is located in the isolated, *campesino* culture that is not only physically distant from urban centers such as Havana or Santiago de Cuba, but also in cultural tension with those centers. By engaging with populations outside of these cultural centers, Frederik articulates what Cubanness means for those who are not engaged with national and international dialogues about identity. She gives voice to alternative perspectives on what it means to be Cuban. Furthermore, she articulates what constitutes successful stagings in isolated areas, and shows how regional and rural theater practitioners negotiate critical reception from critics and practitioners in the cultural centers. Ultimately, Frederik's work demonstrates the complex relationships that form between those from urban cultural centers that desire to recognize subaltern voices, the practitioners who work at the margins, and the cultural value of the work that is being performed. The revolution's emphasis on the fight for equality for all Cuban citizens is still being dynamically negotiated in very real ways in places like the Escambray mountains in central Cuba, and the Guantánamo province in eastern Cuba; this text shows that community theater is capable of embodying the tensions that have been long overlooked in urban centers like Havana.

Frederik's ethnographic work with *Teatro de los Elementos* based in Cumanayagua, near the Escambray mountains, and *La Cruzada Teatral* in Guantánamo province, gives first-hand insight into the physical and economic challenges of staging rural theater projects, and how these challenges isolate these groups from the national theater scene. Frederik's book effectively describes the process that these groups underwent to make their art happen. For *Teatro de los Elementos*, the economic severity of the Special Period placed the group in danger of existence. Having to justify their funding to the Ministry of Culture, the group had to regularly create new works in order to receive their salaries and maintain their state-provided practice space and housing. Frederik documents the process of interviewing *campesinos* and incorporating their stories into a theatrical work

with the aid of a playwright. As they wait for the playwright to arrive before heading to the mountain town of Sigüanea, Frederik compares their frustrated patience with that of Estragon and Vladimir in Samuel Beckett's "Waiting for Godot." With the growing anxiety of the rest of the country during a period of great economic desperation, it seems that all one can do is wait. That the playwright finally arrives and the group advances their project ultimately does little to solidify their permanence as a group, due to the economic times and their distance from cultural centers. Nevertheless, the group succeeds in creating a theatrical piece—*Ten mi nombre como un sueño*—which incorporates the legends and histories of the rural *campesinos*. The drama gives voice to the history of a town that is flooded to make way for a hydro-electric project. It shows how the town is drowned and forgotten by a state struggling to advance its utopian socialist project.

With *La Cruzada Teatral*, in Guatánamo province, Frederik explores the divide of east and west in Cuba, and how artists working in the *oriente* work to bring theater to some of the most isolated parts of the country. By entering into these "zones of silence"—named so because of geographic and economic isolation, often without electricity—Frederik's ethnographic investigation delves further into what constitutes authentic Cuban *campesino* identity. Here she traces the process of theater practitioners from the provincial centers who travel from town to town in order to interview *campesinos* and then present the stories and histories in theatrical form with *campesino* actors. This collaborative theater work, according to Frederik, is a way for these groups to distinguish their work from urban cultural centers. By entering the "zones of silence" and creating art in conjunction with local populations, La Cruzada Teatral produces artistic interventions that are rare. That these projects are under-appreciated, ignored, or even scorned by the urban centers, according to Frederik's study, comes as little surprise at this point in the work. Havana just doesn't understand.

Trumpets in the Mountains is an enlightening account of lesser-known theatrical groups, the struggles they faced, and some of the marginalized populations that they have worked with during Cuba's most significant economic crisis. Frederik is able to negotiate a series of complex ethnographic and political tensions and draw forth a crucial dialogue about what it means to be Cuban in places that have been forgotten by much of the country. The book makes a strong case for the need for more studies into artistic production and processes outside the urban zones so that a more complete image of Cuban identity might begin to emerge.

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