scholarship has been aiming for in recent years, a not unwelcome trend in a country whose history has often been reduced to what happened in its capital.

In a similar vein, by intentionally highlighting a few individual or collective actors (students, anarchists, repressive agents), he has sidelined others who figure quite prominently in alternative renderings of this tale: reformist politicians like Arturo Alessandri, employers and their associations, socialists turned communists like Manuel Hidalgo or Luis Emilio Recabarren. In all fairness, it should be said that these exclusions are by no means absolute, as these characters do show up when historical accuracy or analytic pertinence call for it. More to the point, it should be stressed that Craib's choices are not random or arbitrary: the story he has chosen to tell is not just that of an unusually titillating, because intense, historical juncture. It is rather a story of defiance, bred by human misery and social injustice, decoded by the powers-that-be as subversion, and met with, as usually happens, repression. That is why it is a story of young people and anarchists, of repressive officials and proto-fascist upper-class thugs. And that is why, through all this tension, Craib makes no pretence of taking the middle ground, or of hiding where his own sympathies lie.

Does this mean we are in the presence of 'partisan' historiography, of rampant 'ideology' posing as serious scholarship? Certainly not, as all the book's assertions are supported by copious and carefully marshalled sources, and by a notable mastery of the relevant bibliography – including that produced in Chile itself, something regrettably not always present in First-World studies on Chile or Latin America. And certainly no more so than any other historical text trying to come to terms with real dramas experienced by real people at a time when past certainties seemed to crumble, and the future seemed open to all kinds of utopian or reactionary gambles: a time, that is, not that different from our own. It should thus come as no surprise that many of the stakes and many of the characters that crowd Craib's book bear an unsettling resemblance to the ones that haunt present-day Chile: rebellious students, revitalised anarchists, shaken (but still powerful) defenders of the status quo trying to reclaim some legitimacy amid ever-widening cracks in what seemed, not so long before, an impregnable liberal or neoliberal hegemony. And because this is a drama that clearly transcends Chile's national borders, because it re-enacts an age-long strife between rebels and custodians of the status quo, it is a book that should attract not only Chileans or followers of Chilean history, but anyone with any sensitivity towards human agency writ large. Anyone, that is, who bears any sensitivity towards those paradigmatic expressions of human agency that run through and underpin this fine work: politics, poetry and history.

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Christine Ehrick, *Radio and the Gendered Soundscape: Women and Broadcasting in Argentina and Uruguay, 1930–1950* (Cambridge and New York: Cambridge University Press, 2015), pp. vii + 231, £64.99; $99.99 hb.

Over the past fifteen years, Argentines have been exposed regularly to the sound of former President and Senator Cristina Fernández de Kirchner's voice on the radio and television. Some complain about her strident, hectoring tone, while others find her speeches inspiring, but nearly everyone agrees that she sounds a lot like another influential woman in Argentine history: Eva Duarte de Perón. 'Evita' was a successful

radio actress before she met Juan Perón in 1944. As First Lady and head of both the Eva Perón Foundation and the Women's Peronist Party, she used her voice to strengthen the Peronist movement and consolidate her power. She built what she called a 'bridge of love' between Perón and his people that endured long after her death in 1952, and probably inspired Fernández de Kirchner's speaking style.

In *Radio and the Gendered Soundscape*, Christine Ehrick argues that Eva Perón's voice 'did not emerge in a vacuum' (p. 1). This interdisciplinary analysis of women's voices on the radio in Argentina and Uruguay draws on insights from both gender studies and sound studies. Ehrick surmises that her readers may be comfortable 'look[ing] for gender', and urges them instead to '*listen* for it' and to recognise 'sound as a signifier of power' (p. 7). Her innovative approach requires some technical language. Voices on the radio are not 'disembodied' but 'acousmatic': listeners hear them without seeing the people who produce the sound (p. 13). In the 1930s and 1940s, female radio personalities 'introduced a new dissonance into the gendered soundscape' (p. 3). Dissonance, in turn, became an 'engine of historical change' (p. 17). Ehrick's methodological ambitions will interest scholars from a range of fields, while her readable prose makes the book suitable for history students.

The book offers a series of sympathetic, celebratory portraits of women who diversified the soundscape in the region of the Río de la Plata by 'speaking with authority' (p. 199). Ehrick carefully reads her sources to restore agency and voice, while also analysing why women's voices proved threatening. The first chapter focuses on an Uruguayan journalist and radio personality, Silvia Guerrico, who gave voice to the modern girl on the radio in Buenos Aires. Like most of Ehrick's subjects, Guerrico did not identify as a feminist, but her radio programmes opposed patriarchal power. Ehrick contends that her voicing of female desire proved subversive, and may have inspired regulations about radio content instituted in Argentina in 1934. Chapter 2 reconstructs the history of Radio Femenina, a forgotten all-women's radio station in Uruguay. One of the station's female hosts argued that radio could 'convey to feminine souls an exact idea of what women need to be today' (p. 79).

Chapter 3 considers two women who used radio propaganda to different political ends: Uruguayan feminist Paulina Luisi and Eva Perón. Like many Latin American feminists, Luisi called on women to oppose fascism and promote world peace. Ehrick was unable to find any recordings of Luisi's radio broadcasts, so she encourages readers to imagine the sound of her voice as they read her words. Paulina Luisi and Eva Perón spoke in different registers and to different audiences, but both used their voices to make change, and both fought for women's rights. In Chapters 4 and 5, Ehrick analyses the radio performances of two Argentine entertainers: Niní Marshall, whose satirical impressions of working-class women showed that women's voices could be funny, and Nené Cascallar, whose ideas about duty and desire echoed Peronist rhetoric.

This book constitutes an extraordinary effort, given the limited availability of recordings and the many gaps in the documentary record. Ehrick relies heavily on radio periodicals like the *Programa oficial de estaciones Uruguayas de radio* and *Radiolandia*, but also uses a range of archival sources from Uruguay, Argentina and the United States, as well as libretti from private collections. She analyses how women may have sounded to their listeners, and how their tones changed over time. Her capable translations of poems and comedic sketches make for an entertaining read.

For historians of Argentina, the book's most surprising aspect is its comparative and transnational analysis of what Ehrick calls the 'rioplatense cultural zone' (p. 17). Cultural influences circulated between Montevideo and Buenos Aires, broadcasts

from one city reached the other, and people travelled back and forth too. Radio personalities like Niní Marshall fled Peronist Argentina and reappeared on Uruguayan radio. Ehrick prompts historians of Argentina to pay attention to these connections. She also draws productively on recent developments in the cultural history of Peronism, especially the increased focus on consumption. Her description of Peronism as a 'noisy phenomenon' (p. 104) resonates with Ezequiel Adamovsky and Esteban Buch's *La marchita, el escudo y el bombo* (Planeta, 2014).

Most historians of Peronism would not think to compare Eva Perón to Paulina Luisi or Nené Cascallar, but Ehrick's analysis raises questions about the role of women in the public sphere that could push future scholarship in unexpected directions. Studies of Peronism tend to focus on the working class, but the example of Nené Cascallar's melodramas hints at the degree to which Peronist ideas and rhetoric infiltrated middle-class life. How did women of various class backgrounds respond to the political, social and cultural messages they heard over the airwaves? By 1947, Argentina had one radio for every two households across the country, and a number of radio stations in provincial capitals. Radio played an important role in connecting listeners in rural regions of the interior to national and international issues. To what degree did those listeners identify with the values of Ehrick's 'rioplatense cultural zone'?

Ehrick argues persuasively that 'radio was a crucial arena for struggles over women's citizenship and place in the public sphere' (p. 208). Her examples show that the debate about women's rights involved many women who were not affiliated with the feminist movement. This book highlights the advantages of an expansive, interdisciplinary approach to the history of women and gender.

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Jill Hedges, *Evita: The Life of Eva Perón* (London and New York: I.B. Tauris, 2017), pp. xiii + 256, £20.00; $30.00 hb.

As many democracies have gone into a reverse tide of illiberalism, the concept of populism has enjoyed a resurgence. From Venezuela to Turkey, the United States of America to Hungary, seismic social, cultural and political shifts are neatly bundled and explained as 'populism'. The polarisation and conflict that fuel and follow from populist responses feed the fad for quantifying populist tendencies and actions, with the distant exercise of counting, codifying and pooling assumed to contribute to our capacity to anticipate, identify and address populist tendencies – or at least have the opportunity to look at an interesting data set.

In this context, the most salient contribution of *Evita: The Life of Eva Perón* is to re-orient us back to engagement with the sentiments, sounds, hopes and searing tensions that pervade societies and cultures on the cusp of transformation. The author steers us away from the usual trawl of explanatory variables that shape assessment of populism – institutions, party systems – and to engagement with people, personalities and circumstance. The approach is valuable in reminding us of the importance of understanding how social groups come to trust random, 'outsider' individuals by forcing us to better appreciate the actors themselves – with all of their contradictions, frailties and inconsistencies.

Jill Hedges frames her assessment by acknowledging that Evita is a deeply polarising figure, and that this in turn 'obscures a remarkable career' (p. 7). Gently putting aside