

ever the prior work force reacted to unacceptable wages and working conditions) to specific examples of resistance by the farm workers. The new sources of workers included people of Mexican birth and descent, southern Euro- and Afro-Americans, German and Italian war prisoners, Nisei, Puerto Ricans, and contract workers from the British West Indies. The book illuminates the events in the farm worker communities that induced employers to seek these new and more exploitable sources of labor. Additionally, it presents strong evidence of the commonality of problems faced by farm workers in this country regardless of their location, and the fruitless attempts by reformers to alleviate those problems by legal or legislative means.

This work is vital for comprehending the underlying rationale of current events, such as the controversy over replacement agricultural workers (RAWS), the grower-dominated U.S. Commission on Agricultural Labor, the proposed free trade agreement with Mexico, and efforts to alter immigration policies. Moreover, it should spawn numerous research projects on the events and persons presented in the analysis. This book is a necessary addition to the library of any student of rural or farm worker history.

D. MARSHALL BARRY, Florida International University

Antropología del tango: los protagonistas. By MARÍA SUSANA AZZI. Buenos Aires: Ediciones de Olavarría, 1991. 362 pp. Paper.

The interviews transcribed by the anthropologist María Susana Azzi in this book (the first of two, the second to contain her reflections on this material) illustrate just how profoundly important the tango has been both in and for the modern popular culture of Argentina. In my own view, no richer form of popular music (it may seem tactless to think this thought in Nashville) has crystallized on the American continent in this century. The collected interviews give us fascinating insights into the tango's role in Buenos Aires—and also in the pampa town of Olavarría, the focus of Azzi's early research. I for one can hardly wait for the second volume.

In the meantime, what can we get from the “raw data” presented here? For the true tangophile—for anyone seriously interested in Argentine hearts and minds—it is bound to be an enthralling read. Azzi's 70 or 80 informants include dancers, instrumentalists, singers, songwriters, bandleaders, and numerous miscellaneous *tangueros*, that is, the devoted camp followers of the great tradition. All of them see their beloved *dos por cuatro* as the quintessential musical expression of Buenos Aires, as it is. Some are mildly uncertain about its future. Only the older informants (some are into their eighties) can really remember the “golden age” of this music (roughly 1920 to 1950). Those days cannot return; the tango belonged to the city's heyday, and that lies in the past. Brazilian popular music is currently making deeper inroads into the world's record stores, but the tango is holding up

better than I expected in the era of the compact disc. (Several *hundred* of Carlos Gardel's recordings are now available in this medium.) Will there ever be a last tango in Buenos Aires? Not while Buenos Aires is still there.

SIMON COLLIER, Vanderbilt University

B. Traven: A Vision of Mexico. By HEIDI ZOGBAUM. Wilmington: Scholarly Resources, 1992. Map. Notes. Bibliography. Index. xxiii, 255 pp. Cloth. \$24.95.

Heidi Zogbaum's study of B. Traven, the German novelist of Mexican life and customs best known for *The Treasure of the Sierra Madre* and his "jungle cycle" novels, is a unique and very interesting hybrid. Part biography of a writer and his books, part history of postrevolutionary Mexico, its sum is greater than its parts. Zogbaum demonstrates how certain events, experiences, and travels shaped Traven's evolving vision of Mexico, and how in turn Traven shaped (and distorted) the vision of Mexico held for decades by so many readers (myself included) around the world.

Zogbaum is primarily interested in determining Traven's political outlook and the accuracy of his portrayal of Mexico. In doing that, she solves the mystery of Traven himself, which is no small accomplishment given his determined efforts to disguise and erase his identity. Zogbaum is assisted by recent Traven scholarship, but she also breaks new ground as a result of her access to Traven's personal papers. We learn that Traven (a.k.a. Ret Marut, Hal Croves, and Traven Torsvan—his family name is unknown) was an "individual anarchist" who fled Germany after the suppression of the Munich Soviet Republic of 1919. He arrived in Tampico, Mexico, in 1924 and began writing revolutionary parables for German readers. At first he was smitten by the Mexican Revolution and Mexico's "labor president," Plutarco Elías Calles. Under the influence, Traven wrote several proletarian adventures and his only work of nonfiction, the never-translated "Land des Frühlings," which Zogbaum calls Traven's "ode to the Mexican Revolution." Zogbaum explains how certain events in Tampico and observations of Indian life in Chiapas filtered through Traven's romantic revolutionary hopes and dreams and led him to an inaccurate understanding (and description, in his writings) of Mexico's labor movement, the Calles government, and the country's disparate reform experiments in the 1920s.

Before his disillusionment with revolutionary Mexico, Traven discovered Chiapas. The result of this encounter was a series of six powerful novels about the mahogany lumber camps (*monterías*) and their labor practices in the tropical jungle of eastern Chiapas. Traven was soon alienated by what later became known as the "institutionalization of the revolution," and the jungle cycle novels reflect this shift. (He also disavowed his earlier naive and overly optimistic pronouncements regarding revolutionary Mexico and forbade the translation of *Land*