

Cambridge University Press & Assessment  
978-1-107-07956-4 — Radio and the Gendered Soundscape  
Women and Broadcasting in Argentina and Uruguay, 1930–1950  
Christine Ehrick  
Frontmatter  
[More Information](#)

---

**Radio and the Gendered Soundscape**  
*Women and Broadcasting in Argentina and Uruguay,*  
1930–1950

This book is a history of women, radio, and the gendered constructions of voice and sound in Buenos Aires, Argentina, and Montevideo, Uruguay. Through the stories of five women and one radio station, this study makes a substantial theoretical contribution to the study of gender, mass media, and political culture and expands our knowledge of these issues beyond the United States and Western Europe. Included here is a study of the first all-women's radio station in the Western Hemisphere, an Argentine comedian known as "Chaplin in Skirts," an author of titillating dramatic serials, and, of course, Argentine First Lady "Evita" Perón. Through the concept of the gendered soundscape, this study integrates sound studies and gender history in new ways, asking readers to consider both the female voice in history and the sonic dimensions of gender.

Christine Ehrick is associate professor of history at the University of Louisville.

Cambridge University Press & Assessment  
978-1-107-07956-4 — Radio and the Gendered Soundscape  
Women and Broadcasting in Argentina and Uruguay, 1930–1950  
Christine Ehrick  
Frontmatter  
[More Information](#)

---

# Radio and the Gendered Soundscape

*Women and Broadcasting in Argentina and  
Uruguay, 1930–1950*

CHRISTINE EHRICK

*University of Louisville*



CAMBRIDGE  
UNIVERSITY PRESS

Cambridge University Press & Assessment  
 978-1-107-07956-4 — Radio and the Gendered Soundscape  
 Women and Broadcasting in Argentina and Uruguay, 1930–1950  
 Christine Ehrick  
 Frontmatter  
[More Information](#)



CAMBRIDGE  
 UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom  
 One Liberty Plaza, 20th Floor, New York, NY 10006, USA  
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
 314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India  
 103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,  
 a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of  
 education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9781107079564](http://www.cambridge.org/9781107079564)

© Christine Ehrick 2015

This publication is in copyright. Subject to statutory exception and to the provisions  
 of relevant collective licensing agreements, no reproduction of any part may take  
 place without the written permission of Cambridge University Press & Assessment.

First published 2015

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloging-in-Publication data*

Ehrick, Christine, 1967–

Radio and the gendered soundscape : women and broadcasting in Argentina and  
 Uruguay, 1930–1950 / Christine Ehrick (University of Louisville).

pages cm

Includes bibliographical references and index.

ISBN 978-1-107-07956-4 (hardback : alkaline paper)

1. Women in radio broadcasting – Argentina – Buenos Aires – History.
2. Women in radio broadcasting – Uruguay – Montevideo – History.
3. Women broadcasters – Argentina – Buenos Aires – Biography.
4. Women broadcasters – Uruguay – Montevideo – Biography.
5. Sex role – Argentina – Buenos Aires – History.
6. Sex role – Uruguay – Montevideo – History.
7. Mass media – Political aspects – Argentina – Buenos Aires – History.
8. Mass media – Political aspects – Uruguay – Montevideo – History.
9. Political culture – Argentina – Buenos Aires – History.
10. Political culture – Uruguay – Montevideo – History.
1. Title.

PN1991.3.A7E35 2015

384.54082'0982-dc23 2015010597

ISBN 978-1-107-07956-4 Hardback

Cambridge University Press & Assessment has no responsibility for the persistence  
 or accuracy of URLs for external or third-party internet websites referred to in this  
 publication and does not guarantee that any content on such websites is, or will  
 remain, accurate or appropriate.

Cambridge University Press & Assessment  
978-1-107-07956-4 — Radio and the Gendered Soundscape  
Women and Broadcasting in Argentina and Uruguay, 1930–1950  
Christine Ehrick  
Frontmatter  
[More Information](#)

---

*To Jeremy and Sam*

## Contents

<i>Figures</i>	<i>page</i> ix
<i>Acknowledgments</i>	xi
Introduction: Gender in and on the Air	i
1 Radio and the Modern Girl: Silvia Guerrico and Buenos Aires Broadcasting	33
2 A Station for Women in Montevideo: Radio Femenina	70
3 Feminism and Populism on the Airwaves: Paulina Luisi and Eva Duarte de Perón	102
4 Chaplin in Skirts? Niní Marshall	136
5 Nené Cascallar: Airing Clean and Dirty Longing	169
Echoes of Soundscapes Past: Epilogue and Conclusion	199
<i>Bibliography</i>	213
<i>Index</i>	225

## Figures

1. Cartel Sonoro Publicity Postcard c.1932	<i>page</i> 42
2. Silvia Guerrico and Anita Jordan, Club de la Amistad, 1944	63
3. Silvia Guerrico Stamp, c.1940s	65
4. CX48 Radio Femenina, Montevideo, 1935	71
5. Jean Batten Speaking on Radio Femenina, 1935	77
6. Two Young Radio Hosts in the Radio Femenina Studio, 1941	97
7. Paulina Luisi and the Association of Intellectual Workers, 1940	113
8. Eva Duarte on Radio Belgrano, 1944	117
9. Eva Duarte and Francisco Muñoz Azpiri, 1943	120
10. Niní Marshall in 1937	147
11. Niní Marshall as Catita, c.1939	150
12. Nené Cascallar, c.1948	176
13. Ad for Cascallar's Microprograms, 1948	189
14. Silvia Guerrico on Uruguayan Radio, 1955	203

## Acknowledgments

When I was in high school, my father and I built a short-wave radio – one of several Heathkit projects we did over the years. I brought that radio with me to college, hauling it out in open spaces late at night, trying to capture the signal of faraway radio stations that might present alternate views of the world. These were pre-Internet days – when such views were not at our fingertips the way they mostly are now – and shortwave was one of many battlegrounds of the Cold War. Although the Voice of America frequently jammed their signal frequencies, one could tune in Radio Havana Cuba and sometimes, with a bit of luck and ideal conditions, Radio Sandino in Nicaragua. In my first years of graduate school at UCLA, I did some work as a local reporter for Pacifica Radio station KPFC in Los Angeles. Sadly, the demands of school (and the long commute) did not permit me to stick with it, but I learned something about radio work from the inside. All of this left me with a love and respect for radio and an enduring interest in its power to connect with audiences in evocative and intimate ways. So when Uruguayan talk radio host Enrique Mrak told me in 2003 about an all-women’s station in Montevideo starting in the 1930s – he subsequently invited me to be a guest on his show and asked listeners to call in with their memories of the station – I knew I had found my next project. Sadly, Mrak passed away as this book was nearing completion in late 2014, before I was able to share the final results of his inspiration. From this starting point more than a decade ago, this project has undergone many changes. Most importantly, it went from a largely political history of women and the “new media” of radio in Uruguay to a Sound Studies–influenced cultural history of women’s radio voices on both sides of the Río de la Plata.

As with many so-called monographs, this one was a group effort, reliant on the time, expertise, and generosity of many who helped the project take shape. In Uruguay, I am grateful for the assistance of Raúl Barbero (who, sadly, also passed away as this project neared completion), Gerardo Caetano, Verónica Pamoukaghlián, Antonio Tormo, and especially Mónica Maronna who provided orientation, translation advice, and access to primary materials. In Buenos Aires, Angela Abregó, Dora Barrancos, the Botto Family, Isabella Cosse, Francis Korn, Andrea Matalana, and Carlos Ulanovsky did the same. Gisela Cramer shared her experience and expertise with Latin American radio materials housed at the U.S. National Archives in College Park, Maryland, and Katherine Marino found some Paulina Luisi radio speeches at an archive in Montevideo I never even knew existed. Alejandra Bronfman first turned me on to Sound Studies, and radio scholar Michele Hilmes has encouraged and supported this project every step of the way. Kyle Barnett, Andrew Burstein, Robert Claxton, Nicholas Cull, John Cumber, Manali Desai, Sandy Deutsch, Ellen DuBois, John French, David Goodman, Nancy Isenberg, Matt Karush, Tracy K'Meyer, Kate Lacey, Jason Loviglio, Kristen McCleary, Tom McEnaney, José Moya, Pamela Murray, Jocelyn Olcott, Rebekah Pite, Elena Razlogova, Mary Roldán, James Schwoch, Pete Sigal, Susan Strasser, David Suisman, Emily Thompson, Dolores Trevizo, Ericka Verba, Andrew Wood, and Edward Wright-Ríos have provided invaluable support, encouragement, and critical feedback along the way. Many thanks to the staff at the Biblioteca Nacional de Uruguay and the Biblioteca Nacional de la República Argentina, the Archivo General de la Nación in Uruguay, and the Museo del Cine Pablo Ducrós Hicken in Buenos Aires for their time and assistance with the research for this book, and to Ron Schildknecht and the staff at the Digital Media Suite at the University of Louisville for their assistance with image preparation. Jeremy Beck and Mark Healey read and commented on the entire manuscript, and for this I am extremely grateful. This book project wandered quite a bit before finding a home. I extend my most sincere thanks to Deborah Gershenowitz at Cambridge University Press for her enthusiasm and exemplary professionalism. Thanks also to Minaketan Dash at Aptara and Andi Wright at PTT Fox, Inc. for, respectively, production assistance and copyediting in the final push to get this thing out into the world. Every effort has been made to secure necessary permissions to reproduce copyright material in this work, though in some cases it has proved impossible to trace copyright holders. If any omissions are brought



*Acknowledgments*

xiii

to our notice, we will be happy to include appropriate acknowledgments on reprinting or in any subsequent edition.

And finally, of course, thanks and gratitude to Jeremy and Sam Beck, and to Barbara, Steve, and Alison Ehrick for their love and support. Dad: you didn't live to see this one published, but those Heathkit projects – part of an effort to make me into an engineer like you – may have borne some fruit after all, just not quite in the way either of us might have expected.