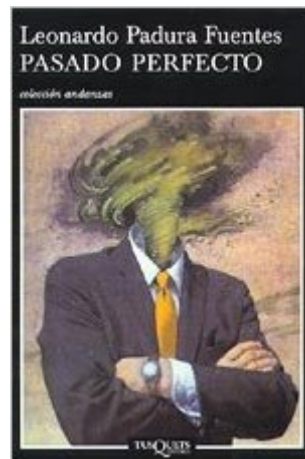


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# Pasado Perfecto



## Synopsis

El primer fin de semana de 1989 una insistente llamada de teléfono arranca de su resaca al teniente Mario Conde, un policía esceptico y desengañado. El Viejo, su jefe en la Central, le llama para encargarle un misterioso y urgente caso: Rafael Morin, jefe de la Empresa de Importaciones y Exportaciones del Ministerio de Industrias, falta de su domicilio desde el día de Año Nuevo. Quiere el azar que el desaparecido sea un ex compañero de estudios de Conde, un tipo que ya entonces, aun acatando las normas establecidas, se destacaba por su brillantez y autodisciplina. Por si fuera poco, este caso enfrenta al teniente con el recuerdo de su antiguo amor por la joven Tamara, ahora casada con Morin. El Conde -asi le conocen sus amigos-, ira descubriendo que el aparente pasado perfecto sobre el que Rafael Morin ha ido labrando su brillante carrera ocultaba ya sus sombras. / Lieutenant Mario Conde is suffering from a terrible New Year's Eve hangover. Though it's the middle of a weekend, he is asked to urgently investigate the mysterious disappearance of Rafael Morin, a high-level business manager in the Cuban nomenclatura. Conde remembered Morin from their student days: good-looking, brilliant, a reliable comrade' who always got what he wanted, including Tamara, the girl Conde was after. But Rafael Morin's exemplary rise from a poor barrio and picture-perfect life hides more than one suspicious episode worthy of investigation. While pursuing the case in a decaying but adored Havana, Conde confronts his lost love for Tamara and the dreams and illusions of his generation.

## Book Information

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## Customer Reviews

In this Havana story there are two men and one woman. There are three themes. Rafael Morin is ambitious beyond being; he shapes his surroundings to fit his life and his life's expectations. Mario Condi tries to be and replaces his own being with Cuba's welfare; he is a detective and "he looks for something among the vinyl that can lift him out of sadness. He finds Sarah Vaughan: Walkman Jazz" (translated from the Norwegian edition, p. 228). Tamara is beautiful, but even in Cuba (- I suppose), it is not enough: "and I was afraid of losing the safety I so much appreciated." (p 230). The detective story. This is a story with a detective and a villain, however, had the villain lived in a capitalistic country, he might just have developed into a smart, business man. The detective is probably universal, the same in a capitalistic as in a communistic society: "a policeman newer runs away, he simply walks away and takes with him the joy" (p. 98). The plot is not like an ordinary plot, it is more like an audit by the economic crime unit. But it works well in this story, because it is happening in Cuba. So, the next theme is the arguments for honesty and empathy in capitalistic versus government driven economies. The author gives the reader an understanding, and probably also empathy for the Cuban society, but also a some of its bizarre sides: Rector at a school evaluates the first edition of a literary journal written by the pupils: "Why are all poems, absolutely all, only about love; and why is not a single poem dedicated to the victory of the revolution, the life of a martyr, or to the fatherland?" (p. 62). The last theme concerns growing up. The story is a "searching the past, predicting the future" story.

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