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Album jacket for Tito Puente King of the Mambo and His Orchestra. Tico Recording Company, Inc.
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Hohner two-row, Vienna style accordion, circa 1940s.
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EXPERIENCE MUSIC PROJECT | SCIENCE FICTION MUSEUM AND HALL OF FAME THANKS THE BOEING COMPANY FOR ITS GENEROUS SUPPORT OF THIS EXHIBITION AND CATALOGUE.
It is with great enthusiasm that Experience Music Project | Science Fiction Museum and the University of Washington present American Sabor: Latinos in U.S. Popular Music, the first major museum exhibition to explore the significant contributions of Latino artists in shaping the American soundscape. Since opening in June 2000, EMP has been exploring different facets of creativity and innovation in American popular music, from genres such as Chicago blues, early rock 'n' roll, and hip-hop to the groundbreaking work of artists such as Jimi Hendrix and Bob Dylan. This exhibition and accompanying catalogue celebrate the diversity, creativity, and innovations of Latino musicians.

The origins of this exhibition date back to April 2004 when four University of Washington scholars—Marisol Berríos-Miranda, Rob Carroll, Shannon Dudley, and Michelle Habell-Pallán—approached EMP with the idea to create an interpretive and interactive exhibition that would examine the critical impact and influence of Latino musicians on American popular music.

Es con gran entusiasmo que Experience Music Project | Science Fiction Museum and Hall of Fame y la Universidad de Washington presentan American Sabor: Latinos en la Música Popular Norteamericana, la primera exposición que muestra las contribuciones relevantes de los artistas latinos en la formación del paisaje musical norteamericano. Desde su inauguración en junio del 2000, el EMP ha explorado diferentes facetas de creatividad e innovación en la música popular norteamericana, desde géneros como el blues de Chicago, el inicio del rock ‘n’ roll, y el hip-hop hasta la música revolucionaria de artistas como Jimi Hendrix y Bob Dylan. Esta exposición y su catálogo celebran la diversidad, creatividad e innovación de los músicos latinos.

Esta exposición tuvo sus orígenes en abril del 2004 cuando cuatro escolares de la Universidad de Washington—Marisol Berríos-Miranda, Rob Carroll, Shannon Dudley y Michelle Habell-Pallán—contactaron al EMP.
of Latino artists such as Tito Puente, Los Lobos, Carlos Santana, and Selena. The UW team made a convincing and passionate argument that there was a vital and important story to be told whose importance had too often been ignored or overlooked.

With support from the University of Washington’s Simpson Center for the Humanities and the Paul G. Allen Foundation, Berríos-Miranda, Carroll, Dudley, and Habell-Pallán invited nine scholars from throughout the United States to present papers and brainstorm ideas for a potential exhibition concerning Latino music. The freewheeling discussion sparked enough ideas to fill all of EMP’s galleries, and what was originally planned as a 2,500-square-foot exhibition eventually doubled in size.

On behalf of the EMP|SFM Board of Directors and the staff, I want to extend my gratitude to a number of people from the University of Washington who have made invaluable contributions to this project: Marisol Bérrios-Miranda, Shannon Dudley, and Michelle Habell-Pallán for their invaluable expertise and enthusiasm; Rob Carroll, coordinator of the Seattle Partnership for American Popular Music and liaison between the UW School of Music and EMP for fostering this project and partnership from the outset; doctoral students Francisco Orozco and Amanda Soto for their research and curriculum development; and Miriam Bartha at the Simpson Center for the Humanities for her guidance and support.

This important exhibition and its accompanying

con la idea de diseñar una exposición interpretativa e interactiva que examinara el impacto crítico y la influencia de artistas latinos como Tito Puente, Los Lobos, Carlos Santana y Selena. El equipo de UW presentó el argumento apasionado y convencedor sobre esta corriente vital e importante que, con frecuencia, se había ignorado o pasado por alto.

Con el apoyo del Centro de Humanidades Simpson de UW y la Fundación Paul G. Allen, Berríos-Miranda, Carroll, Dudley y Habell-Pallán invitaron a nueve escolares de varias partes de los EEUU a presentar propuestas y proyectos con ideas para una exposición sobre música latina. Este intercambio abierto generó ideas suficientes para ocupar todas las galerías del EMP y, lo que originalmente se había concebido como una exposición de 2,500 pies cuadrados, se duplicó en tamaño.

En nombre de la mesa de directores y el personal del EMP|SFM, quiero extender mi agradecimiento a las personas de la Universidad de Washington por sus contribuciones invaluables a este proyecto: Marisol Berríos-Miranda, Shannon Dudley y Michelle Habell-Pallán, por gran experiencia y entusiasmo; Rob Carroll, coordinador de Seattle Partnership for American Popular Music e intermediario entre la Facultad de Música de UW y EMP, por acoger este proyecto y asesorarse desde el principio; a los estudiantes de postgrado Francisco Orozco y Amanda Soto, por sus investigaciones y desarrollo de contenido; y Miriam Bartha, del Centro de Humanidades Simpson, por su asesoría y apoyo.
catalogue would not have been possible without the artistic leadership and dedicated work of Jasen Emmons, director of curatorial affairs, EMP, and Jacob McMurray, senior curator. I extend a special thank you to designer Ken Burns and the curatorial department who played vital roles in the planning and presentation of this exhibition.

José Callan
Chief Executive Officer
Experience Music Project
Science Fiction Museum and Hall of Fame

3 & 1 Club promotional card for performance by Tito Puente or Tito Rodriguez at the Manhattan Center, June 17, 1967.

2007.60.43 • Courtesy of Johann Kugelberg
Flier for West Coast East Side Revue at the Shrine Auditorium featuring bands from East Los Angeles, February 21, 1965.

2007.56.8 • COURTESY OF MARK GUERRERO
In 2004, two faculty members at the University of Washington (UW) approached the Simpson Center for the Humanities with a proposal. Shannon Dudley, an ethnomusicologist, hailed from the School of Music; Michelle Habell-Pallán, a scholar of Chicano/a studies, from the departments of American Ethnic Studies and Women Studies. They outlined a multi-year project of collaborative research, undertaken together with Mari-sol Berríos-Miranda, an ethnomusicologist affiliated with the UW’s School of Music and Latin American Studies program, and a prominent Seattle institution, Experience Music Project (EMP). The project would culminate in a major cultural event – an interactive, educational exhibition that would manifest the influence of Latino artistry within the currents of American popular music and social history.

With Simpson Center support, the principal organizers brought leading scholars to campus to consult on

AMERICAN SABOR
REINVENTING RESEARCH THROUGH
CREATIVE COLLABORATION

En el 2004 dos miembros de la Universidad de Washington (UW) presentaron una propuesta al Centro de Humanidades Simpson. Shannon Dudley, etnomusicóloga, proveniente de la Facultad de Música y Michelle Habell-Pallán, experta en estudios chicanos del Departamento de Estudios Etnoamericanos y Estudios de la Mujer, delinearon el proyecto multianual de investigación colaborativa, que habían emprendido con Marisol Berríos-Miranda, una etnomusicóloga afiliada con la Facultad de Música y el programa de Estudios Latinoamericanos de la UW, y con el Experience Music Project (EMP), una prominente institución de Seattle. El proyecto culminaría con un evento cultural importante: una exposición interactiva y educativa que mostraría la influencia del arte latino en las corrientes de música popular e historia social norteamericana.

Con el apoyo del Centro Simpson, los organizadores principales reunieron en la universidad a estudiosos de
the exhibition’s form and content, evolving a research network and an advisory board in the process. In the project’s next phase, the principal organizers team-taught a seminar that trained graduate students to do essential field and archival research for the exhibition. As the UW and EMP collaborators generated their final exhibition plans and sought further resources for its implementation, the Simpson Center built complementary programming for professional scholars, UW undergraduates, K-12 teachers, and the general public.

The fruit of this committed and ambitious collaboration, American Sabor: Latinos in U.S. Popular Music, represents the work of many passionate minds and hearts, a synthesis of their diverse skills and knowledge. The faculty scholars offered versatility with musical genres and historical narratives, cultural expertise and critical analysis. Operating as coordinator of the Seattle Partnership for American Popular Music and liaison between the UW School of Music and EMP, Rob Carroll helped guide and sustain this project from its inception. Francisco Orozco and Amanda Soto both entered through the graduate seminar and evolved specialized roles: Orozco as a researcher on the curatorial team and Soto in curriculum development and training. The partnership with EMP, and Jasen Emmons’ leadership in particular, introduced vision, experience, and resources unique to the museum. These included curation and education practices attuned to interactive, multi-sensory learning and a popular audience, as well as outreach and fundraising that made real new possibilities
Partnerships like this one pose unique challenges, demand adaptive skill, and yield transformative learning opportunities on all sides. Collaborators must negotiate differences among institutional missions, professional orientations, and core knowledges. Navigated successfully, the process delivers profound personal, professional, and institutional insights, and with new understanding, new ways of working as well. In changing the practices and consciousness of those involved, collaboration makes something new, something even more lasting than the exhibition or programs that will carry the name of *American Sabor*.

Enriched by numerous individuals across and beyond the university and EMP, *American Sabor* promises to enrich the culture of both institutions. In its realization, it carries forth a collective wish to welcome future collaborations, with new participants and new institutions, both in this locality and in others.

**Miriam Bartha** is assistant director of the Simpson Center for the Humanities at University of Washington, Seattle. The Simpson Centers fosters creative research and teaching in the humanities through interdisciplinary initiatives, collaborative projects, and public engagement programs.

museo. Entre estos, se pueden incluir prácticas curatoriales y educativas que armonizan con un aprendizaje interactivo multisensorial y con una audiencia popular, así como actividades de alcance comunitario y de recaudación de fondos que aumentan las posibilidades de presentar investigaciones al público.

Una asociación como esta presenta desafíos únicos, exige habilidad de adaptación, y produce oportunidades de aprendizaje transformativo en todos los sentidos. Los colaboradores deben resolver diferencias entre las misiones de sus instituciones, orientaciones profesionales y conocimientos esenciales. Navegado exitosamente, el proceso brinda percepciones valiosas de carácter personal, profesional e institucional, y con nuevo entendimiento, se logran también nuevos métodos de trabajo. Al cambiar los hábitos y la conciencia de los involucrados, la colaboración da origen a algo nuevo, algo más perdurable que la exposición o los programas que lleven el nombre de *American Sabor*.

Enriquecida por muchos individuos dentro y fuera de la universidad y del EMP, *American Sabor* promete elevar la cultura de ambas instituciones. En su realización agranda el deseo colectivo de emprender nuevas colaboraciones con nuevos participantes e instituciones, en esta y otras localidades.

**Miriam Bartha** es directora asistente del Centro de Humanidades Simpson en la Universidad de Washington, Seattle. Los Centros Simpson promueven la investigación y aprendizaje creativos de las humanidades a través de iniciativas interdisciplinarias, proyectos colaborativos y programas de participación pública.
left to right: Emilio Estefan, Kiki Garcia, Gloria Estefan, and Marcos Avila
2007.49.1 • EXPERIENCE MUSIC PROJECT PERMANENT COLLECTION

*2007.60.1 • COURTESY OF JOHAN KUGELBERG*

2007.60.58 • COURTESY OF JOHAN KUGELBERG
In Spanish, *sabor* means taste or flavor and is commonly used to refer to good music. What makes the music of the United States tasty? What flavors distinguish it, and where have they come from? In addition to its rich European and African heritage, U.S. popular music is flavored with sounds drawn from many parts of the Americas, including indigenous traditions. Latinos have helped bring these sounds to U.S. audiences, and—just like European Americans and African Americans—they have contributed new musical flavors that sprang from their experiences on U.S. soil. While some Latinos crossed the border to come here, others remember how “the border crossed them.” The 1846 Treaty of Guadalupe Hidalgo annexed California, Texas, Arizona, New Mexico, Nevada, Colorado, Utah, and parts of Wyoming to the United States. Overnight, Mexicans living in those territories became Mexican Americans. After the 1898 Spanish-American War, Puerto Ricans also found themselves under U.S. control.

La palabra *Sabor*, describe el placer del paladar, es comúnmente utilizada para describir buena música. ¿Qué vuelve sabrosa a la música norteamericana? ¿Qué sabores la distinguen, y de dónde provienen? Además de su rico legado cultural europeo y africano, la música popular norteamericana está salpicada de sonidos de muchas partes de las Américas, incluyendo tradiciones indígenas. Los latinos han ayudado a traer estos sonidos a las audiencias de los Estados Unidos, y—al igual que los americanos de origen europeo y africano—han contribuido con sabores musicales novedosos surgidos de las experiencias en este país. Si bien algunos latinos cruzaron la frontera para venir aquí, otros recuerdan cómo “la frontera los cruzó a ellos”. Con la firma del Tratado Guadalupe Hidalgo en 1846, fueron anexados a los Estados Unidos California, Texas, Arizona, Nuevo México, Nevada, Colorado, Utah y partes de Wyoming. De la noche a la mañana, los mexicanos viviendo en esos territorios se convirtieron en méxico-american-
trol, and became U.S. citizens in 1917. *American Sabor: Latinos in U.S. Popular Music* is a museum exhibition that presents the musical contributions of these and other U.S. Latinos from the 1940s to the present, a time during which popular music—music we hear mainly through commercial recordings, radio, and TV—has become increasingly important to our experience and our definition of who “we” are as Americans.

*American Sabor* explores the combinations of social history and individual creativity that produced stars like Tito Puente, Ritchie Valens, Celia Cruz, Carlos Santana, and Selena, using their music as a window onto the broader experience of Latino communities. The exhibition illustrates contributions of Latino musicians and fans not only to “Latin music,” but also to rock ‘n’ roll, rhythm and blues, jazz, country and western, punk, and hip-hop. The musicians and communities featured in this exhibition are therefore “American” in every sense of the word, whether we use it to mean the United States or the Americas more broadly. Their experiences are part of the American experience.

*American Sabor* focuses on five cities that have been important centers of musical production for Latino musicians since World War II: New York, Los Angeles, San Francisco, San Antonio, and Miami. These choices are guided by the exhibition’s emphasis on popular music, its focus on U.S. communities, and its time frame. Much remains to be said about other regions, such as New Mexico and Arizona, where the mixing of

nos. Al finalizar la guerra hispano-americana en 1898, los puertorriqueños quedaron bajo control norteamericano, y en 1917 se convirtieron en ciudadanos. *American Sabor* es una exposición que presenta las contribuciones musicales de estos y otros latinos desde los años cuarenta hasta hoy, etapa durante la cual la música popular—difundida principalmente vía grabaciones profesionales, radio y TV—ha adquirido cada vez más importancia en nuestras vidas y la definición de “quién” somos como norteamericanos.

*American Sabor* explora la combinación de la historia social con la creatividad individual que produjeron estrellas como Tito Puente, Ritchie Valens, Celia Cruz, Carlos Santana y Selena, utilizando su música como ventana a la experiencia colectiva de las comunidades latinas. La exposición ilustra las contribuciones de los músicos y aficionados latinos no sólo a la “música latina”, sino también al rock ‘n’ roll, rhythm y blues, jazz, country y western, punk y hip-hop. Los músicos y las comunidades en esta exposición son por lo tanto “norteamericanos” en todo el sentido de la palabra, ya sea empleada para referirnos a los Estados Unidos o a las Américas en general. Sus experiencias son parte de la experiencia norteamericana.

*American Sabor* se enfoca en cinco ciudades que han sido importantes centros de producción musical para latinos desde la Segunda Guerra Mundial: Nueva York, Los Ángeles, San Francisco, San Antonio y Miami. La selección de estos centros es guiada por el énfasis que
indigenous Mexican and Spanish music has a long, rich history; or other large cities, like Chicago, that have vibrant Latino communities. A purely music-centered consideration of Latino influences would also have to include the profound impact of Brazilian music. And any longer history would have to include New Orleans, which has been a point of musical exchange between the U.S., the Caribbean, and Mexico since colonial times. Despite this exhibition’s limited focus, however, it still encompasses a rich variety of history, experience, and musical style.

**New York** was the first center of the recording industry in the world, beginning in the 1890s, and the city attracted professional musicians from all over Latin America. Cuban musical styles like the rumba, mambo, and cha cha cha were widely popularized by New York bands and recording labels through the 1950s. Puerto Ricans also participated in the development of those styles, and by the mid-20th century they predominated both in population numbers and in the music business, driving the development of salsa music and its international popularization in the 1960s and 1970s. In recent decades, the population of Dominican immigrants has grown sharply. Caribbean Latinos, many of whom are of African descent, have also had extensive musical exchange with African Americans in New York.

**Los Angeles**, a center of the popular entertainment business since the 1920s, has an established U.S.-born Latino population that exists in dynamic relation to the exposition ha colocado en la música popular, las comunidades estadounidenses y su época. Mucho queda por decirse de otras regiones, como Nuevo México y Arizona, donde la mezcla de música típica mexicana y española abarca una larga y rica historia; o de otras metrópolis como Chicago, con vibrantes comunidades latinas. Si se hiciera una consideración de influencia latina centrada puramente en la música, tendría que incluirse el profundo impacto de la música brasileña. Y cualquier historia más extensa habría incluido a Nueva Orleans: el centro de intercambio musical entre Estados Unidos, el Caribe y México desde tiempos coloniales. Dejando a un lado su limitado alcance, esta exposición abarca una rica variedad de historia, experiencias y estilos musicales.

**Nueva York**, desde 1890, fue el primer centro de la industria disquera en el mundo y un imán para los músicos profesionales de toda Latinoamérica. Durante la década de 1950, los estilos musicales cubanos, como la rumba, el mambo y el cha cha chá, fueron popularizados por las orquestas y estudios de grabación neoyorquinos. Durante las décadas de 1960 y 1970, los puertorriqueños también participaron en el desarrollo de esos estilos y, a mediados del siglo veinte, predominaban tanto en números de población como en números de comercio musical, contribuyendo a impulsar el desarrollo de la salsa y su difusión internacional. En las últimas décadas, la población de inmigrantes dominicanos ha aumentado marcadamente. También ocurre considerable intercambio musical entre los
Bajo sexto, a 12-string guitar fused with a bass commonly used in Mexican music, formerly owned by Doug Sahm of the Sir Douglas Quintet and the Texas Tornados.

2007.62.1 • COURTESY OF THE SAHM FAMILY
Ritchie Valens (center) performing with saxophone player Walter Takaki and vocalist Walter Prendez on February 7, 1958, at Mary Immaculate Church in Pacoima, CA.

2007.85.1 COURTESY OF PHOTOGRAPHER GIL ROCHA
the constant influx of Mexican and Central American immigrants. Latino musicians in Los Angeles have been active participants and innovators in “mainstream” genres of music, such as jump blues, rock ‘n’ roll, punk, and Caribbean-derived styles. At the same time, L.A.’s recording industry has catered to Spanish-speaking audiences, and today gives voice to new styles like banda rap and jarocho punk that are associated with a more distinctively Mexican American identity.

SAN ANTONIO’S music industry consisted, for much of the 20th century, of small labels that produced conjunto, orquesta, and corrido music primarily for local Tejanos (Texans of Mexican ancestry). Many Tejano musicians nonetheless incorporated jazz, blues, soul, and rock in their repertoires, and this laid the foundation for a “Tejano music” industry that projected local artists on a national and international scale beginning in the 1980s. San Antonio bands also created a racially integrated soul and rhythm and blues scene known as the Westside Sound that dates from the 1960s.

SAN FRANCISCO has the smallest and most ethnically integrated Latino community of all the cities, centered in its Mission District, where people from Mexico, Puerto Rico, Chile, Cuba, El Salvador, and other Latin American nations lived together after World War II. This community nonetheless produced one of the most successful and visible Latino musicians in U.S. popular music, Carlos Santana. The history of Santana and of the San Francisco Latin music scene is inextricably connected to the constant influx of Caribbean immigrants. Latino musicians in Los Angeles have been active participants and innovators in “mainstream” genres of music, such as jump blues, rock ‘n’ roll, punk, and Caribbean-derived styles. At the same time, L.A.’s recording industry has catered to Spanish-speaking audiences, and today gives voice to new styles like banda rap and jarocho punk that are associated with a more distinctively Mexican American identity.

SAN FRANCISCO tiene la comunidad latina más...
bound to the civil rights movement and the counterculture of the 1960s and 1970s, for which San Francisco was a symbol of new possibilities.

**MIAMI**’s Latino population is the youngest, and—in contrast to the pattern of economic immigration almost everywhere else—was strongly shaped by the political exodus from Cuba following the 1959 revolution. Although Miami’s Latino population has since exploded and diversified, its most important role in the production of Latino music today is as a headquarters for the Latin divisions of major recording labels.

To help compare and contrast these diverse communities, *American Sabor* highlights three themes, or questions, that cut across regions:

1. *How have the musical innovations of Latino youths crossed ethnic and racial boundaries and helped shape American popular music?*

Ritchie Valens has become one of the most familiar images of Latino youth in American popular music. Born Ricardo Valenzuela in greater Los Angeles in 1941, he is remembered especially for his 1958 rock ‘n’ roll version of a Mexican folk song, “La Bamba,” and for his tragic death in the 1959 plane crash that also killed Buddy Holly and the Big Bopper. Fewer people remember, however, that Valens’ biggest hit was a doo-wop ballad called “Donna,” and that he played in a racially integrated band that included white, black, and...
Flier for performance by Los Illegals in East Los Angeles, circa late 1970s.
Promotional photograph of the Tito Rodriguez Orchestra, including Rodriguez (center, holding maracas).

2007.70.30 • FROM THE DON TOSTI PAPERS, CALIFORNIA ETHNIC AND MULTICULTURAL ARCHIVES, DEPARTMENT OF SPECIAL COLLECTIONS DAVIDSON LIBRARY, UNIVERSITY OF CALIFORNIA SANTA BARBARA
Japanese American high school classmates. Moreover, Valens was just one of many young Chicanos who shaped the sound of rock ‘n’ roll in the late 1950s and 1960s, including Cannibal and the Headhunters, who opened for The Beatles in 1965.

Around the same time, young Puerto Ricans in New York (“Nuyoricans”), including Ray Barretto, Richie Ray, and Joe Cuba, were mixing Caribbean and African American rhythms to create the Latin boogaloo and Latin soul. These styles brought together Latino and African American youth on the dance floor, and opened the gates for a flood of Latin Caribbean sounds into African American music, from Motown to disco. Caribbean sounds also became part of the language of rock ‘n’ roll when Carlos Santana’s soulful electric guitar brought them together with the blues, and popularized Tito Puente’s “Oye Como Va” for a national audience.

Multi-ethnic bands from the San Francisco Bay Area in the late 1960s and 1970s – including not only Santana, but also Tower of Power (led by Chicano saxophonist Emilio Castillo), and Sly and the Family Stone – inspired young Latinos in other places to engage in the national popular music scene with a new energy. After a visit to San Francisco in 1970, for example, Texas musician Jose Maria DeLeon Hernandez proclaimed a new pride in his Latin heritage by changing the name of his band from “Little Joe and the Latinnaires” to “Little Joe y La Familia.” Even earlier in San Antonio, African American and Chicano youth collaborated to

Alrededor de esta época, algunos jóvenes puertorriqueños en Nueva York (“nuyorriqueños”), incluidos Ray Barretto, Richie Ray y Joe Cuba, mezclaban ritmos caribeños y afroamericanos, que derivaron del boogaloo y el soul latinos. Estos estilos no sólo juntaron a los jóvenes latinos y africanos en las pistas de baile, sino que iniciaron el torrente de sonidos latino-caribeños que han inundado la música afroamericana, del Motown al disco. Los sonidos caribeños también fueron incorporados al lenguaje del rock ‘n’ roll cuando la expresiva guitarra eléctrica de Carlos Santana los combinó en los blues, popularizando la canción «Oye Como Va» de Tito Puente.

A fines de los sesenta y durante los setenta, los grupos
create the sound of West Side Soul, which included the 1963 hit “Talk to Me,” by Sunny and the Sunliners.

This multi-ethnic effervescence did not disappear with the fading of the 1960s’ counterculture. It continued in disco, which popularized Latino-style partner dancing for a new generation of Americans; in punk music, where Chicanos from East L.A., such as Los Illegals, made a national impact; in hip-hop, whose pioneers in the South Bronx included Puerto Ricans like DJ Charlie Chase and MC Rubie Dee, and which later proliferated in more explicitly Latino forms like reggaetón; and in musically diverse bands like Rage Against the Machine and Ozomatli. In these many realms, the energy and creativity of Latino youth have impacted the musical experiences of Americans generally.

II. How have immigration and migration shaped Latino and U.S. popular music?

The United States has been a land of opportunity for musicians, as well as laborers and professionals. In the early 20th century, Cuban musicians like Xavier Cugat, Desi Arnaz, and Don Aspiazu made their fortunes in New York, and in Hollywood films and television. After World War II many of the great Latin American dance bands, including those of Machito and Tito Puente, were based in New York, creating fashions that were influential not only in Latin America but in the U.S., where people of every imaginable background danced the mambo and the cha cha cha in the 1950s.

2007.60.21 • COURTESY OF JOHAN KUGELBERG
Immigration is not always an easy or happy experience, though. In the 1960s, for example, Willie Colón and other salsa musicians responded to the Nuyorican experience of prejudice and stressful urban conditions with an edgy sound, and with musical appeals to Puerto Rican cultural pride. A similar sense of identification across borders is also felt by many Chicanos and other Latinos of Central American descent in California, where the farming, construction, and child care industries depend heavily on immigrant and migrant labor. Hybrid musical styles like banda rap and jarocho punk exemplify the complexity of Mexican American identity, and speak to the challenges of Latino immigrants generally.

Border crossings within the U.S. have also shaped the musical lives of Latino laborers who have traveled from state to state in search of work and better lives for their families. For many Tejanos, migrant agricultural labor, especially, has been a dominant factor in their lives and their culture. Tejano musical contributions include the strikingly new sound of the Mysterians, children of beet field workers in Michigan, whose 1966 hit “96 Tears” (considered by some to be the first punk song) includes an organ hook originally conceived on the accordion—the poor man’s piano that is the emblematic instrument of working class Tejanos. The Tejano music industry, which has promoted the recordings of Selena and other Texas musicians internationally, is connected to this migrant diaspora. Accordionist and composer Joel Guzman, for example, born in the...
farmlands of Washington state, learned the repertoire of Tejano music pioneer and migrant laborer Santiago Almeida, and returned to Texas to reinfuse this older style into the modern sound of Tejano music.

III. In what ways have Latinos musically expressed their experiences as Americans?

Throughout the history of the United States, Latino musicians have participated enthusiastically as musicians and listeners in mainstream genres like jazz, country and western, and rock ‘n’ roll, while at the same time enjoying the music of their local communities or countries of origin. For people who have too often gone unheard, Latino pop music stars have also provided a voice – whether in Tito Puente’s joyful affirmation of dance and life, or in Joan Baez’s support of farm workers’ rights. And during the 1960s and 1970s, when Black Power was an influential model for the cultural identification of many ethnic groups, bands like El Chicano, Tierra, and Santana (as well as boogaloo and Latin soul musicians on the East Coast) helped to create a sense of pride in being both Latino and American by integrating diverse musical experiences.

In a contrasting strategy, Gloria Estefan had little thought of playing the music of her native Cuba when she began her career as a pop singer; and Tucson-born Linda Ronstadt made the choice not to trade on her Mexican heritage, but instead to establish herself in the mainstream of American popular music. Later in their

Cruzar fronteras internas también le ha dado forma a la vida musical de los trabajadores latinos que se desplazan de estado a estado en busca de empleo y fortuna para sus familias. Para muchos tejanos, el trabajo agrícola migrante ha sido factor dominante en su vida y cultura. Las contribuciones musicales tejanas incluyen el flamante sonido de ? y los Mysterians, hijos de trabajadores de campos de beterraga en Michigan, cuyo hit “96 Tears” en 1966 (considerado por algunos como la primera canción punk) incluye un pasaje en órgano originalmente compuesto para acordeón: el piano del pobre, instrumento emblemático de la clase obrera tejana. La industria de la música tejana, que ha promocionado internacionalmente las grabaciones de Selena y otros músicos texanos, está asociada a la diáspora migrante. Por ejemplo, el acordeonista y compositor Joel Guzmán, nacido en la zona rural del estado de Washington, aprendió el repertorio de Santiago Almeida, pionero de la música tejana y trabajador migrante, y regresó a Texas para volver a infundir este estilo más antiguo al sonido moderno de la música tejana.

III. ¿De qué maneras han expresado musicalmente los latinos sus experiencias como norteamericanos?

A través de la historia de los Estados Unidos, los músicos latinos han participado con entusiasmo, como músicos o como oyentes, en los géneros establecidos como el jazz, el country and western, y el rock ‘n’ roll, sin dejar de disfrutar de la música de sus comunidades locales o países de origen. Si bien pertenecen a un
Sunny and the Sunliners backing the Royal Jesters at La Villita in San Antonio, Texas, circa 1963.

2007.85.2 • COURTESY OF PHOTOGRAPHER DIMAS GARZA
careers, however, both of these stars turned to the music of their respective Latino heritages, personifying the diversity of musical and social experience that frames the lives of so many Latinos in the U.S.

One “American” experience of special importance that Latinos have engaged through popular music is the experience of women. Latina women have played fundamental roles in informal music-making in their homes, have been influential as popular music fans, and have asserted their creative power on the dance floor. But because Latino cultures (like many others) tend to view music as an unsuitable profession for women, and because of sexism in the music industry, the choice to become a professional musician has often required unusual artistic passion and strength of character.

Both through family heritage and through contact with Latin American people and music, Latinos constitute a collective cultural bridge between the U.S. and the broader Americas. Just as importantly, though, they have participated as innovators within the United States and they are part of the fabric of this country’s culture.

By telling the stories of U.S. Latino musicians and the communities that support them, American Sabor opens a window onto a musical history of the United States that is different from others you may have heard or read. As you explore the exhibition’s artifacts, films, and listening kiosks, we hope you will get new perspectives...
on music that may already seem familiar, be inspired by music that is new, and find your own relationship to these songs, people, and histories.

Marisol Berríos-Miranda
Shannon Dudley
Michelle Habell-Pallán
Guest Curators

considerar que la profesión de músico no es adecuada para la mujer, y como existe sexismo en la industria musical, la decisión de convertirse en músico profesional a menudo ha requerido pasión artística y fuerza de carácter muy fuertes.

Tanto por su herencia familiar como por su comunicación con la gente y música latinoamericana, los latinos constituyen un puente cultural colectivo entre los Estados Unidos y el resto de las Américas. Sin embargo, de igual importancia es su participación como innovadores dentro de los norteamericanos, ya que forman parte de la fibra cultural de este país.

Por medio de las historias de los músicos estadounidenses de origen latino y de las comunidades que los apoyan, American Sabor abre una ventana a la historia musical de los Estados Unidos, diferente a otras que puedan haberse escuchado o leído. Al explorar los artefactos, películas y cabinas musicales en esta exposición, esperamos que se amplíe su perspectiva sobre música que ya les parecía conocida, que encuentren inspiración en nuevos estilos musicales, y que forjen un vínculo con estas canciones, su gente y sus historias.

Marisol Berríos-Miranda
Shannon Dudley
Michelle Habell-Pallán
Curadores Invitados
Havana / Madrid club souvenir photographic print frame
given to guests, circa 1950s.

2007.60.53 • COURTESY OF JOHAN KUGELBERG
Photograph of Eva Ybarra playing accordion, circa 1958.

2007.87.1 • COURTESY OF EVA YBARRA
Business card for Los Lobos del Este de Los Angeles, 1970.

2007.56.17 • COURTESY OF MARK GUERRERO
In addition to interpretive films, oral history kiosks, and guided listening stations, the exhibition has three listening stations that allow visitors to listen to key songs for each of the five cities. The featured songs are:

**EAST COAST**
- “Babarabatiri” *Machito and his Afro-Cuban Salseros*, 1948
- “Para Los Rumberos” *Tito Puente*, 1956
- “Que te pedí” *La Lupe with Tito Puente*, 1965
- “Bang Bang” *Joe Cuba*, 1966
- “Anacaona” *Cheo Feliciano with the Fania All-Stars*, 1972
- “Quimbara” *Celia Cruz with Johnny Pacheco*, 1974
- “Oyelo Que Te Conviene” *Eddie Palmieri*, 1978
- “Rhythm is Gonna Get You” *Miami Sound Machine*, 1987

**SAN ANTONIO**
- “Sufriendo y Penando” *Isidro Lopez*, 1960
- “You’ve Succeeded” *Dimas III with the Royal Jesters*, 1968
- “Cookin’” *Tortilla Factory*, 1973
- “Cuatro Caminos” *Laura Canales*, 1995

**WEST COAST**
- “Angel Baby” *Rosie & The Originals*, 1960
- “Land of 1000 Dance” *Cannibal & the Headhunters*, 1965
- “Viva Tirado” *El Chicano*, 1970
- “No One to Depend On” *Santana*, 1971
- “Suavecito” *Malo*, 1972
- “Don’t Worry, Baby” *Los Lobos*, 1984
- “Mamita Linda” *Azteca*, 1972
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Henry Medina Archives

1997.138.11 • EXPERIENCE MUSIC PROJECT PERMANENT COLLECTION
Joe Cuba band member dancing with partner at the Palladium, New York City, circa 1955.

2007.60.14 • COURTESY OF JOHAN KUGELBERG
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Album jacket for Selecciones Favoritas de Celia Cruz, circa 1950s.

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