



AMERICAN

SABOR

LATINOS IN U.S. POPULAR MUSIC



Smithsonian



The exhibition, its national tour and related programs
are made possible by Ford Motor Company Fund.

EMP | SFM

I want to make the song go to a place that



swings.

—Willie Colón, trombonist, bandleader



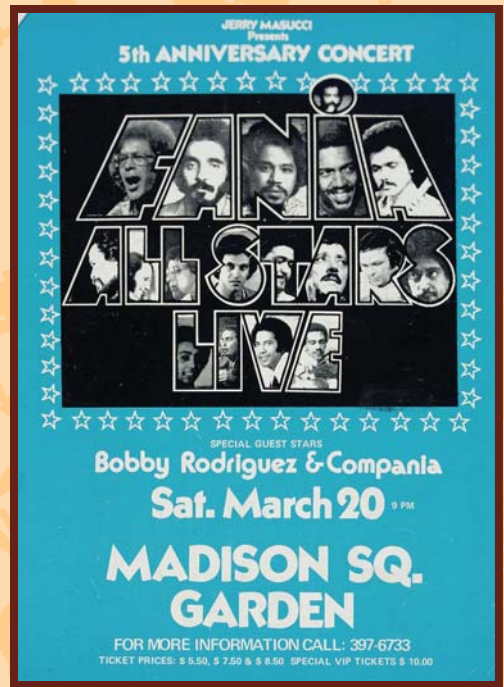
Celebrate and savor the impact of Latinos in American popular music in a stirring new bilingual exhibition. Move to the rhythm of **American Sabor** and discover the diversity, creativity, and innovations of Latin musicians.

Salsa. Mambo. Rumba. Cha-cha-chá.

The very names suggest an irresistible, unmistakable rhythm. And through the post World War II decades, the influence of Latino musicians was heard across multiple genres—rock n’ roll, rhythm and blues, country and western, punk, even hip hop.

American Sabor: Latinos in U.S.

Popular Music presents the musical contributions of U.S. Latinos from the 1940s to the present, exploring the social history and individual creativity that produced stars like Tito Puente, Ritchie Valens, Celia Cruz, Carlos Santana, and Selena. It examines the role of migration and immigration in shaping this music, and shows how Latino musicians have crossed ethnic and racial boundaries and generated huge followings. Through the lens of music and dance, the exhibition tells the broader story of Latino communities, and how their artistry expresses their experiences as Americans.



COURTESY JOHAN KUGELBERG

To many, the Fania All Stars—who reached the height of their fame in the 1970s—epitomized salsa music. Founded in New York, the ensemble featured stars like Héctor Lavoe, Willie Colón, and Celia Cruz.

SABOR=FLAVOR

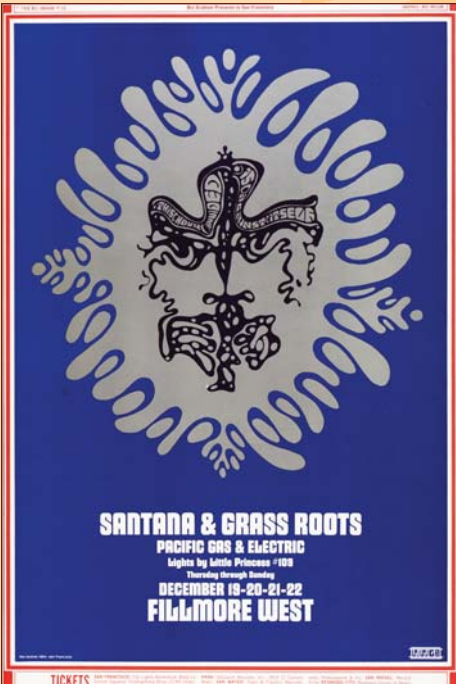
Exhibition at a Glance

- Free standing units with graphics, photographs and bilingual text, listening stations, films, musical instruments, instructions to create an exhibition dance area, web site
- \$3,500 per 12-week booking period, plus prorated shipping
- 2,000 square feet, est.
- Limited Security
- Tour begins January 2011
- Contact: Shavonne Harding at 202.633.3138, hardings@si.edu

Right: Gloria Estefan and the Miami Sound Machine burst onto the dance charts in 1984. Fusing ballads and Latin pop with disco, funk, and R&B, they became the most successful Latino music group in mainstream America.



COURTESY EMPISFM



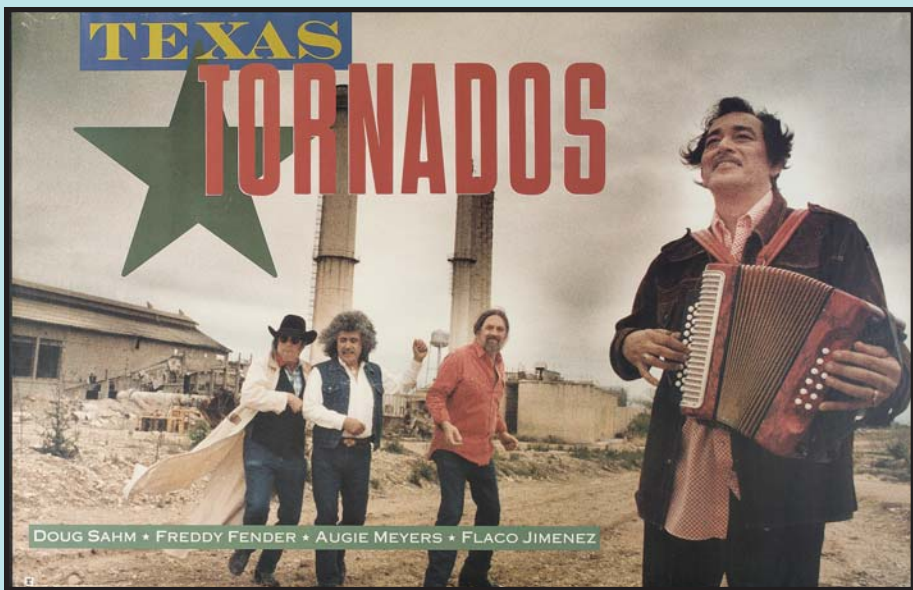
COURTESY EMPISFM



COURTESY JOHAN KUGELBERG

Above: Latin music and dance were hugely popular in New York City in the 1950s. This souvenir photographic print frame from the Havana Madrid Club captures the energy of that era.

Left: In the late 1960s and early 1970s, Santana, featuring Mexican rock guitarist and San Franciscan Carlos Santana, enjoyed huge success, pioneering rock, salsa, and jazz fusion. Santana is considered one of the greatest guitarists in history, and has won 10 Grammy Awards.



The Tejano band Texas Tornados fused rock, country, and various Mexican styles. Bandmembers also had major success as individual artists—Freddy Fender had hits with songs like *Wasted Days and Wasted Nights*, and Flaco Jimenez is considered the Father of conjunto music.

With beautifully designed bilingual text panels, striking graphics and photographs, listening stations, compelling films, and musical instruments, *American Sabor* focuses on five major centers of Latino popular music production:

New York As the first center of the recording industry, New York has long attracted professional musicians from all over Latin America. Cuban musical styles like rumba, mambo, and cha-cha-chá were widely popularized there through the 1950s. Soon after, Puerto Ricans predominated both in population numbers and in the music business, driving the popularization of salsa music in the 1960s and 1970s.

Los Angeles Latino musicians in L.A. have been big contributors to mainstream genres of music, such as jump blues, rock n’ roll, punk, and Caribbean-derived styles. At the same time, the L.A. recording industry has catered to Spanish-speaking audiences and today gives voice to new, more distinctively Mexican American styles like banda rap and jarocho punk.

San Antonio For much of the 20th century, San Antonio’s music industry

consisted of conjunto, orquesta, and corrido music, produced primarily for local Tejanos. Incorporating jazz, blues, soul, and rock in their repertoires, these styles laid the foundation for the popular “Tejano music” industry, beginning in the 1980s. San Antonio bands also created a soul and rhythm and blues scene known as the Westside Sound.

San Francisco The smallest, most ethnically integrated Latino community of all the featured cities is San Francisco’s Mission District, where immigrants from many Latin nations lived together after World War II. This community produced one of the most successful and visible Latino musicians in U.S. popular music—Carlos Santana.

Miami One of the nation’s youngest Latino populations resides in Miami, a community strongly shaped by the exodus after the Cuban Revolution in 1959. Its most important role in the production of Latino music today is as headquarters for Latin divisions of major recording labels. In the 1980s, The Miami Sound Machine realized tremendous crossover success across multiple music genres.

A Complete Package

To facilitate your presentation of *American Sabor*, you will receive:

- Complete curatorial and registrarial information
- Complete shipping, handling, and installation instructions
- Wall-to-wall fine-arts insurance coverage under the Smithsonian's policy
- Public relations support, including sample press release, images, logos, and advice on promoting the exhibition and hosting special events
- Exhibition brochures, family guides
- Companion bilingual website, with additional film, music, oral histories
- Variety of educational and community outreach components to help reach local audiences

Registrarial Requirements

This exhibition has been designated Limited Security and will be offered to institutions able to meet the following requirements:

Unique to Mexican Americans in the 1950s and '60s, customized "lowriders" represented a Chicano take on the U.S. fascination with cars. In Los Angeles, the cars were modified and artfully decorated, meant to be seen as they cruised the streets blasting the music of East L.A. bands.



Space

- The exhibition must be displayed in a gallery, lounge area, or other appropriate indoor space. A hallway, temporary building, or tent is not acceptable.
- A typical 117 VAC electrical outlet is required for the listening station and film areas.
- Empty crates must be stored in a secure, indoor, pest-free storage area.

Protection

- Supervision must be by guard, volunteer, or receptionist. Someone must be in the exhibition space at all times, and may be performing other duties. The exhibition may not be left unguarded at any time while open to the public.
- The exhibition area must be locked and secured when the museum is closed.
- Fire-protection systems that meet local ordinances are required.

Environmental Controls

- Direct sunlight must be eliminated to prevent fading of graphics.
- Temperature and humidity controls may be required.

Project Partners

Smithsonian Institution Traveling Exhibition Service

SITES has been sharing the wealth of Smithsonian collections and research programs with millions of people outside Washington, D.C., for more than 50 years. SITES connects Americans to their shared cultural heritage through a wide range of exhibitions about art, science, and history, which are shown wherever people live, work, and play.

www.sites.si.edu

Born in 1923 to Puerto Rican immigrants in New York, Tito Puente arranged for and directed his own band from 1948 until his death in 2000, and was a towering figure in mambo, salsa, and Latin jazz.

Experience Music Project

Experience Music Project (EMP) is dedicated to the exploration of creativity and innovation in popular music. By blending interpretative, interactive exhibitions with cutting-edge technology, EMP captures and reflects the essence of rock 'n' roll, its roots in jazz, soul, gospel, country and the blues, as well as rock's influence on hip-hop, punk and other recent genres. Visitors can view rare artifacts and memorabilia and experience the creative process by listening to musicians tell their own stories.

www.empsfm.org

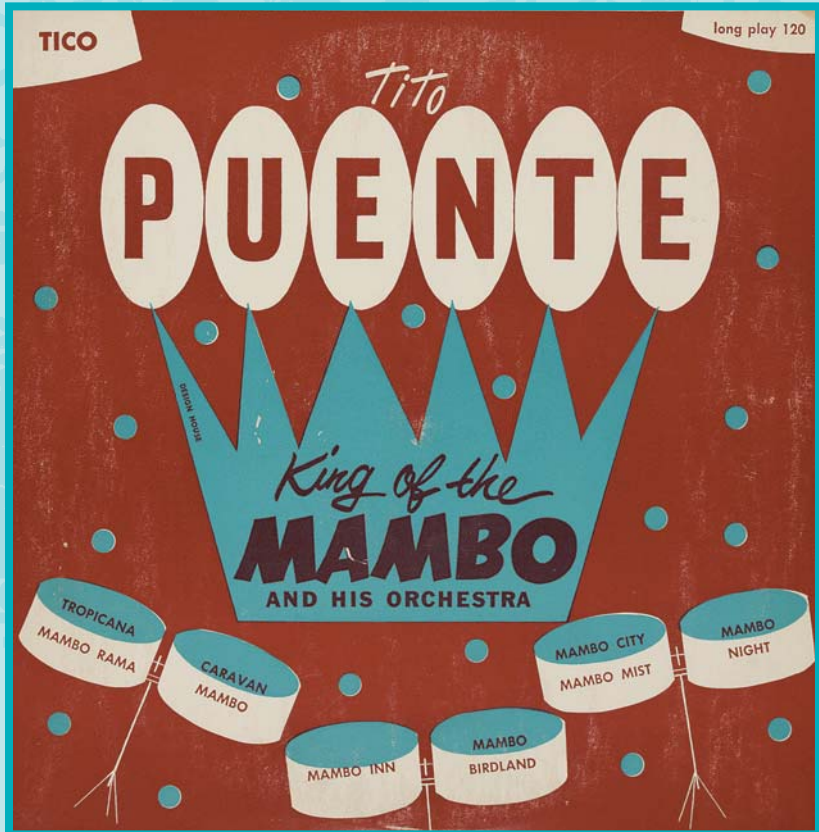
For further information and additional host requirements, please contact:

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COURTESY EMPISFM

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