

Sources

Interviews Conducted by the Author:

Almenaris, Alejandro. July 30th, 2004. Santiago de Cuba.

Balmaseda, Angel Luís. June 26th, 2004. Havana.

Brito, César. June 30th, 2004. Havana.

Cañambú band members. August 2nd, 2004. Santiago de Cuba.

Caroline and Gislène. July 25th, 2004. Santiago de Cuba.

Castro, Ramón. June 29th, 2004. Havana.

Cos, Daniel. August 1st, 2004. Santiago de Cuba.

Dolores. July 22nd, 2004. Santiago de Cuba.

Estrellas del Son band members. July 21st, 2004. Santiago de Cuba.

Godón, Félix. June 18th, 2004. Havana.

Graciela, José. June 19th, 2004. Havana.

Innova band members. June 16th, 2004. Havana.

Julia. July 3rd, 2004. Havana.

Leyva, Joaquín. July 24th, 2004. Santiago de Cuba.

Martínez Galán, Yurina. July 29th, 2004. Santiago de Cuba.

Michel. July 22nd, 2004. Santiago de Cuba.

Moneda Nacional bandmembers. August 1st, 2004.

Palacios, Miguel and Jacinto Chillón. July 20th, 2004.

Perlas del Son band members. July 27th, 2004. Santiago de Cuba.

Richard, Ignacio. June 19th, 2004. Havana.

Rodríguez, Chanel. June 30th, 2004. Havana.

Rodríguez, Julio. July 31st, 2004. Santiago de Cuba.

Santor, Andrés. July 28th, 2004. Santiago de Cuba.

Son Soneros band members. July 2nd, 2004. Havana.

Torres, Ilián. June 24th, 2004. Havana.

Típico de Sones band members. July 27th, 2004. Santiago de Cuba.

Field Recordings

All field recordings made by author on a Sony MD Walkman (MZ-R70) with a stereo microphone.

Cañambú. July 30th, 2004, Havana.

Cuarteto Rumí. June 19th, 2004, Havana.

Godón, Félix, and trio. June 18th, 2004, Havana.

Moneda Nacional. July 1st, 2004, Havana.

Perlas del Son. July 26th, 2004, Havana.

Septeto Machín. June 23rd, 2004, Havana.

Son Diamante. July 30th, 2004, Santiago de Cuba.

Son Soneros. July 2nd, 2004, Havana.

Torres, Ilián. June 24th, 2004, Havana.

Written Sources:

Acosta, Leonardo. 1993. "¿Quién inventó el mambo?" *El Mambo*. Radamés Giro, ed. Havana: Editorial Letras Cubanas.

- . n.d. "On generic complexes and other topics in Cuban popular music," Forthcoming in *Journal of Popular Music Studies* 17 (2).
- Alemañy, Jesús. 2001. Interview by Ned Sublette. *BOMB Magazine*. Dec 2003, <<http://www.bombsite.com/cubanismo/cubanismo.html>>
- Alén Rodríguez, Olávo. 1992. *Géneros musicales de Cuba: de lo afrocubano a la salsa*. San Juan: Editorial Cubanacán.
- . 1998. *From Afrocuban Music to Salsa*. Berlin: Piranha Records.
- Anderson, Benedict. 1983. *Imagined Communities: Reflections on the Origins and Spread of Nationalism*. London; New York: Verso.
- Aoki, Takashi. 2003. "The Role of Cultural Tourism for Sustainable Development: The Case of Music in Cuba." M.A. Thesis: Dalhousie University.
- Berríos-Miranda, Marisol. 2002. "Is Salsa a Musical Genre?" *Situating Salsa: Global Markets and Local Meanings in Latin Popular Music*. Lise Waxer, ed. New York: Routledge.
- Betancur Álvarez, Fabio. 1999. *Sin clave y bongó no hay son: Música afrocubana y confluencias musicales de Colombia y Cuba*, 2da edición. Medellín, Colombia: Editorial Universidad de Antioquia.
- Bettelheim, Judith, ed. 2001. *Cuban Festivals: A Century of Afro-Cuban Culture*. Princeton, NJ: Marcus Wiener Publishers.
- Blanco, Jesús. 1992. *80 años del son y soneros en el caribe*. Caracas: Fondo Editorial Trapykos.

- Blum, Joseph. 1978. "Problems of Salsa Research," *Ethnomusicology* 22(1) 137-49.
- Brown, Ernest D. 1990. "Carnival, Calypso, and Steelband in Trinidad," *The Black Perspective in Music* 18(1/2) 81-100.
- Bruner, Edward. 1994. "Abraham Lincoln as An Authentic Reproduction: A Critique of Postmodernism," *American Anthropologist* 96(2)397-415
- Bruner, Edward and Barbara Kirshenblatt-Gimblett. 1994. "Maasai on the Lawn: Tourist Realism in East Africa," *Cultural Anthropology* 9(4)435-70.
- Cantor, Judy. 1997. "Bring on the Cubans!; The Castro government is marketing music, and the whole world is buying. Except Miami." *Miami New Times*, June 19th, Features Section.
- . 1998 "Isla de la Música: The biggest surprise at Havana's Cubadisco '98: A burgeoning retinue of Americans hoping to cash in." *Miami New Times*, 28 May, Features Section.
- Carpentier, Alejo. 1946. *La música en Cuba*. Mexico City: Fondo de Cultura Económica [1979].
- Clifford, James. 1997. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge: Harvard University Press.
- Cohen, Erik. 1988. "Authenticity and Commoditization in Tourism," *Annals of Tourism Research*. 15(3)371-86.
- Cuba XP Website. 2005. "Travel & Tourism: Cuba Bets on Growth in 2005." April 2005, <<http://www.cubaxp.com/modules/news/>

article-1231.html>

Cubanacan. "Juan Almeida Bosque." April, 2005,

<<http://www.cubanacan.cu/>

ESPAÑOL/almeida/BIOGRAFIA.htm>

Cubatrabavel. 2005. April 2005, <<http://www.cubatrabavel.cu/client/>

home/index.php>

Davies, Rick. 2003. *Trompeta: Chappottín, Chocolate, and the Afro-Cuban Trumpet Style*. Lanham: Scarecrow Press, Inc.

de Holán, Pablo Martín and Nelson Phillips. 1997. "Sun, Sand, and Hard Currency: Tourism in Cuba," *Annals of Tourism Research*. (24) 4, 777-95.

de la Fuente, Alejandro. 1998. "Race, National Discourse, and Politics in Cuba: An Overview," *Latin American Perspectives* 25(3) 43-69.

de Marcos González, Juan. 2000. "The Afro-Cuban All Stars Present: Felix Balóy, 'Baila Mi Son:' An Interview with the musical director, Juan de Marcos Gonzalez." Dec 2003,

<<http://www.salsasf.com/features/interviews/>

jdemarcos01.html>

----- . 2001. "Juan de Marcos Gonzalez: Keeping It Classic." *Mundo Afrolatino*. Dec 2003,

<<http://mundoafrolatino.com/english/juanmarcos.htm>>

Del Puerto, Carlos and Silvio Vergara. 1994. *The True Cuban Bass (El verdadero bajo cubano)*. Petaluma, CA: Sher Music Co.

- Díaz Ayala, Cristóbal. 1994. *Cuba Canta y Baila: discografía de la música cubana*. San Juan, Puerto Rico: Fundación Musicalia.
- . 1998. *Cuando salí de la Habana, 1898-1997. Cien años de música cubana por el Mundo*. San Juan, Puerto Rico: Fundación Musicalia.
- . 2003. *Música cubana: del areyto al rap cubano*. San Juan, Puerto Rico: Fundación Musicalia.
- Duany, Jorge. 1984. "Popular Music in Puerto Rico: Toward an Anthropology of 'Salsa,'" *Latin American Music Review* 5(2) 186-216.
- . 1995. Review of *De lo afrocubano a la salsa: géneros musicales de Cuba*, in *Latin American Music Review* 16(1) 93-95.
- Évora, Tony. 1997. *Orígenes de la música cubana: Los amores de las cuerdas y el tambór*. Madrid: Alianza Editorial.
- Fornet, Ambrosio, et. al. 2000. "Buena Vista Social Club y la cultura musical cubana," *Temas* no 22-23 (July- December), pp. 163-179.
- García, David F. 2003. "Arsenio Rodríguez: A Black Cuban Musician in the Dance Music Milieus of Havana, New York City, and Los Angeles." PhD. Diss.: City University of New York.
- Ghertner, Robin. 2003. "Hoy La Rumba: Local, National, and International Actors." B.A. Thesis: Wesleyan University.
- Godfried, Eugène. 2000. "Buena Vista Social Club. Critics, self-criticism, and the survival of the Cuban Son." February 2005,
<[http://www.afrocubaweb.com/ecugenegodfried
buenavistacritics.htm](http://www.afrocubaweb.com/ecugenegodfried/buenavistacritics.htm)>

- Grammy.com*. "Awards." January 2005,
<<http://www.grammy.com/awards/>>
- Hagedorn, Katherine. 2001. *Divine Utterances: The Performance of Afro-Cuban Santería*. Washington D.C.: Smithsonian Institution Press.
- Hernández-Reguant, Ariana. 2000. "The Nostalgia of Buena Vista Social Club. Cuban Music and 'World Marketing.'" Paper presented at the conference Musical Intersections, Toronto, Canada, November 2000.
- . 2004. "Blackness with a Cuban Beat," *NACLA Report on the Americas*. 38:2 (Sept-Oct), 31-36.
- Hobsbawm, Eric and Terence Ranger, eds. 1983. *The Invention of Tradition*. Cambridge; New York: Cambridge University Press.
- Hodge, G. Derrick. 2001. "Colonizing the Cuban Body: The Growth of Male Sex Work in Havana," *NACLA Report on the Americas* 34(5) 20-28.
- Jenkins, Gareth. 1992. "Beyond Basic Needs: Cuba's Search for Sustainable Development in the 1990's," *Cuba in Transition: Crisis and Transformation*. Sandor Halebsky and John Kirk, eds. Boulder: Westview Press, 137-54.
- Johnson, Heather. 1999. "'Social Club' Delivers Sassy Salsa from Forgotten Greats," *University of Virginia Cavalier Daily*. September 7th (U-wire edition)
- Kaepler, Adrienne and Olive Lewin, eds. 1988. *Come Mek Me Hol' Yu Han': The Impact of Tourism on Traditional Music*. Papers presented at the

- Fourth International ICTM Colloquium, on "Traditional Music and Tourism," in July of 1986. Kingston: Jamaica Memory Bank.
- Katerí Hernández, Tanya. 2002. "The Buena Vista Social Club: The Racial Politics of Nostalgia," *Latino/a Popular Culture*, Habell-Palán, Michelle, and Mary Romero, eds. New York: New York University Press.
- Kirshenblatt-Gimblett, Barbara. 1995. "Theorizing Heritage," *Ethnomusicology* 39(3)367-80.
- . 1998. *Destination Culture: Tourism, Museums, and Heritage*. Berkeley: University of California Press.
- Lapidus, Benjamin L. 2002. "An Examination of the Changüí Genre of Guantánamo, Cuba." Diss. City University of New York.
- Lau, Frederick. 1998. "Packaging Identity Through Sound: Tourist Performances in Contemporary China," *Journal of Musicological Research*. New York: Gordon and Breach. 17 (2) 113-34.
- León, Argeliers. 1984. *Del Canto y el Tiempo*. Havana: Editorial Letras Cubanas.
- . 1991. "Notes toward a Panorama of Popular and Folk Musics," *Essays on Cuban Music: North American and Cuban Perspectives*. Peter Manuel, ed. Lanham: University Press of America.
- Linares, María Teresa. 1982. "El sucu-sucu: un caso en el area del Caribe." *Ensayos de música latinoamericana: selección del boletín de música de la Casa de las Américas*. Havana: Editorial Letras Cubanas.

- MacCannell, Dean. 1976. *The Tourist: A New Theory of the Leisure Class*. New York: Schocken Books.
- Manuel, Peter. 1985. "The Anticipated Bass in Cuban Popular Music," *Latin American Music Review* 6(2) 249-261.
- , ed. 1991. *Essays on Cuban Music: North American and Cuban Perspectives*. Maryland: University Press of America.
- . 1998. "Improvisation in Latin American Dance Music." *In the Course of Performance*. Bruno Nettl, ed. Chicago: University of Chicago Press, 127-48.
- Mariner, Craig. 1999. "Social Club Reunited: Wenders films Ry Cooder's trip to Cuba," *San Francisco Examiner* Thurs., May 6th, Page C.
- Mateca Productions. 2003. "For Immediate Release: Innova." September 2004, <www.mateca.com/press/>
- Moore, Robin D. 1997. *Nationalizing Blackness: Afro-Cubanismo and Artistic Revolution in Havana, 1920-1940*. Pittsburgh: University of Pittsburgh Press.
- . 2002. "Salsa and Socialism: Dance Music in Cuba, 1959-99," *Situating Salsa: Global Markets and Local Meanings in Latin Popular Music*. Lise Waxer, ed. New York: Routledge.
- . 2005. *Music and Revolution: Cultural Change in Socialist Cuba*. Berkeley: University of California Press.
- Muguercia, Alberto. 1985. *Algo de la trova en Santiago*. Havana: Biblioteca Nacional José Martí.

- Murray, Elisa. "The Sound of Son," *Seattle Weekly*, 1 April, 1999, p. 53.
- Music Week*. 2004. "Essential World Title for Retail: The Buena Vista Social Club." (March 6th, 2004) 8.
- Neustadt, Robert. 2002. "Buena Vista Social Club versus La charanga habanera: The Politics of Rhythm," *Journal of Popular Music Studies* 14 (2) 139-162.
- Núñez, Theron. 1963. "Tourism, Tradition, and Acculturation: Weekendismo in a Mexican Village." *Ethnology* 2(3) 347-52.
- Orozco, Danilo. "Procesos socioculturales y rasgos de identidad en los géneros musicales con referencia especial a la música cubana," *Latin American Music Review* 13(2) 158-78.
- Ortiz, Fernando. 1952. "La transculturación blanca de los tambores de los negros," *Archivos venezolanos de folklore* 1(2) 235-65.
- . 1965. *La Africanía de la Música de Cuba*. Havana: Editora Universitaria.
- Pacini Hernández, Deborah. 1998. "Dancing with the Enemy: Cuban Popular Music, Race, Authenticity, and the World-Music Landscape," *Latin American Perspectives*. (25) 3 110-25.
- Padilla, Félix. 1990. "Salsa, Puerto Rican and Latino Music," *Journal of Popular Culture* 24(1): 87-104.
- Padura Fuentes, Leonardo. 2003. *Faces of Salsa: A Spoken History of the Music*. Washington: Smithsonian Books.
- Palma, Odal. 2004. "Las Perlas Son de la Loma," *La Jiribilla* 177(9), April 2005
<http://www.lajiribilla.cu/2004/n177_09/177_10.html>

- Pérez Sanjurjo, Elena. 1986. *Historia de la Música Cubana*. Miami: La Moderna Poesía, Inc.
- Perna, Vincenzo A. 2001. "Timba: the sound of the Cuban crisis. Black dance music in Havana during the Período Especial." Doctoral thesis: University of London.
- Pineda, Reinaldo Cedeño and Michel Damián Suarez. 2002. *Son de La Loma: Los Dioses de La Música Cantan en Santiago de Cuba*. La Habana: Editora Musical de Cuba.
- Pozo Fernández, Alberto. 1993. *Cuba y el Turismo: Actualidad y Perspectivas de Nuestra Industria Turística*. Havana: Editora Política.
- Quiñones Ortiz, Javier Antonio. 2003. "Elio Villafranca: Schoenberg's Cuban Street," *All About Jazz* website. April 2005, <http://www.allaboutjazz.com/php/article.php?id=437>
- Rasmussen, Ljerka. 2002. *Newly composed folk music of Yugoslavia*. New York: Routledge.
- Recording Industry Association of America. 2003. "Gold and Platinum Awards." April, 2005, <<http://www.riaa.com/gp/default.asp>>
- Rees, Helen. 1998. "'Authenticity' and the foreign audience for traditional music in southwest China." *Journal of Musicological Research*. New York: Gordon and Breach. 17 (2) 135-61.
- . *Echoes of History: Naxi Music in Modern China*. Oxford; New York: Oxford University Press, 2000.

- Robbins, James. 1989. "Practical and Abstract Taxonomies in Cuban Music," *Ethnomusicology* vol. 33 no. 3 (Fall 1989), pp. 379-390).
- . 1990a. "Making Popular Music in Cuba: A Study of the Cuban Institutions of Musical Production and the Musical Life of Santiago de Cuba." PhD dissertation, Univ. of Illinois at Urbana.
- . 1990b. "The Cuban *Son* As Form, Genre, and Symbol." *Latin American Music Review* vol. 11 no. 2 (Fall/winter 1990), pp.182-200.
- Roberts, John Storm. 1975. *Salsa! The Latin Dimension in Popular Music*. New York: BMI.
- Rondón, César Miguel. 1980. *El libro de la salsa: Crónica de la música del Caribe urbano*. Caracas: Editorial Arte.
- Roy, Maya. 2002. *Cuban Music: From son and rumba to Timba Cubana and the Buena Vista Social Club*.
- Sarkissian, Margaret. 1998. "Tradition, Tourism, and the Cultural Show: Malaysia's Diversity on Display," *Journal of Musicological Research*. New York: Gordon and Breach. 17 (2) 87-112.
- . 2000. *D'Albuquerque's Children: Performing Tradition in Malaysia's Portuguese Settlement*. Chicago: University of Chicago Press.
- Scruggs, T.M. 2003. "Not Such a Buena Vista: Nostalgia, Myopia, and the Buena Vista Social Club Phenomenon," paper presented at SEM Conference 2003.
- Schwartz, Rosalie. 1991. "Tourism: A History Lesson," *Cuba Update* (Spring 1991) 24-27.

- . 1997. *Pleasure Island: Tourism and Temptation in Cuba*. Lincoln: University of Nebraska Press.
- Smith, Valene L., ed. 1977. *Hosts and Guests: The Anthropology of Tourism*. Philadelphia: University of Pennsylvania Press.
- Sublette, Ned. 2004. *Cuba and its Music*. Chicago: Chicago Review Press, Inc.
- Thigpen, David E. 1999. "Forget Me Not: At 72, Ibrahim Ferrer at Last Finds Fame," *Time*. Aug. 9th, 1.
- Travel & Tourism Intelligence. 1996. "Cuba," *International Tourism Reports*. No. 3. London: Economist Publications, 5-23.
- United Nations Educational, Scientific and Cultural Organization (UNESCO). 2005. "World Heritage Sites." April 2005, <<http://whc.unesco.org/pg.cfm?cid=31>>
- Valdés-Rodríguez, Alisa. 1999. "Pop Beat: Who's Buying Cuban Phenom?: It's Not Latinos Responsible for Buena Vista Social Club's New Rise," *Los Angeles Times*. Aug. 14th, 1.
- Washburne, Christopher. 1998. "Play It 'Con Filin!': The Swing and Expression of Salsa," *Latin American Music Review* 19(2) 160-85.
- Waxer, Lise, ed. *Situating Salsa. Global Markets and Local Meanings in Latin Popular Music*. London: Routledge.
- Wenders, Wim and Donata Wenders. 2000. *Buena Vista Social Club: The Companion Book to the Film*. New York: te Neues.
- Williams, Raymond. 1977. *Marxism and literature*. Oxford: Oxford University Press.

- Williamson, N. 1999. "Ry Comments," *Folk Roots* 193, July, 21-27.
- World Tourism Organization. 2005. "Tourism Market Trends." April 2005,
<<http://www.world-tourism.org/facts/tmt.html>>

Commercial Music and Video Recordings

- 'Are'are people of Malaita Island. 1997. *The Solomon Islands: the Sounds of Bamboo*. Multicultural Media MCM 3007.
- Blades, Rubén. 1978. *Siembra*. Fania Records 537.
- Byrne, David. 1991. *Dancing with the Enemy*. Luaka Bop 9 26580-2.
- Cooder, Ry. 1993. *A Meeting by the River*. Water Lily Acoustics WLA-CS-29-CD.
- . 1994. *Talking Timbuktu*. Rykodisc HNCD 1381
- . 1997. *Buena Vista Social Club*. World Circuit/Nonesuch Records WCD-050.
- de Marcos González, Juan, and the Afro-Cuban All-Stars. 1999. *Distinto, Diferente*. Nonesuch Records 79501.
- . 2000. *Baila Mi Son: Afro-Cuban All Stars Present Félix Baloy*. Tumi Records 100.
- Ferrer, Ibrahim. 1999. *Buena Vista Social Club Presents: Ibrahim Ferrer*. Nonesuch Records 79532.
- González, Rubén. 2000. *Chanchullo*. Nonesuch Records 79503.
- Izquierdo, Pedro. 1996. *Pello el Afrokán y Su Ritmo Mozambique*. Bis Music BIS-114.

- Manolín, El Médico de la Salsa. 1996. *Para Mi Gente*. Ahí-Namá Records CD1002.
- Muñequitos de Matanzas, Los. 1992. *Rumba Caliente 88/77*. Qbadisc QB-9005.
- NG La Banda. 1992. *En La Calle*. Qbadisc QB-9002.
- Oviedo, Isaac. 1998. *Routes of Rhythm Volume 3*. Rounder Records CD5055.
- Piñeiro, Ignacio. 1992. *Ignacio Piñeiro and his Septeto Nacional*. Tumbao Cuban Classics TCD-019.
- Portuondo, Omara. 2000. *Buena Vista Social Club Presents Omara Portuondo*. Nonesuch Records 79603.
- Rodríguez, Arsenio, y Su Conjunto. *Como se goza en el barrio*. Tumbao Cuban Classics TCD-022
- Segundo, Compay [a.k.a. Francisco Repilado]. 1998. *Lo Mejor de la Vida*. Nonesuch Records 79517.
- Sexteto Boloña. 1995. *Échale Candela*. Tumbao Cuban Classics TCD-060.
- Sexteto Habanero. 1991. *Son Cubano*. Tumbao Cuban Classics TCD-001.
- . 1992. *Los Raices del Son*. Tumbao Cuban Classics TCD-009.
- . 1995. *1926-1931*. Harlequin Records HQCD-53.
- Strachwitz, Chris and Michael Ávalos, eds. 1992. *Sextetos Cubanos, Vol. I*. Arhoolie Folklyric CD 7003
- Various Artists. 1956. *Bamboo-Tambo, Bongo and Belair*. Cook Records COOK05017.
- . 1995. *Sextetos Cubanos, Vol. II*. Arhoolie Folklyric CD 7006

Wenders, Wim. 1999. *Buena Vista Social Club: The Movie*, directed by Wim

Wenders. Artisan DVD 10176.