

ACKNOWLEDGMENTS

This research project has come a long way since its inception as a dissertation for the Program in American Culture at the University of Michigan, Ann Arbor. Accordingly, I would like to thank my longtime mentor, George Sánchez, who recruited me, helped me mature intellectually, pushed me to push myself, and unfailingly encouraged my research. George taught me much about U.S. and Chicano history and historiography. More important, he has shown me not only how to survive in the profession, but also how to succeed in it. Frances Aparicio taught me much about Latin American and U.S. Latino popular music and culture, and she helped me build my intellectual and professional confidence by giving me perceptive comments on my work, early conference and publishing opportunities, and friendly advice. David Scobey improved my writing and expanded my knowledge of, and critical thinking about, cultural history and the culture industries. He also taught me to apply myself to the serious intellectual work of academia. Charles McGovern helped me to better understand the social history of popular music and consumer culture in postwar America and, at a critical early juncture, to steel my resolve. María Cotera graciously gave me eleventh-hour assistance, including fruitful feedback.

I was inspired and encouraged by Cherríe Moraga, Lawrence Levine, and Cornelia Sears at UC Berkeley; Brenda Stevenson at UCLA; George Lipsitz during a directed reading; Robin Kelley, Kristin Hass, and Eric Porter at the University of Michigan; and Michael Roth and Roger Keil at a Getty Research Institute for the History of Art and the Humanities dissertation workshop. My educational achievements have consistently been

made possible by affirmative action funding, from the Project 88 Fellowship at UCLA to the Rackham Merit Fellowship in the Horace H. Rackham Recruitment and Retention Office, as well as the travel grants in the Office of Academic Multicultural Initiatives at the University of Michigan.

At the César E. Chávez Center for Interdisciplinary Instruction in Chicana and Chicano Studies at UCLA, thanks to Reynaldo Macías, Abel Valenzuela, and especially Eric Avila, who recommended me for a lecturer position at UCLA, and then for an assistant professor position at UC Riverside. For a postdoctoral fellowship, as well as an ethnic studies research grant, thanks to the UCLA Institute of American Cultures, to Los Tigres del Norte, and to the UCLA Chicano Studies Research Center, particularly Chon Noriega and Carlos Haro. For crucial assistance at UC Riverside, thanks to Carlos Vélez-Ibañez and Patricia O'Brien, both former deans of the College of Humanities and Social Sciences; to the faculty and staff of the Department of Ethnic Studies; and to Jacqueline Shea Murphy, Juan Felipe Herrera, Carolyn Murray, Emory Elliot, Tiffany Ana López, and Devra Weber. At UCR I also received the Faculty Development Award, the UC Regents' Faculty Fellowship, Academic Senate Omnibus Research Grants, and the Ernesto Galarza Applied Research Center's Faculty Research Grant. For a quarter-long resident fellowship, thanks to the UC Humanities Research Institute, particularly David Theo Goldberg, and for financing a summer research trip to Mexico City, thanks to the UC Institute for Mexico and the United States (UC MEXUS).

A heartfelt thanks goes out to the friends/colleagues who read my book manuscript work in progress and gave me invaluable constructive criticism: Daniel Widener, Raúl Villa, Eric Porter, Catherine Ramírez, and Raúl Fernández. Thanks also to the following people for helping out a fellow human being along the way: Richard Kim, Patrick Hill, Wilson Valentín Escobar, Nancy Mirabal, George Sánchez, Robert Perez, Tharon Weighill, Sherrie Tucker, Lisa Lowe, Herman Gray, Rosa Linda Fregoso, George Lipsitz, Joseph Jordan, Michelle Habel-Pallán, Jaime Cárdenas, Sergio de la Mora, Keta Miranda, Luis Alvarez, Sara Johnson, Dylan Rodríguez, the members of the Los Angeles History Research Group at the Huntington Library (2002), Cristina Frias, David Torres, Raul Rico Jr., Margo Sesma, Xiuy Velo, Audrey Logan, Reynaldo Rivera, Michele Kotler, Brenda Cárdenas, Aaron Luc Levy, Sabena Toor, Madison Richardson, Ratziel Bander, David Hawthorne, Ken Waterstreet, Don Mathis, and Jack Pelletier. From UCLA, I am indebted to research assistants Wendy Sánchez, Luis Reyes,

and Milo Alvarez, and to reader Ralph de Unamuno; from UC Riverside, to research assistants Daisy Aguilar and Edgar Nájera, and to teaching assistants Manuel Barajas, José López, Juan Pitones, and Mike Chavez. Thanks to former students Manuel González, Reyna Diaz, Vanessa Tico, and Mike Amezcua.

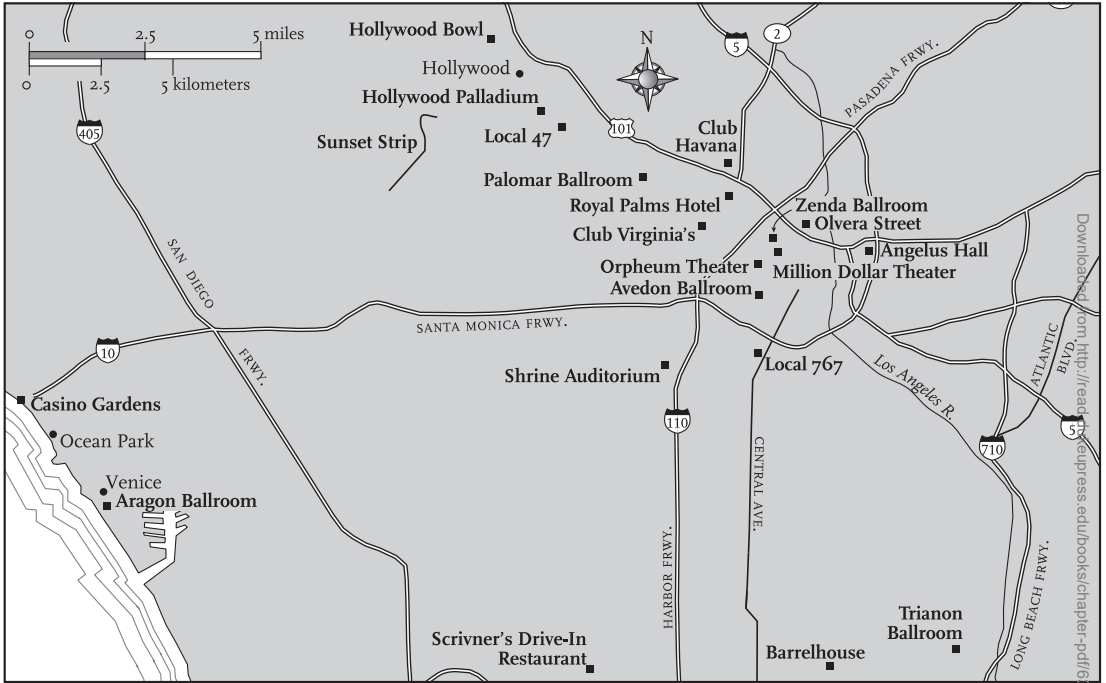
Reference librarians Norma Corral and Richard Chabrán at UCLA's Young/University Research Library were very helpful, as were Octavio Olvera at UCLA's Department of Special Collections; Dacy Taube at USC's Regional History Collection; Salvador Guereña, director of the California Ethnic and Multicultural Archives at UC Santa Barbara's Department of Special Collections; Carolyn Kozo Cole, curator of photographs at the Los Angeles Public Library; the staff at the Huntington Library, Dr. J. Fred MacDonald, president of MacDonald and Associates; and Don Larson and Mary Swab at Mapping Specialists. Kudos to the editorial staff and outside manuscript readers at the *American Quarterly* and at *Aztlán* for helping me refine my arguments, tighten my writing, and publish my work. Some material in chapters 1, 2, 3, 4, and the conclusion appeared in my article "Bringing Music to the People" in *American Quarterly* 56:3 (2004), 693–717, © the Johns Hopkins University Press, and is reprinted with permission of The Johns Hopkins University Press. An earlier version of chapter 5 appeared as "Latin Holidays: Mexican Americans, Latin Music, and Cultural Identity in Postwar Los Angeles" in *Aztlán: A Journal of Chicano Studies* 30:2 (2005) and is reprinted with permission of the UCLA Chicano Studies Research Center Press. I have nothing but the highest praise for Ken Wissoker, editorial director at Duke University Press, for his overall vision and specific suggestions, not to mention his professionalism, creativity, wit, and savoir faire. Ken has made the entire publication process a smooth, efficient, and rewarding experience. Thanks also to the Duke University Press editorial and production staff for their assistance, and to the outside manuscript readers for their thorough, timely reports.

I would like to extend a special thanks to all of the generous people who passed along interview referrals, contacts, and phone numbers, and to those who gave me some of their time, even welcoming me into their homes to share oral histories, personal photographs (originals, scans, and reproductions), concert fliers, compact discs, cassette tapes, LPs, 45s, meals, and games of chess (Chico). I feel a great responsibility to tell these elders' stories accurately and respectfully, in recognition of them as important historical actors, and so this book is also dedicated to them. In particu-

lar, the musicians I interviewed taught me much about music and life. Our meetings, discussions, and impromptu lessons were in the finest tradition of informal music education that the book itself chronicles. Paul Lopez, Anthony Ortega, Tommy Saito, Jim Baiz, and Chico Sesma deserve additional praise for their close readings of articles and manuscript chapters.

Of course, I must conclude this section by thanking my parents, Tony and Sherri Macias, for nurturing my talents in drawing, painting, and athletics, for instilling in me a love of reading, watching movies, and listening and dancing to all kinds of music, for inspiring me to attain ambitious goals, for encouraging me to succeed through education, for showing me the value of long, hard hours, perseverance, and workers' rights, and for selflessly providing me with decades of loving support and guidance. Thanks also to my big sister, Denise Macias, for broadening my knowledge of popular music and dance, for sparking my interest in creative writing, and for being someone I could always look up to and confide in. My finest poetry and prose cannot convey my gratitude for everything each of them have done for me.

Finally, thanks to my wife, muse, and sounding board, Connie Rivera, the magician in my corner, for keeping me joyous with her big *corazón* and hearty laugh, and for helping me try new things, visit new places, and live life. Ever since we met, she has brightened my days, calmed my nerves, and balanced my mind, body, and spirit. Thanks to my daughter, Paloma, and my son, Anand, for keeping me active, for teaching me patience, for letting me see the world anew, and for lightening my load by putting a smile on my face and a song on my lips. All three of them bring out the best in me, and their love kept me going through the lonely journey of the writer. May this book justify their collective faith in me and somehow compensate for all of the hours together we have sacrificed.



2. Los Angeles Music, Dance Sites.