This first section of the book introduces the central issues of contracting out by asking ‘Why make when you can buy?’ This chapter begins by outlining a handful of contracting examples, most of which have been successful (Microsoft customer support, USA; Mambo Graphics, Australia; Marks & Spencer, UK), but one outright failure is also included (vehicle maintenance in Fairfax County, Virginia, USA). The chapter goes on to suggest what may have been the crucial elements of contracting decisions that resulted in success or failure. This provides an initial glimpse of the themes, the development of which is the main purpose of the book. The chapter also outlines the approach that will be taken in the book, which is not a contracting out manual, but an analytical tool to facilitate strategic thinking about contracting out.

Today they stand as enemies, but in the 1950s, few countries were as closely intertwined as Cuba and the United States. Thousands of Americans (including Ernest Hemingway and Errol Flynn) lived on the island, and, in the United States, dancehalls swayed to the mambo beat. The strong-arm Batista regime depended on Washington's support, and it invited American gangsters like Meyer Lansky to build fancy casinos for U.S. tourists. Major league scouts searched for Cuban talent: The New York Giants even offered a contract to a young pitcher named Fidel Castro. In 1955, Castro did come to the United States, but not for
baseball: He toured the country to raise money for a revolution. This book tells the story of the love-hate relationship that has grown between Cuba and the USA, from Castro's early fund-raising tours in the USA to support his revolution to Eisenhower's failed efforts to maintain support for Batista.

Epilogue
Juliet McMains

in Spinning Mambo into Salsa: Caribbean Dance in Global Commerce
Published in print: 2015 Published Online: June 2015
DOI: 10.1093/acprof:oso/9780199324637.003.0010
Item type: chapter

This chapter reflects on the author’s personal experiences dancing in two different communities—among aging mambo dancers at Florida’s Gold Coast Ballroom and with young salsa dancers in Seattle. These vignettes lead into reflection on some of the themes of the book, including the generational divide between mambo and salsa dancers, the relationship between live music and dance, and the multicultural makeup of salsa communities that build social capital across lines of difference.

Las Alturas de Simpson
MIGUEL A. Bretos

in Matanzas: The Cuba Nobody Knows
Published in print: 2011 Published Online: January 2012
DOI: 10.5744/florida/9780813038100.003.0011
Item type: chapter

Cuba is a famously musical country and Matanzas is arguably Cuba's most musical city. Throughout history, the gentle hills of Matanzas have been alive with the sound of music. Some of Cuba's earliest décimas were written in Matanzas. Afro-Cuban liturgical music and drumming were carefully and lovingly preserved. Numerous Cuban musical genres had their origins in Matanzas or were created by matanceros, including varieties of rumba, guaguancó, danzón, danzonete, and mambo. This chapter explores the city's rich musical heritage since the eighteenth century.
This chapter considers anatomo-politics through an examination of Eric Garcia's biopunk novel The Repossession Mambo (2009) and Miguel Sapochnik's film Repo Men (2010). The two texts illuminate different aspects of biocapitalistic consumption and biopolitical existence, describing a complex system of circulating biocapital, and the social life of biocommodities — artiforgs (artificial organs). Together and against each other, they grasp Foucault's anatomo-politics, and understand what Baudrillard means when he suggests that consumption has emerged as a form of control. Just as R.U.R. linked industrial production to overproduction, these texts link consumerism to biocapitalistic overconsumption through a cluster of interconnected, contagious forms that form an assemblage of contradictions: the decaying urban landscape and vigorous property development, pharmaceutical therapies and drug addiction, and cancerous organs and the artiforgs that replace them.

This chapter focuses on Cuban stage and film star Ninón Sevilla, and one of the most beloved icons of Cuban popular music Beny Moré. Sevilla helps revive all those venues shared between Cuban and Mexican performers, between Mexico City and Havana before, during, and after the world wars. The movement between these cities was not linear, nor did it follow a predictable path. It was more a dynamic intersection that held Los Angeles as part of its junction. Moré recorded some of the most important mambos with the mambo genre's “King,” Dámaso Pérez Prado. Although his reputation on the island was always formidable, it was only after Moré spent almost a decade in Mexico as its rising star that he became a celebrity in and for Cuba.
This chapter examines Caribbean popular dances that undergo transformations over time and across borders, with particular emphasis on Cuban community rumba and how it evolved into commercial rhumba. It first considers intra-Caribbean dances and their dance music mixtures before turning to Cuban rumba to illustrate how popular dance changes shape and identities and travels across old and new borders, from local to transnational. It also discusses mixing and (con)fusión that characterize Cuban popular dances by citing the case of mambo, a descendant of son. Finally, it describes quindembo, a mixture of dance movement vocabulary that keeps refreshing itself with new trends, and the concept of liberation within Caribbean popular dance.

Spinning Mambo into Salsa
Juliet McMains

This book chronicles histories of salsa dance in the United States, starting from its incarnation as mambo in the late 1940s, through the creation of salsa as a musical genre in the 1970s, into the formation of a global salsa dance industry in the 1990s and 2000s. Equally informative for those interested in the dance’s changing aesthetics and its relationship to evolving music styles and those concerned with how sociopolitical issues related to race, class, ethnicity, nationality, and gender played into this history, the text considers dance as both an object and an agent of change. Each chapter approaches salsa history with a different geographic or topical focus, weaving together stories told from multiple perspectives. Chapter topics include comparison of Palladium-era New York mambo of the 1950s with salsa promoted by dance studios in the 1990s; how developments in salsa music led to the birth of a salsa dance industry; tensions between studio salsa and salsa as cultural heritage; the debate over the preferred rhythm for salsa dancing; regional differences in Los Angeles, Miami, Cuba, New York, and Puerto Rico; hybridization of regional dance styles through Internet technologies.
and salsa dance congresses; and salsa as a theatrical stage genre. The

text incorporates supporting evidence from oral histories, participant
observation, and archival research. Although practical suggestions are

offered to combat some negative effects of commercialization, the

book’s central argument is that dancers informed with nuanced historical

knowledge will make better decisions about the next chapter of their own
dance history.

From Mambo to Salsa
Juliet McMains

in Spinning Mambo into Salsa: Caribbean Dance in Global Commerce

Published in print: 2015 Published Online: June 2015
Publisher: Oxford University Press
DOI: 10.1093/acprof:oso/9780199324637.003.0002
Item type: chapter

Although often danced to the same music and called by the same

name, mambo dancing at New York’s Palladium Ballroom in the 1950s
differed significantly from commercialized New York salsa/mambo of the
1990s and 2000s. This chapter examines the technical differences that

separate the dance styles of these two generations of mambo dancers,
highlighting the older style’s closer reliance on Africanist aesthetics. The
author argues that technical differences in vocabulary, syntax, gendered
dynamic, connection, use of space, and rhythm emerged as a result of
salsa dance commercialization. A further argument is that the changing
aesthetic priorities of the dance emerge from a growing separation of the
dance from the music for which it was named, a phenomenon the author
calls “kineschizophonia.”

L.A.-Style Salsa
Juliet McMains

in Spinning Mambo into Salsa: Caribbean Dance in Global Commerce

Published in print: 2015 Published Online: June 2015
Publisher: Oxford University Press
DOI: 10.1093/acprof:oso/9780199324637.003.0006
Item type: chapter

This chapter compares the history, culture, and aesthetic priorities of
1990s salsa in Los Angeles and in New York. It examines the technical
and aesthetic differences between dancing on the two coasts, revealing
how the contrasting formal characteristics of salsa in each locale express
the culture, demographics, and history of each city. The chapter also
includes a history of mambo in Los Angeles, revealing that many of the
defining features of the L.A.-style salsa of the 1990s had roots in the city’s Latin dance culture dating back to at least the 1950s.

From Social Dance Floors to Professional Stages
Juliet McMains

in Spinning Mambo into Salsa: Caribbean Dance in Global Commerce
Published in print: 2015 Published Online: June 2015
Publisher: Oxford University Press
DOI: 10.1093/acprof:oso/9780199324637.003.0009
Item type: chapter

This chapter turns away from social dancing and salsa dance as business to look at the art of mambo and salsa choreography. Palladium-era mambo shows of the 1950s and ’60s are compared to salsa congress performances of the 1990s and 2000s, showing that many of the strategies used by modern salsa performers had already been employed by mambo acts, including use of vocabulary and technique from other dance genres, expansive use of stage space, and incorporation of narrative. However, key differences between the two periods are also revealed, including expanded performing opportunities for salsa dancers, which while enriching their creative explorations have simultaneously isolated them from other performing artists and audiences.

Introduction
Juan Flores

Published in print: 2016 Published Online: March 2016
Publisher: Oxford University Press
DOI: 10.1093/acprof:oso/9780199764891.003.0001
Item type: chapter

Two generations span the decades between 1930 and 1960 made up of immigrant Cuban and Puerto Rican musicians, attracted to New York City because of the burgeoning entertainment and recording industries, and the growing Latino migration and community formations of those years. This first period, ranging from the later 1920s through the mid-1940s, was characterized by the prolific composition and performance of traditional Latin American musical genres like the bolero, the son, and the guaracha. The second period, extending through the 1950s, is the illustrious mambo and Cubop era, which saw the emergence of a full-scale Latin entertainment circuit in midtown Manhattan and a lively musical life in the city’s Latino neighborhoods.