Title
Resistance and Transcendence Among Bay Area Women Practicing Son Jarocho.

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Son Jarocho

*NATIVE AMERICAN/AFRICAN/Spanish music/dance/poetry of old Veracruz

*Recuperated for millennial community needs

*Site of multicultural identity formation; dissolves borders
*Native American, African, & Spanish artistic/religious heritage

*Served as ritual of resistance in colonial Mexico

*Recuperation attracting commercial attention

Left: Claudia Arredondo with band Feju, Redwood City Dia de los Muertos festival, 2013
La Bamba Bay Area

Ethical relation with practice v. commoditization

Music functions when community functions-

Provides site for increasing diversity

Facilitates identity formation and transformation

Above: Migration rights demonstration San Francisco 4/13
Right: La Rama ritual San Francisco 12/13, l to r: Will Butler, Junko Tanabe, Raul Herrera
Ethical practice potentiates effective activism: women leadership models.

Right: Maria de la Rosa’s current humanitarian project with migrant day workers.

Far right: Cassandra Millspaugh, annual fandango at Tijuana/San Diego border: the fence.

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- Genre of community-grounded transcendence and resistance
- Site for millennial diversity of Bay Area
- Oppositional politics and humanitarianism enabled
- Son de Madera plays/dances Cascabel son jarocho

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