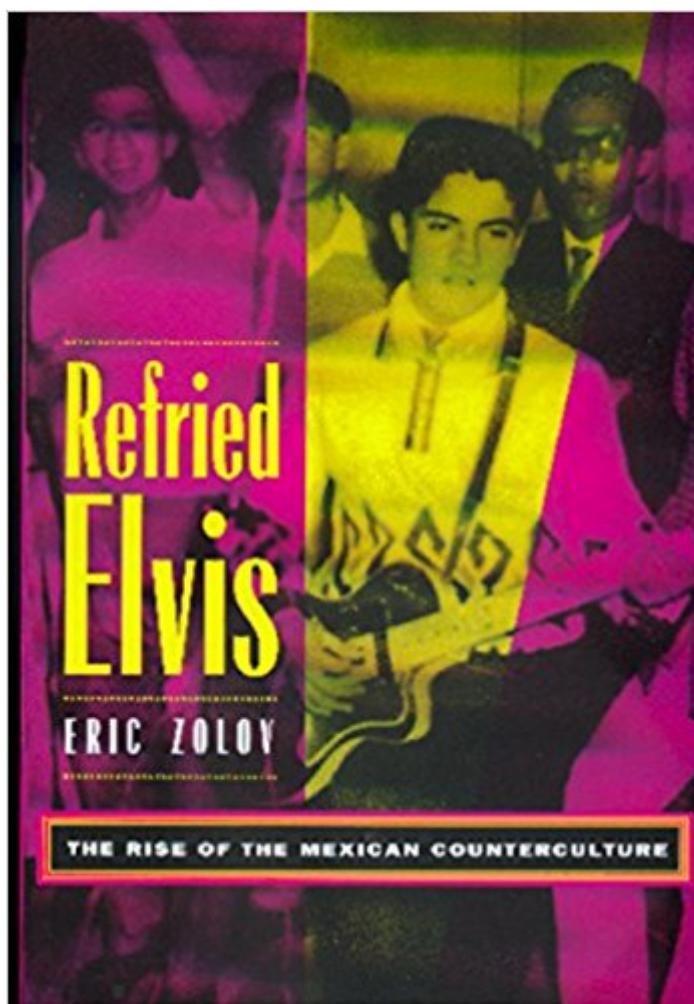


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# Refried Elvis: The Rise Of The Mexican Counterculture



## Synopsis

This powerful study shows how America's biggest export, rock and roll, became a major influence in Mexican politics, society, and culture. From the arrival of Elvis in Mexico during the 1950s to the emergence of a full-blown counterculture movement by the late 1960s, Eric Zolov uses rock and roll to illuminate Mexican history through these charged decades and into the 1970s. This fascinating narrative traces the rechanneling of youth energies away from political protest in the wake of the 1968 student movement and into counterculture rebellion, known as La Onda (The Wave). Refried Elvis accounts for the events of 1968 and their aftermath by revealing a mounting crisis of patriarchal values, linked both to the experience of modernization during the 1950s and 1960s and to the limits of cultural nationalism as promoted by a one-party state. Through an engrossing analysis of music and film, as well as fanzines, newspapers, government documents, company reports, and numerous interviews, Zolov shows how rock music culture became a volatile commodity force, whose production and consumption strategies were shaped by intellectuals, state agencies, transnational and local capital, musicians, and fans alike. More than a history of Mexican rock and roll, Zolov's study demonstrates the politicized nature of culture under authoritarianism, and offers a nuanced discussion of the effects of cultural imperialism that deepens our understanding of gender relations, social hierarchies, and the very meanings of national identity in a transnational era.

## Book Information

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## Customer Reviews

"Eric Zolov's *Refried Elvis* is an innovative, perceptive and empirically rich contribution to the cultural history of transnationalism. It is also a work that focuses on an aspect of Mexican history that has been treated almost exclusively by writers and journalists and that had not made its mark in historical discussions until now. Mexican nationalist obsessions with historical roots - with the Revolution, the Conquest, and the saga of the mestizo - have too often coincided with the American and European penchant for emphasizing only what is exotic or quaint. The politics of the counterculture of the 1960s and 70s, with its ambivalent relation to Americanization, to modernization, and to indigenous societies provides an exemplary antidote to the tedious and seemingly interminable repetition of these hopelessly outdated national images." -- Claudio Lomnitz, author of *Exits from the Labyrinth* --This text refers to an out of print or unavailable edition of this title.

Eric Zolov is Assistant Professor of Latin American History at Franklin and Marshall College.

This is an interesting book but it promises a good deal more than it delivers. It's an interesting history of the recording industry in Mexico, but we never really get a sense of what the "counterculture" in Mexico was and what music had to do with it. The history is rather anecdotal and musical analysis is superficial. The most interesting chapters are the early ones about the impact of the Elvis era on music in Mexico and how the record industry in Mexico responded to the British invasion.

Great Book!

This scholarly and well-researched book reveals and analyzes the sources and influences in the development of Mexican counterculture, especially in relation to rock music. It thoroughly covers areas such as the influence of music from the USA, resistance to perceived "musical imperialism", concerts, the crackdown on rock, activities of record companies in Mexico, challenges to traditional social structures, foreign hippies in Mexico, and the societal reception of the changes brought about by the counterculture. Mr. Zolov does a fine job of bringing to light the tensions, contradictions, and complexities involved. He brings together a lot of information that is not widely known. I feel this is a compelling book and worth a read for anyone who is interested in 1960s counterculture, Latin American youth movements, or the dynamics of the music industry in Latin America.

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