



Guide to the Carlos Ortiz Collection



Archives of the Puerto Rican Diaspora
Centro de Estudios Puertorriqueños
Hunter College, CUNY
Silberman Building, Room 122
2180 Third Avenue at 119th Street
New York, NY 10035
www.centropr.hunter.cuny.edu

Descriptive Summary

Creator: Ortiz, Carlos, 1947-2008

Title: The Carlos Ortiz Collection

Inclusive Dates: 1940s-2006

Bulk Dates: 1976-1993

Volume: 42 cubic feet

Repository: Archives of the Puerto Rican Diaspora. Center for Puerto Rican Studies

Abstract: Photographer, documentary filmmaker and co-founder of the Nubia Music Society. The collection includes the research and production materials for various documentary projects as well as an extensive collection of photographs of the City's Latin music scene, the South Bronx, and Puerto Rican artists, organizations and cultural expressions. Contained are the Nubia Music Society's papers, correspondence, newspaper clippings, articles, pamphlets, photographs (negatives, prints and slides), and audiovisual materials.

Administrative Information

Collection Number: 2004-005

Provenance: Gift of Carlos Ortiz

Processing History: This project was made possible in part by a grant from the Documentary Heritage Program of the New York State Archives, a program of the State Education Department.

Copyright: Center for Puerto Rican Studies, Hunter College, CUNY Processed with a grant from the Documentary Heritage Program, New York State Archives, New York State Department of Education.

Transfers: None

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Restrictions: Open to researchers without restrictions. Until the necessary playback equipment becomes available or the source materials are reformatted, some materials may be unavailable to researchers.

Preferred Citation: The Carlos Ortiz Collection,

Descripción Resumida

Creador: Ortiz, Carlos. 1947-2008

Título: La colección de Carlos Ortiz

Fechas incluidas: 1940s-1993

Fechas primordiales: 1976-1993

Volumen: 42 pies cúbicos

Repositorio: Archivos de la Diáspora Puertorriqueña. Centro de Estudios Puertorriqueños

Resumen: Fotógrafo, documentalista y cofundador de Nubia Music Society (la Sociedad de Música Nubia). La colección incluye los materiales de investigación y producción de varios proyectos documentales, así como una extensa colección de fotografías del ámbito musical de la ciudad de Nueva York, del Sur del Bronx, de artistas puertorriqueños y de organizaciones y expresiones culturales. Contiene documentos, correspondencia, recortes de periódicos, artículos, volantes, fotografías (negativos, impresiones y diapositivas) y materiales audiovisuales de Nubia Music Society.

Información Administrativa

Número de la colección: 2004-005

Origen: Donación de Carlos Ortiz

Información del proceso: Este proyecto fue realizado en parte gracias a una subvención del Documentary Heritage Program (del Programa de Patrimonio Documental) de los Archivos del Estado de Nueva York, una dependencia del Departamento de Educación del Estado.

Derechos de autor: Pertenece al Centro de Estudios Puertorriqueños, Hunter College, CUNY.

Transferencia: Ninguna

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Ficha de referencia: La colección de Carlos Ortiz, Archivos de la Diáspora Puertorriqueña, Centro de Estudios Puertorriqueños, Hunter College, CUNY

Archives of the Puerto Rican Diaspora, Center for Puerto Rican Studies, Hunter College, CUNY

Processing Archivists: Joanna Ríos, Sherry Cuadrado and Juana Suarez. Project Supervisor Pedro Juan Hernández

Date: June 2013

Archivistas del proyecto: Joanna Ríos, Sherry Cuadrado y Juana Suarez. Pedro Juan Hernández, Supervisor del proyecto. Versión al español realizada por: Sandra Josefa Adames, Programa de traducción, Hunter College, CUNY.

Fecha: Junio del 2013

The Carlos Ortiz Collection (1973-2005)

Biographical Note:

Photographer, documentary filmmaker and long-time resident of the South Bronx, Carlos Ortiz collections captured life in the Bronx in good times and bad and as a devoted fan, he documented the evolution of Latin jazz and salsa music by showcasing its greatest stars.

Born in Fajardo, Puerto Rico in 1947, Carlos Gonzalo Ortiz and his family moved to New York City when he was about three years old. The family settled in a tenement on Dawson Street in the Longwood neighborhood of the South Bronx and eventually moved to a brownstone a few blocks away on Beck Street, the street he would live in for the rest of his life.



Ortiz first left the South Bronx to go to Ohio Northern University to study sociology and Spanish (1965-1966). He quickly returned home and began helping out youth sports programs. He also studied briefly at the University of Texas at El Paso (1967-1968). Back in the city, Ortiz worked in various community programs with inner-city youth as an athletic director, counselor and community consultant (1967-1973). As an anti-drug instructor in the city's public schools, he would present slide shows but felt he was not reaching the students. He took his camera, photographed the neighborhood and then set the slides to such music as Marvin Gaye's "Superfly." He showed the students the pimps and pushers who were the students' idols from the song, but he also showed them the

Nota Biográfica:

Fotógrafo, cinematógrafo y residente del Sur del Bronx por largo tiempo, Carlos Gonzalo Ortiz capturó en su colección la vida en el Bronx en buen y mal tiempo. Como un ferviente admirador documentó la evolución de la música del jazz latino y de la salsa a través de la exaltación de sus grandes estrellas.

Carlos Gonzalo Ortiz nació en 1947 en Fajardo, Puerto Rico. Cuando tenía unos tres años su familia se mudó a Nueva York y se instaló en un edificio ubicado en la calle Dawson en el barrio Longwood del Sur del Bronx. Poco tiempo después se trasladaron a pocas cuadras de allí a una casa de piedras calizas en la calle Beck, en donde vivió por el resto de su vida.

Ortiz salió del Sur del Bronx en 1967 para ir a estudiar sociología y español en Ohio Northern University y en la Universidad de Texas en El Paso. A su regreso en 1968 empezó a ayudar en programas deportivos para jóvenes. De 1967 a 1973 trabajó en varios programas comunitarios con jóvenes de los barrios como director de atletismo, consejero y consultante comunitario. Solía ofrecer presentaciones de diapositivas en las escuelas públicas como instructor de prevención contra las drogas pero sintió que no estaba llegando a los estudiantes. Tomó su cámara, fotografió el barrio y preparó una presentación de diapositivas usando la música de "Superfly" de Marvin Gaye. Les mostró a los estudiantes los traficantes y los proxenetas que controlaban el negocio de la prostitución que eran sus ídolos en esta canción, y luego les mostró a los adictos del barrio tirados en la calle. El deseo de combinar imágenes y música llevó a Ortiz a estudiar cinematografía, producción de televisión y fotografía en New York University de 1973 a 1976. Ortiz fotografió ampliamente su barrio del Sur del Bronx y a sus residentes. Con su documental *The South Bronx: An Undeclared War* (El Sur del

neighborhood addicts lying on the street. His desire to combine images and music led Ortiz to New York University to pursue a degree in film, television production and photography (1973-1976).

Ortiz photographed his South Bronx neighborhood and its residents extensively. He tried to show the world what was happening in his community with the documentary *The South Bronx: An Undeclared War*, likening the South Bronx to the ruins in Dresden after World War II. He closely followed the production of the film *Fort Apache, The Bronx* and later he captured the neighborhood's heated reaction to the stereotypical depiction of the people in a subsequent documentary (1980). During this time, Ortiz also worked as a freelance photographer for the Puerto Rican Traveling Theatre, documenting their productions and the rehabilitation of their headquarters in a former fire house.

Ortiz collaborated with El Centro in its founding days capturing images of the Puerto Rican community in New York (1973-1975). He worked for the New Jersey Public Broadcasting Authority as a producer and director for *Imágenes Latinas*, a bilingual series on Latin American culture in the US (1976-1979). He featured Puerto Ricans such as Efraín Ronda, the cuatro maker, and Lolita Lebrón, the Puerto Rican nationalist then imprisoned in Albertson, West Virginia. Ortiz also served as a production director for *Manifest Destiny: 1898*, a documentary on the Spanish-American War, and for *Puerto Rico: Paradise Invaded*, on US and Puerto Rico relations (1977-1978).

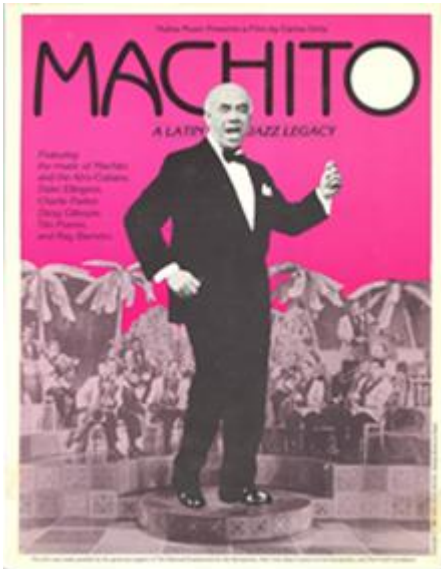
Ortiz married Isabelle Leymarie, an ethnomusicologist who had studied the role and function of griots among the Wolofs of Senegal. In 1979, Leymarie and Ortiz, along with José Morales, founded the Nubia Music Society, a non-profit, cultural and educational organization whose goal was to "increase the understanding and appreciation of black music from Africa, America and the

Bronx: una guerra no declarada), trató de mostrarle al mundo lo que estaba pasando en su comunidad, comparando el Sur del Bronx con las ruinas de Dresden después de la II Guerra Mundial. Siguió muy de cerca la producción de la película *Fort Apache, el Bronx* y luego en un documental posterior (en 1980) recogió la acalorada reacción del barrio ante la representación estereotipada de los residentes. Durante este tiempo, Ortiz trabajó también como fotógrafo independiente para la Compañía de Teatro Rodante de Puerto Rico, documentando sus producciones y la rehabilitación de su sede principal en una antigua estación de bomberos.

Ortiz colaboró con El Centro en sus comienzos recogiendo imágenes de la comunidad puertorriqueña en Nueva York (1973-1975). Trabajó para el New Jersey Public Broadcasting Authority (para la Autoridad de Radiodifusión Pública de New Jersey) como productor y director de *Imágenes Latinas*, que era una serie bilingüe sobre la cultura de América Latina en los Estados Unidos (1976-1979). En esa serie presentó las imágenes de puertorriqueños como Efraín Ronda, el fabricante de cuatros y Lolita Lebrón, la nacionalista puertorriqueña encarcelada entonces en Albertson, West Virginia. Ortiz sirvió también como director de producción de los documentales *Manifest Destiny: 1898*, sobre la Guerra Hispanoamericana y *Puerto Rico: Paraíso invadido*, sobre las relaciones entre Estados Unidos y Puerto Rico (1977-1978).

Ortiz se casó con Isabelle Leymarie, una etnomusicólogo con especialización en el papel y la función de los narradores de tradiciones orales entre los Wolofs de Senegal. En 1979, Leymarie, Ortiz y José Morales fundaron la Nubia Music Society (la Sociedad de Música Nubia), una organización cultural y educativa sin fines de lucro, cuyo objetivo era "aumentar la comprensión y apreciación de la música negroide de África, América y el Caribe". En Nubia, Ortiz coprodujo y dirigió el documental

Caribbean.”



Under Nubia, Ortiz co-produced and directed the documentary *Machito: A Latin Jazz Legacy* (1985). The Nubia project was originally focused on the African roots of Latin music. In the early interview transcripts, Machito discusses the Abakwa ceremony ñañigo and other Afro-Cuban customs from his days in Cuba. In 1984, Leymarie and Ortiz’s personal and professional relationships ended and she resigned as Nubia’s president. The Machito project continued throughout this period of transition and the focus of the Machito project shifted. In the final version, the documentary focused on the evolution of Latin music as it merged with the New York City jazz scene. Ortiz travelled extensively promoting the film in festivals, including Munich, Germany; Sydney, Australia; Göteborg, Sweden; Cuba and Puerto Rico. Machito won the Special Jury Award at San Antonio’s CineFestival, “best of festival” at the National Latino Film and Video Festival, and the second “Farola de Málaga” prize, awarded by popular vote, at the Semana Internacional del Cine de Autor in Málaga, Spain. Ortiz also planned to produce a documentary series for television on salsa music as performed at The Village Gate club in New York City. Because of delays in the post-production of *Machito* and a hectic post-release and film festival schedule, Ortiz had to abandon *Salsa Meets Jazz*.

Machito: A Latin Jazz Legacy (1985) (Machito: un legado del jazz latino). Originalmente, el proyecto Nubia se centró en las raíces africanas de la música latina. En las transcripciones de las primeras entrevista, Machito discute la ceremonia ñañigo llamada Abakwa y otras costumbres afro-cubanas de su estadía en Cuba. En 1984, las relaciones personales y profesionales entre Leymarie y Ortiz terminaron y ella renunció como presidenta de Nubia. El proyecto Machito continuó a lo largo de este período de transición y su enfoque cambió. En la versión final, el documental se centró en la evolución de la música latina mientras esta se mezclaba con el escenario del jazz de la ciudad de Nueva York. Ortiz viajó extensamente promoviendo el documental en festivales, incluyendo Múnich, Alemania; Sídney, Australia; Gotemburgo, Suecia; Cuba y Puerto Rico. *Machito* ganó el Premio Especial del Jurado en el Festival del Cine de San Antonio, “lo mejor del festival” en el National Latino Film and Video Festival (Festival Nacional de Películas y Videos Latinos), y el segundo premio de “Farola de Málaga”, otorgado por votación popular en la Semana Internacional del Cine de Autor en Málaga, España. Ortiz planeaba producir además una serie documental para televisión sobre la música de salsa como se tocaba en el club The Village Gate en la ciudad de Nueva York. Debido a retrasos en la post producción de *Machito* y a una agitada agenda posterior a su inauguración y programación en festivales de cine, Ortiz tuvo que abandonar el proyecto la *Salsa Meets Jaz* (La Salsa se encuentra con el Jazz).

En 1967 Ortiz se encontró de casualidad con Paul Simon en el Parque Central y se presentó a sí mismo como un admirador. Se hicieron amigos, y Ortiz le mostró a Simon el Sur del Bronx y fotografió al músico y a su banda en el estudio de grabación. En 1987, Simon le pidió ayuda a Ortiz en un nuevo proyecto musical basado en la vida de Salvador Agrón que incluía la música latina. Agrón era un joven puertorriqueño de 16 años miembro de la pandilla de los Mau Maus de Fort Green,

Ortiz randomly walked up to Paul Simon at Central Park in 1967 and introduced himself as a fan. The two became friends, with Ortiz showing Simon around the South Bronx and photographing the musician and his band in the recording studio. In 1987, Simon asked Ortiz for help in a new project involving Latin music, a musical based on the life of Salvador Agrón. In 1959, Agrón was a 16-year-old, Puerto Rican gang member of the Mau Maus from Fort Green, Brooklyn. He murdered two young men in a Hell's Kitchen park, whom he thought were part of a rival gang. Agrón was sentenced to death – the youngest person sentenced to death row – and was released after 16 years in prison. Ortiz not only took Simon to Puerto Rico and introduced him to Agrón's family and former prisonmates, but he also connected Simon to some of the best Latin musicians in New York. Ortiz worked as translator, photographer and researcher for the musical *The Capeman* (1987-1989) which premiered on Broadway in 1998. The show's subject matter was controversial and featured many Puerto Rican actors making their Broadway debuts. The show closed after 68 performances.

By the late 1980s, with the AIDS pandemic expanding exponentially, Ortiz pursued a project about four ex-prisoners who were HIV positive. This "AIDS in prisons" project, originally called *Fatal Sentence* and later *Spirit of Survival*, was supposed to show how the ex-offenders were adapting to life with HIV outside of prison (1989-1992). The one-hour video documentary would feature Gilbert Serrano, AIDS activist and educator; Louis Jones, a housing advocate who started the Emmaeus House in Harlem as a part of Stand Up Harlem; and two female prisoners. The filming proved more complicated than originally anticipated: one of the subjects became too ill, another returned to prison. The crew met with resistance when trying to film outside a needle exchange location, in particular from the local drug pushers; and a camera with hours of footage was stolen from the set. Funding was limited and the

Brooklyn. Asesinó a dos jóvenes en un parque de Hell's Kitchen en 1959 porque pensó que eran miembros de una pandilla rival. Agrón fue condenado a muerte – la persona más joven condenada a pena de muerte – y fue puesto en libertad después de 16 años en prisión. Ortiz no sólo llevó a Simon a Puerto Rico y le presentó a la familia y a ex compañeros de prisión de Agrón, sino que también relacionó a Simon con algunos de los mejores músicos latinos en Nueva York. Ortiz trabajó como traductor, fotógrafo e investigador para el musical *The Capeman* (1987-1989) que se estrenó en Broadway en 1998. El tema del musical fue controversial y contó con muchos actores puertorriqueños que hacían su debut en Broadway. El musical cerró tras 68 presentaciones.

A finales de los 80, con la pandemia del SIDA aumentando exponencialmente, Ortiz ideó un proyecto acerca de cuatro ex reclusos VIH-positivos. El proyecto "El SIDA en las prisiones", llamado primero *Sentencia Fatal* y luego *Espíritu de Supervivencia*, pretendía mostrar cómo los ex reclusos con VIH se reintegraban a la sociedad una vez fuera de la prisión (1989-1992). El documental de una hora de duración presentaría a Gilbert Serrano, activista del SIDA y educador; a Louis Jones, un defensor de la vivienda que empezó el Emmaeus House en Harlem como parte del Stand Up Harlem (Levántate Harlem); y a dos reclusas. La filmación resultó más complicada de lo previsto: el estado de salud de uno de los sujetos empeoró, otro regresó a la cárcel. El equipo de filmación encontró resistencia cuando trataron de filmar al frente de una localidad de intercambio de agujas, en particular de parte de los traficantes de drogas locales; y una cámara con horas de grabación fue robada de la cabina de grabación. El financiamiento era limitado y el proyecto quedó inconcluso.

A finales de los 90, Ortiz retomó su interés por el trabajo social dirigiendo su lente hacia los jóvenes de los centros comunitarios. Fotografizó a los niños y al personal del Centro Comunitario Lt. P. Kennedy

project was left unfinished.

In the late 1990s, Ortiz returned to his interest in social work by turning his camera on the young people at community centers. He photographed the children and staff at the Lt. Joseph P. Kennedy Community Center in East Harlem and the different Police Athletic League (PAL) centers throughout the city (1996-1999). In particular, he documented the construction, opening and then the very full life of the PAL Longwood Avenue Center, right in his neighborhood. He also worked on creating a video to provide an overview of the center's services.

Ortiz's favorite photography subject was always what was right outside his door. He photographed his immediate neighborhood meticulously, focusing on buildings, landmarks, businesses and the faces of his community. His photographs were published in such journals as *The Livable City* and *Neighborhood: the Journal for City Preservation*, published by the New York Urban Coalition. They were also included in the Bronx Museum of the Arts's catalogue for *Devastation / Resurrection: The South Bronx. A Documentary Exhibition* (1980). Ortiz's work, spanning over twenty years in the South Bronx, found its way to larger audiences in the gallery shows and museum exhibitions. His "Longwood Avenue 1973-1993" was featured along with the "Urban Masculinity" show at the Longwood Arts Project Gallery (1993). His photographs were also exhibited as part of the "Urban Mythologies: The Bronx Represented since the 1960s" at the Bronx Museum of the Arts (1999). In the *Village Voice* review, Jerry Saltz noted how "Ortiz's somber pictures portray desolation, emptiness, and sleepwalkers amidst the ruins, and ooze Pulitzer-level power." In a review of an exhibit at the Longwood Arts Project (2001), New York Times arts critic Holland Cotter noted how Ortiz's "pictures are reminders that even in its darkest hour, [the South Bronx] was viewed by some eyes with sympathy and love."

en el Este de Harlem y a los centros de las Ligas Atléticas de la Policía (PAL por sus siglas en inglés) en toda la ciudad (1996-1999). En particular, Ortiz documentó la construcción, apertura y luego la existencia completa de la PAL Longwood Avenue Center en su barrio. También trabajó en la creación de un video para ofrecer una visión general de los servicios del centro.

El tema de fotografía favorito de Ortiz siempre fue lo que estuviera justo delante de sus ojos. Fotografió meticulosamente el área de su vecindario, concentrándose en edificios, lugares y monumentos preservados, en las empresas y en los rostros de su comunidad. Sus fotografías fueron publicadas en revistas como *The Livable City* y *Neighborhood: the Journal for City Preservation*, publicada por el New York Urban Coalition (la Coalición Urbana de Nueva York). Fueron incluidas también en el catálogo del Museo de Arte del Bronx: *Devastation / Resurrection: The South Bronx. A Documentary Exhibition* (1980). La obra de Ortiz, que abarca más de veinte años en el Sur del Bronx, se abrió camino hacia un público más amplio con exposiciones en las galerías y las exhibiciones en museos. Su obra "Longwood Avenue 1973-1993" fue presentada junto con el espectáculo "Urban Masculinity" en la Galería de Proyectos de Arte de Longwood (1993). Sus fotografías se exhibieron además como parte de "Mitologías urbanas: el Bronx representado desde la década del 60" en el Museo de arte del Bronx (1999). En la revisión de *Village Voice*, Jerry Saltz observó cómo "las imágenes sombrías de Ortiz reflejaban desolación, vacío y sonambulismo entre las ruinas y transmitían el poderoso vigor del Pulitzer". En una revisión de una exposición realizada en el Proyecto de Arte (2001) de Longwood, el crítico de arte del New York Times, Holland Otter, observó cómo "las fotografías (de Ortiz) son recordatorios de que incluso en su momento más oscuro, (el Sur del Bronx) fue visto por algunos ojos con simpatía y amor."

As an archive researcher during his documentary filmmaking days, Ortiz described himself as diligent as an FBI agent from going through people's closets trying to find footage and images. In a 1986 interview during a Chicago film festival, Ortiz said that he would "donate the film to some kind of library so people can just use it for research if they want to continue the music. Continue on the beat!" With future researchers in mind, Ortiz donated his collection to El Centro in 2004, in order that his work would be available to the community. The Centro Gallery hosted what would become his last exhibition, a solo showing of his photographic work in 2005. Although he had at different times sought treatment, Ortiz lost his battle with alcoholism in 2008. He is survived by his only son, Jean-Carlos Ortiz.

Ortiz asemejó su diligencia como investigador de archivos durante sus días de productor de documentales a la de un agente del FBI, rebuscando en los armarios de la personas tratando de encontrar grabaciones e imágenes. En una entrevista realizada en 1986 durante un festival de cine en Chicago, Ortiz dijo que él "donaría la película a algún tipo de biblioteca con el único propósito de que la gente pudiera utilizarla para investigación en caso de que quisieran continuar con la música. Continuar con el ritmo". Con los futuros investigadores en mente, Ortiz donó su colección al Centro en el 2004, a fin de que su trabajo estuviese disponible a la comunidad. La Galería del Centro organizó la que fue su última exposición, una exhibición individual de su obra fotográfica en 2005. A pesar de que había buscado tratamiento en diferentes ocasiones, Ortiz perdió la batalla final contra el alcoholismo en 2008. Le sobrevive su hijo Jean-Carlos Ortiz.

Sources/Fuentes:

- Boseman, Keith (Interviewer) and Ortiz, Carlos (Interviewee). (1986, August 2). Interview transcript Humboldt Park, Chicago, IL, 1986 Blacklight Film Festival.
- Cotter, Holland. (2001, October 26). Art Review: "It makes me sick." New York Times.
- Dubner, Stephen J. (1997, November 9). The Pop Perfectionist on a Crowded Stage. New York Times Magazine.
- Jimenez, Lillian (Interviewer) and Ortiz, Carlos (Interviewee). (2005, October 26). Interview transcript (phone) for the Center for Puerto Rican Studies' Oral History Project.
- Nubia Music Society. Machito: A Latin Jazz Legacy. New York: Icarus Films, 1987.
- Saltz, Jerry. (1999, August 10). Bronx Tales. Village Voice.

Note: Biographical information was also derived from the collection.

Selected Bibliography and Related Collections/ Bibliografías seleccionadas y colecciones relacionadas:

- Ortiz, Carlos, Artist File. Longwood Arts Project (LAP) and Gallery at Hostos Community College, CUNY.
- Ortiz, Carlos, Artist Interview. Interview recorded for Puerto Rico and the American Dream (PR Dream).
- Ortiz, Carlos. Joe Conzo Archive. Cornell University Library Hip Hop Collection, #8021. Division of Rare and Manuscript Collections, Cornell University Library.
- Jonnes, Jill Collection, South Bronx Rising, 1984-2002. Special Collections. Lehman College, CUNY.
- Jonnes, Jill Papers, Harry T. Johnson Collection, 1885-1984. Special Collections. Lehman College, CUNY.

Scope and Content:

The Carlos Ortiz Collection documents the creator's two main interests: Latin music and the South Bronx. It is a resource for research on the history of the South Bronx, and in particular, the Puerto Rican community in the Longwood neighborhood, from the dire 1970s to the rebirth in the 1990s. The collection also serves to understand the New York Latin jazz and salsa scene and its legendary stars in a musical and historical context: Ray Barretto, Celia Cruz, Frank "Machito" Grillo, Charlie Palmieri and Tito Puente. It contains materials on the political movements, demonstrations and protests in the City over the course of thirty years. Community institutions such as the Puerto Rican Day Parade, the Puerto Rican Traveling Theatre and the United Bronx Parents are also represented.

The collection spans from 1971 to 2005, with the bulk of the materials dating between 1976 and 1993. It includes the Nubia Music Society's papers, correspondence, newspaper clippings, articles, pamphlets, photographs (negatives, prints and slides), and audiovisual materials. The folders are organized alphabetically, with some exceptions. The materials are for the most part in English and some in Spanish.

The collection is divided into the following series:**I. Papers (1971-2002)**

- Personal Papers
- Early Works
- The South Bronx
- Nubia Music Society
- Machito: A Latin Jazz Legacy*
 - Funding
 - Production

Alcance y contenido:

La colección de Carlos Ortiz documenta los dos temas favoritos del artista: la música latina y el Sur del Bronx. Es un recurso para la investigación sobre la historia del Sur del Bronx y en particular de la comunidad puertorriqueña en el barrio de Longwood, desde los nefastos años 70 hasta su refloreamiento en los años 90. La colección sirve además para entender el escenario del jazz latino y la salsa de Nueva York y sus legendarias estrellas en un contexto musical e histórico: Ray Barretto, Celia Cruz, Frank "Machito" Grillo, Charlie Palmieri y Tito Puente. La colección contiene materiales sobre los movimientos políticos y las manifestaciones y protestas en la ciudad en el transcurso de treinta años. Instituciones comunitarias como el Desfile Puertorriqueño, el Teatro Rodante de Puerto Rico y el United Bronx Parents (la Unión de Padres del Bronx) también están representadas.

La colección abarca desde 1971 al 2005, y la mayor parte de los materiales pertenecen a los años entre 1976 y 1993. Incluye los documentos de la Nubia Music Society (la Sociedad de Música Nubia), la correspondencia, los recortes de periódico, los artículos, los folletos, las fotografías (negativos, impresiones y diapositivas) y los materiales audiovisuales. Las carpetas están organizadas alfabéticamente con algunas excepciones. En su mayor parte los materiales están en inglés y algunos en español.

La colección está dividida en las siguientes series:**I. Documentos (1971-2002)**

- Documentos personales
- Los primeros trabajos
- El Sur del Bronx
- Nubia Music Society
- Machito: A Latin Jazz Legacy*
 - Financiamiento
 - Producción

Film Festivals and Screenings	Festivales de cine y proyecciones
Press	Prensa
Television Rights and Distribution	Derechos de televisión y distribución
Frank “Machito” Grillo	Frank “Machito” Grillo
Filmmaking Resources	Recursos de cine Village Gate: Salsa Meets Jazz
Village Gate: <i>Salsa Meets Jazz</i>	Spirit of Survival
<i>Spirit of Survival</i>	Publicaciones
Funding	Archivos de temas
Production	Trabajos de otros
Publications	II. Fotografías (1940s-2006)
Subject files	Negativos y hojas de contacto
Works by others	El Sur del Bronx
II. Photography (1940s-2006)	Machito
Negatives and Contact Sheets	Músicos
South Bronx	Demostraciones/protestas y desfiles
<i>Machito</i>	Arte y cultura
Musicians	Centros comunitarios
Demonstrations/Protests and Parades	Viajes
Arts and Culture	Familia y amigos de Ortiz
Community Centers	Otros
Travel	Fotografías
Ortiz Family and Friends	Instantáneas
Other	Diapositivas
Prints	III. Grabaciones de sonidos (1980s-1990s)
Snapshots	Cintas de audio
Slides	Carreteles de audio de ¼”
III. Audio (1980s-1990s)	IV. Videos (1970s-2000s)
Audiocassettes	Formatos de videos (VHS, Hi8, Beta y U-matic)
¼” Audio Reels	Carretes de película (8mm, Super 8, 16mm)
IV. Video (1970s-2000s)	
Video Formats (VHS, Hi8, Beta and U-matic)	
Film Reels (8mm, Super 8, 16mm)	

Access Points/Puntos de Acceso

Names/Nombres:

Barretto, Ray
Colón, Miriam
Cruz, Celia
Gigante, Rev. Louis R. (Father Gigante)
Grillo, Frank, 1908-1984 “Machito”
Jones, Louis (AIDS activist)
Lebrón, Lolita, 1919-2010
Leymarie, Isabelle
Morales, José
Palmieri, Eddie
Puente, Tito, 1923-2000
Ronda, Efraín
Serrano, Gilbert (AIDS activist)
Simon, Paul, 1941-
Socarrás, Alberto

Subject Organizations/Organizaciones Incluidas :

ACT UP New York (Organization)
FALN (Fuerzas Armadas de Liberación Nacional Puertorriqueña)
Hostos Community College
Lt. Joseph Kennedy, Jr. Community Center
Museo del Barrio
Nubia Music Society
Police Athletic League
Puerto Rican Day Parade
Puerto Rican Traveling Theatre
United Bronx Parents, Inc. (UBP)

Subject Names/Nombres Incluidos:

AIDS (Disease)
AIDS (Disease)--New York (State)--New York
Bronx (New York, N.Y.)--Buildings, structures, etc.
Bronx (New York, N.Y.)--History--20th century
Bronx (New York, N.Y.)--Social conditions--20th century
Bronx (New York, N.Y.)--Social life and customs--20th century
Fort Apache, The Bronx (Motion Picture)
Hispanic Americans—Music--History and criticism
Hispanic Americans--New York City (N.Y.)
Jazz--History and criticism
Latin jazz

Latin jazz--New York (State)--New York
Nationalism--Puerto Rico
Nationalism--Puerto Rico--History--20th century
Puerto Ricans in New York (City)
Puerto Ricans--New York (State)--New York
Puerto Ricans--New York (State)--New York--Social conditions
Salsa (Music)
Salsa (Music)--New York State--New York--History and criticism

Subject Places/Lugares Incluidos:

La Casa de la Herencia Cultural Puertorriqueña
Camp Mela (Cuba)
The Center for Puerto Rican Studies (Centro)/Centro de Estudios
Puertorriqueños
FAO Schwartz
The Hit Factory
Longwood Historic District
Madison Square Garden (New York, N.Y.)
Museo del Barrio
Nuyorican Village Theater
Police Athletic League Centers
SOB's (Sounds of Brazil Club)
South Bronx Father Gigante Plaza-South Bronx
St. Athanasius Church
Subways--New York (State)--New York.
Taller Boricua
The Village Gate

Document Types/Tipos de Documentos:

Articles
Audiocassettes
Clippings
Correspondence
Film reels
Photographs
Publications
Videotapes

Series I: Papers (1971-2002)

The majority of this series is made up of the Nubia Music Society's papers, and in particular, all of the records relating to the production of the documentary film *Machito: A Latin Jazz Legacy*. The papers also include the project proposals and research files for two other documentary projects: one on salsa and jazz at New York City's The Village Gate club, and the other on HIV-positive prison inmates and the challenges the ex-offenders face as they reenter society. The papers are organized chronologically, starting in the 1970s with the research files for some of the early documentary efforts and television work, and ending with some of the reviews of Ortiz's photography exhibitions.

Serie I: Documentos (1971-2002)

La mayor parte de esta serie está compuesta de los documentos de Nubia Music Society (la Sociedad de Música Nubia) y en particular de todos los archivos relativos a la producción del documental *Machito: A Latin Jazz Legacy* (*Machito: Un legado del Jazz latino*). Los documentos incluyen también las propuestas y los archivos de investigación para otros dos proyectos documentales: uno de salsa y jazz en el club The Village Gate de la ciudad de Nueva York y el otro sobre los reclusos VIH-positivos y los desafíos que estos enfrentan cuando se reintegran a la sociedad. Los documentos están organizados cronológicamente, comenzando en los años 70 con los archivos de investigación de algunos de los primeros esfuerzos documentales y trabajos de televisión y terminando con algunas de las revisiones de las exposiciones fotográficas de Ortiz.

Box	Folder	Personal Papers (1977-1998)
Caja	Cartapacio	
1	1	Correspondence, 1977-1993
	2	Ephemera, 1980s-1990s
	3	<i>Kennedy Center News</i> , 1998
	4	"Moody Blues," Alcoholism and Narcotics Anonymous (NA), 1980s
	5	PAL (Police Athletic League) Video Project Overview, 1990s
	6	Puente, Tito, Scholarship Fund Concert, 1981
	7	Save East Harlem, 1984

Box	Folder	Early Works (1975-1987)
Caja	Cartapacio	
1	8	Clippings: FALN (Fuerzas Armadas de Liberación Nacional Puertorriqueña), 1977
	9	Clippings: Puerto Rican Nationalists, 1975-1979
	10	Clippings: Statue of Liberty Takeover, 1977
	11	Documentary: <i>Puerto Rico: Paradise Invaded</i> (notes, description, and historical outline)
	12	<i>Imágenes Latinas</i> , 1976-1978
	13	Lebrón, Lolita, Correspondence, 1977
	14	Lebrón, Lolita, Research and Production File, 1975-1978

- 15 Puerto Rican Nationalist Party Newsletter, 1987
- 16 Ronda, Efraín for *Imágenes Latinas*, 1978

Box	Folder	South Bronx (1971-2002) – chronological order
Caja	Cartapacio	
1	17	Clippings: South Bronx, 1971-1979
2	1	Clippings: South Bronx, 1978-1980
	2	<i>The South Bronx: An Undeclared War</i> : Project Documents, 1977-1979
	3	Association for Improvement of the Brownstone Community, 1977-1984
	4	The South Bronx Plan and Research Files , 1978-1980
	5	Barrat, Martine, <i>South Bronx Street Gangs</i> Tape Transcripts, ca. 1978
	6	<i>Devastation / Resurrection: The South Bronx</i> , 1979-1980
	7	<i>Fort Apache, The Bronx</i> Documentary Notice, 1980
	8	<i>South Bronx: Work in Progress</i> Notice, 1980s
	9	<i>Neighborhood: The Journal for City Preservation</i> , 1982
	10	Bronx Council for the Arts Newsletter, 1988
	11	Clippings: García, Robert, 1988
	12	Longwood Historic District Community Association, 1993
	13	<i>Urban Mythologies</i> at the Bronx Museum of Art, 1999
	14	Place Matters: Projects, 2000
	15	Photography Exhibits, Acquisitions and Reviews, 2001
	16	<i>Comeback in the Bronx</i> , Ford Foundation Report, 2002

Box	Folder	Nubia Music Society (1978-1986)
Caja	Cartapacio	
3	1	Nubia - Altman, Richard, Volunteer Lawyer, 1978-1984
	2	Nubia - Brochures and Events, 1979-1983
	3	Nubia - Correspondence, 1982-1985
	4	Nubia - Correspondence re: Festivals, 1985
	5	Nubia - Correspondence re: <i>Machito</i> , 1985
	6	Nubia - Correspondence re: <i>Salsa Meets Jazz</i> , 1985
	7	Nubia - Equipment Insurance, 1981-1982
	8	Nubia - Filing System, 1986
	9	Nubia - Financials, 1977-1986
	10	Nubia - Legal Papers: Resolutions and By-laws, 1979-1985
	11	Nubia - Leymarie, Isabelle - Letter of Resignation, 1984
	12	Nubia - Related Organizations, 1980s

Box	Folder	<i>Machito: A Latin Jazz Legacy</i> – Funding (1979-1986)
Caja	Cartapacio	
3	13	Crew Resumes, ca. 1980
	14	Ford Foundation, 1982-1983
	15	Foundations and Exempt Organizations, ca. 1980
	16-17	Funding Requests, 1979
	18	Letters of Support, 1984-1986
	19	National Endowment for the Humanities, 1980-1984
4	1	New York State Council for the Humanities, 1980-1983
	2	Original Materials, Socarrás, Alberto and Machito, ca. 1979
	3	Other Sources of Funding, 1980
	4	Post-production Funding Request Packet, ca. 1984
	5	Sample Film Budgets, ca. 1980

Box	Folder	<i>Machito: A Latin Jazz Legacy</i> - Production (1980-1987)
Caja	Cartapacio	
4	6	Allen, John E. Historical Footage, 1984-1986
	7	Archival / Historical Footage, 1980-1987
	8	Archival / Historical Images, undated
	9	Correspondence: Cruz, Celia, 1985
	10	Correspondence: Gordon, Dexter, 1985
	11	<i>Con la misma pasión</i> Footage Release, 1984
	12	Editing Machine Rental, 1981-1982
	13	Film Titles, ca. 1985
	14	Interview Summaries (and Production Credits), ca. 1985
	15	<i>Mambo Madness</i> Introduction, undated
	16	Materials Sent to Lab (Wild Sound, Sync Rolls, M.O.S), ca. 1984
	17	Music Copyright, Zimmerman, Barbara, 1986
	18	Narration, English (includes drafts), ca. 1985
	19	Narration, Spanish (includes drafts), ca. 1985
	20	Navarro, Paco, Narrator, 1985
	21	Ochentas (Nightclub Dancing Scene), 1983-1985
	22	Pagani, Federico, Nightclub Promoter, Interview Transcript, 1980s
	23	Performance Selects, ca. 1985
	24	Post-production Needs, ca. 1985
	25	Publicity Format Information, ca. 1985
	26	Publicity Mailer, ca. 1985
5	1	Publicity Package, Spanish, ca. 1985
	2	Release Forms, 1980-1985
	3	<i>Rhythm of Rumba</i> , 1980-1981
	4	Screening Interests/Film Festivals, 1986-1987
	5	Script Development, 1980s

- 6 Sound Rolls, 1980s
- 7-8 Subtitles, English, ca. 1985
- 9 Subtitles, Spanish, ca. 1985
- 10 Synopsis, English, ca. 1985
- 11 Synopsis, Spanish (*Machito: La Herencia del Jazz Latino*), ca. 1985
- 12 Synopsis, Japanese, , ca. 1986
- 13 Transit Media, Shipping Services, 1985-1986
- 14 Written Excerpts from Videotape, , ca. 1983
- 15 Workprint, ca. 1984

Box	Folder	<i>Machito: A Latin Jazz Legacy</i> – Film Festivals and Screenings - chronological by festival year and then alphabetical by event title (1985- 1991)
5	16 17 18 19 20 21 22	Biarritz Festival (France), 1986 Chicago International Film Festival, 1986 Cuban Film Festival, 1986 FilmFest München (Germany), 1986 Greenwich Village Jazz Festival, Jazz Film Series, 1986 Los Angeles International Film Exposition (Filmex), 1985-1986 Miami Film Festival, 1986
6	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	National Latino Film and Video Festival, 1985-1986 Northwest Film and Video Center, Portland, Oregon, 1986 Rhapsody Films, 1986 Sydney Film Festival (Australia), 1986 American Film Institute Fest-Los Angeles, 1987 American Film and Video Festival, 1986-1987 American Museum of Natural History, 1987 Festival dei Popoli (Florence, Italy), 1986-1987 Film in the Cities (St. Paul, Minnesota), 1987 Guadalupe Cultural Arts Center (San Antonio, Texas), 1987 National Museum of American History, 1987 San Francisco International Film Festival, 1987 Semana Internacional del Cine de Autor (Málaga, Spain), 1987 Festival des Films du Monde/World Film Festival (Montreal, Canada), 1987-1988 Festival Internacional de Cine y Música and Barcelona Film Festival (Spain), 1988 Göteborg Film Festival (Sweden), 1988 Latino Collaborative (New York, NY), 1988 Port Washington (NY) Library, 1988 Primer Festival de Cine San Juan (Puerto Rico), 1988 Fondo del Sol, Visual Arts and Media Center, 1991

Box	Folder	<i>Machito: A Latin Jazz Legacy</i> – Press (1985-1987)
Caja	Cartapacio	
6	21	Reviews and Notices, 1985-1987
	22	Scrapbook, ca. 1987
Box	Folder	<i>Machito: A Latin Jazz Legacy</i> – Television Rights and Distribution
Caja	Cartapacio	(1984-1994)
6	23	American Federation of the Arts (AFA), Distributor, 1988-1991
	24	Corporation for Public Broadcasting, PBS and WNET, 1985-1987
	25	Icarus Films, Sales and Rentals, 1985-1994
7	1-2	<i>Played in the USA</i> , Television Series Packet, 1991
	3	Television Rights, Domestic and International, 1984-1988
	4	Video Sales and Rental Inquiries, 1988-1989
Box	Folder	Frank “Machito” Grillo (1976-1985)
Caja	Cartapacio	
7	5	Articles and Clippings, 1976-1983
	6	City Hall Festival, 1981
	7	Discography, 1984
	8	Interview Transcript – Ortiz, Isabelle (Leymarie), 1979
	9	Interview Transcripts – WKCI, 1980s
	10	Interview Transcript – WKCR, 1980
	11	Legislation for Machito Square, 1985
	12	Obituaries, 1984
	13	Orchestra, 1983
	14	Research Files, 1980s
	15	S.C.O.U.T. (Senior Citizens Outreach Unit Teams) Brochure, 1980s
Box	Folder	Latin Jazz Research Files (1977-1993)
Caja	Cartapacio	
7	16	Clippings: Latino Images, 1987
	17	Clippings: Musicians, 1977-1993
	18	Jazz Films, 1979-1987
	19	Latin Jazz Articles, 1978-1981
Box	Folder	Filmmaking Resources (1980-1993)
Caja	Cartapacio	
8	1	The Discovery Program, 1989
	2	Film Archives, 1980-1992
	3	Film/Media Support Organizations, 1987-1991
	4	Film/Video Production Services, 1981-1992

- 5 Film/Video Resources, ca. 1992
- 6 Films with a Purpose, 1987
- 7 Independent Feature Project, 1988-1992
- 8 Independent Producers, 1987
- 9 Latin American Film Contacts, 1980s
- 10 Latino Collaborative, 1987-1993
- 11 Media Alliance, 1986-1987
- 12 Women Make Movies, 1990s

Box Folder The Village Gate: *Salsa Meets Jazz* (1985)

Caja Cartapacio

8

- 13 Co-production Cover Letter, 1985
- 14 Fact Sheet, 1985
- 15 Legal Papers, 1985
- 16 Press, 1985
- 17 Proposal Text for *Salsa Meets Jazz*, 1985
- 18 Rights and Budget, 1985

Box Folder *Spirit of Survival* – Funding (1990-1993)

Caja Cartapacio

9

- 1 Corporation for Public Broadcasting Applications, 1991
- 2 Crew Resumes, ca. 1991
- 3 Electronic Arts Grants Program, Finishing Funds, 1992
- 4 Film Budget, Drafts, ca. 1991
- 5 Foundation Applications and Brochures, 1991
- 6 Foundation for Independent Video and Film, Edelman Family Fund Application, 1991
- 7 Funding Exchange Grant, Paul Robeson Fund, 1991-1993
- 8 Funding Sources, 1987-1991
- 9 Latino Collaborative/ National Latino Communication Center, 1992
- 10 Media Network, 1990-1993
- 11 New York State Council on the Arts, 1992
- 12 North Star Fund Application, 1992
- 13 Project Descriptions, ca. 1991

Box Folder *Spirit of Survival* – Production (1990-1992)

Caja Cartapacio

9

- 14 Contacts, 1990s
- 15 Correspondence, 1990-1992
- 16 Cover Sheet and Letterhead, ca. 1991
- 17 Logging Journal, ca. 1992
- 18 Notebooks, ca. 1992
- 19 Receipts, Pre-production, 1991

20 Release Forms, ca. 1992

Box	Folder	<i>Spirit of Survival</i> – Publications (1989-1992)
Caja	Cartapacio	
10	1	ACT UP: AIDS Activism, 1992
	2	ACT UP: Media Committee Press Clips, 1992
	3	AIDS Activist Haslip, Katrina, 1992
	4	AIDS Pamphlets, 1991
	5	The Body Positive, 1992
	6	Bureau of Communicable Disease Control/NYS Department of Health, 1991-1992
	7	People with AIDS (PWA) Newsletters, 1989-1991
	8	People with AIDS (PWA) <i>Newsline</i> , 1990-1992
	9	People with AIDS (PWA) <i>Newsline</i> , 1992
	10	SIDAhora, 1991-1992
	11	Stand-Up, Jones, Louis, Emmaeus House, ca. 1992

Box	Folder	<i>Spirit of Survival</i> – Subject Files (1987-1993)
Caja	Cartapacio	
10	12	AIDS and Activism, 1992
	13	AIDS Alternative Treatments, 1992
	14	AIDS Case Studies, Prisoners, 1991
	15	AIDS, the Center for Disease Control, ca. 1991
	16	AIDS and Clinical Programs/Treatments, 1990-1991
11	1	AIDS Conference, Amsterdam, 1992
	2	AIDS Discrimination, 1989
	3	AIDS Health and Nutrition, 1992
	4	AIDS Housing Opportunities, 1991
	5	AIDS and the Law, 1990
	6	AIDS Media – Films, Tapes, Video, Audio Resources, 1990-1991
	7	AIDS Network of Organizations, 1989-1991
	8	AIDS, Other, 1991-1993
	9	AIDS and Puerto Ricans/Latinos, 1989-1991
	10	AIDS and Race, 1987-1991
	11	AIDS Support Groups and Shelters for Families and Victims, ca. 1990
	12	AIDS and Tuberculosis (TB), ca. 1990
	13	AIDS and Women/Hispanic Women, 1989-1991
	14	AIDS Workshop: Puerto Rican Coalition, 1991
		Prisons
	15	American Jail Association, <i>American Jails</i> , 1992
	16	Correctional Association, List of Prisons, 1990-1992

Box	Folder	Works by Others (1974-1992)
Caja	Cartapacio	
11	18	Leymarie, Isabelle, <i>Asdrubal and Flavio</i> , 1974
	19	Rand, Lillian - Film Project Synopsis, undated
	20	Sánchez, Edwin, <i>Unmerciful Good Fortune</i> , 1992
	21	Torres, Javier, <i>Hardchanges</i> , undated
	22	Torres, Javier, <i>A Sane Guide to Madness</i> , Volume 1, undated

Series II: Photography (1940's-2006)

The photographic works have been divided into four groups. The first is made of negatives and contact sheets, the bulk of this series. These were kept by Ortiz in binders organized by subject matter and that arrangement has been preserved. The subjects include: the South Bronx; Machito and other musicians; demonstrations/protests and parades; arts and culture; community centers; travel; and family and friends. There is a small set of photographic prints, which have been collected in a separate subseries. They have been organized according to the same subject headings. For the most part, the negatives for these prints are available. The photographic prints range in size from 4x6" to 8x10" and are mostly in black and white. The third group is made up of a set of negatives and smaller, color and black-and-white prints (3x5" and 4x6"), which were found in the original packaging from the commercial film developers. These are here identified as "snapshots." And finally, slides (in color and black and white) were originally stored either in sheets collected in binders or sets in small cardboard or plastic boxes. The original set arrangements of these slides have been

Serie II: Fotografías (1940s-2006)

Los trabajos fotográficos se han dividido en cuatro grupos. El primero está compuesto de negativos y hojas de contacto y constituye la mayor parte de esta serie. Estos fueron conservados por Ortiz en carpetas organizadas por temas y se ha mantenido la misma organización. Los temas incluyen: el Sur del Bronx; Machito y otros músicos; demostraciones/protestas y desfiles; arte y cultura; centros comunitarios; viajes; y familia y amigos. El segundo grupo es un pequeño paquete de impresiones fotográficas que ha sido archivado en una sub-serie separada. Está organizado siguiendo el mismo tema del título. La mayor parte de los negativos de estas impresiones están disponibles. Las impresiones fotográficas varían en tamaño de 4 x 6 "a 8 x 10" y en la mayor parte están en blanco y negro. El tercer grupo se compone de un paquete de negativos y de impresiones fotográficas en blanco y negro más pequeñas (3 x 5 y 4 x 6 "), que fueron halladas en el empaque original de los productores de cine comercial. Estas están identificadas como "instantáneas". Y finalmente, las diapositivas (en color y en blanco y negro) fueron originalmente recolectadas en hojas

preserved, and these are likewise organized using the same subject headings.

mantenidas en carpetas o por paquetes en pequeñas cajas plásticas o de cartón. La organización original de estas diapositivas se ha conservado, y están en general organizadas de acuerdo al mismo tema del título.

Box	Folder	Negatives and Contact Sheets
Caja	Cartapacio	
		South Bronx – Buildings and Landmarks (1970s-1999)
12	1	Beck Street, 1970s-1990s
	2	Beck and Kelly Streets, 1977-1981
	3	Brook Avenue (Including Rent Strike), 1975-1980
	4	Charlotte Street, 1970s-1995
	5	Fox Street, 1980-1998
	6	Intervale Avenue, 1978
	7	Intervale Avenue Subway Station, 1989-1990
	8	Kelly Street, 1979-1997
	9	Longwood Avenue, 1975-1997
	10	Prospect Avenue, 1970s-1980s
	11	P.S. 39 Playground, 1994
	12	Bill Rainey Park, ca. 1996
	13	Southern Boulevard, 1970s-1996
	14	St. Athanasius Church, 1970s-1998
	15	Various Buildings, 1970s-1999

Box	Folder	South Bronx – Community Residents (1970s-1999)
Caja	Cartapacio	
12	16	Beck Street Residents, 1979-1999
	17	Fox Street Residents, 1970s-1990s
	18	Longwood Avenue Residents, 1974-1999
13	1	Longwood Historic Brownstone Association, 1970s-1990s
	2	South Bronx Residents, Selects, 1970s
	3	South Bronx Residents, Various, 1970s-1999

Box	Folder	South Bronx – Other (1970s-1999)
Caja	Cartapacio	
13	4	“Chita’s Funeral,” 1970s
	5	Father Gigante (Gigante, Louis R. (City Councilman)), 1970s-1980s
	6	<i>Fort Apache, The Bronx</i> Production, ca. 1980
	7	Garbage Strike, 1975
	8	Hunt’s Point, 1970s-1999
	9	Longwood Avenue/Southern Boulevard Fire, 1998
	10	Neighborhood Businesses, 1970s-1980s
	11	Pope John Paul II’s South Bronx Tour, 1979

12 St. Thomas Aquinas Church, 1999

Box	Folder	South Bronx – Politics and Politicians (1970s-1990s)
Caja	Cartapacio	
13	13	FALN (Fuerzas Armadas de la Liberación Nacional Puertorriqueña) Alba, Vincent and Pérez, David
	14	Feliciano, Carlos (Head of the Puerto Rican Nationalist Party), 1970s
	15	Hernández Colón, Rafael (Governor of Puerto Rico) at Yale University, 1970s
	16	Koch, Edward I. (Mayor of the City of New York), 1970s
	17	Moniyhan, Patrick (U.S. Senator for the State of New York) South Bronx Tour, 1994
	18	P.S.P. (Partido Socialista Puertorriqueño), 1970s
	19	Politicians, Various, 1970s-1990s
	20	Serrano, José (New York City Assemblyman), 1980s-1990s

Box	Folder	South Bronx and the Streets of New York City
Caja	Cartapacio	
13	21	NYC Neighborhoods, 1975-1990s
	22	NYC Subway, 1970s-1990s
	23	Streetwise/Street Portraits , 1970s-1990s

Box	Folder	Grillo, Frank “Machito”
Caja	Cartapacio	
14	1	Machito, Archival/Historical Images, undated
	2	Machito and Family, 1970s-1980s
	3	Machito Festival at City Hall, 1981
	4	Machito Performances, 1970s-1980s
	5	<i>Machito</i> Production Stills, ca. 1984
	6	Machito Square Dedication, 1985
	7	Machito at The Village Gate, 1980s

Box	Folder	Musicians
Caja	Cartapacio	
14	8	Barretto, Ray, 1980s
	9	Cajones (Cuba), 1980s
	10	Chantells, 1991
	11	Conjunto Libre, 1980s
	12	Cruz, Celia, 1980s
	13	Harris, Barry, 1980s
	14	Lucca, Papo, 1980s

	15	Medina, Henry, 1980s
	16	Musicians, Individuals by Name (from Camilo, Michel to Toro, Yomo), 1970s-1980s
	17	Musicians, Mixed and Various, 1970s-1980s
15	1	Palmieri, Eddie, 1980s
	2	Palmieri, Eddie and Charlie, 1970s-1980s
	3	Puente, Tito, 1970s-1980s
	4	Simon, Paul, 1980s-1990s
	5	Simon, Paul - <i>The Capeman</i> , 1997-1998
	6	Socarrás, Alberto, 1970s
	7	Valentin, David, 1980s
Box	Folder	Musicians – Concerts and Venues
Caja	Cartapacio	
15	8	Bauzá, Mario Tributes, 1980s
	9	Madison Square Garden, 1980s
	10	New York Casino, 1979-1980
	11	Newport Jazz Festival, 1979
	12	Parker, Charlie Jazz Festival, 1998
	13	The Village Gate, 1980s
Box	Folder	Demonstrations/Protests
Caja	Cartapacio	
15	14	ACT UP (AIDS Coalition to Unleash Power)/ AIDS Marches, 1993-1999
	15	Boston Demonstration Against Racism, [1974]
	16	Chile, 1980s
	17	Construction Workers, 1998
	18	Diallo, Amadou, 1999
	19	El Barrio, 1973
	20	Homeless at Union Square, ca. 1990s
	21	Hostos Community College (CUNY) demonstrations, 1976
	22	International Women’s Day, 1975
	23	Jobs at Charlotte Street, 1976
	24	Lincoln Hospital Detox Center, 1975
	25	Million Youth Marches, 1998-1999
	26	New York City Budget Cuts, 1975
	27	Palestine Liberation Organization (PLO) at the United Nations, 1974
	28	Police Brutality, 1980s
16	1	Puerto Rican Nationalists (The Five), 1979
	2	Save East Harlem, Save El Museo, 1984
	3	<i>Seinfeld</i> Outcry, 1998
	4	South Bronx Asthma, 1998

- 5 Statue of Liberty Takeover, 1977
- 6 Various Demonstrations, 1970s-1990s
- 7 Vieques, 1990s
- 8 The Wilmington Ten, (Chavis, Benjamin and Davis, Angela), 1977

Box Folder Parades

Caja Cartapacio

- 16** 9 “Latin Parade,” Fifth Avenue, 1981
- 10 Mardi Gras Parades, 1970s
- 11 Puerto Rican Day Parade, 1975-1976
- 12 Puerto Rican Day Parade, 1996
- 13 Puerto Rican Day Parade and Banquet, 1998
- 14 Puerto Rican Day Parade: Lebrón, Lolita, 2000

Box Folder Arts and Culture

Caja Cartapacio

- 16** 15 Bethesda Fountain, Central Park Jams, 1970s
- 16 Bomba and Plena at Central Park, 1980s
- 17 Bronx Museum of the Arts Exhibition, Urban Mythologies, 1999
- 18 El Centro de Estudios Puertorriquenos, 1970s-1997
- 19 Cultural Institutions, Other Artists (including Taller Boricua, La Casa de la Herencia Cultural Puertorriquena, Public Theater, Nuyorican Café, Nuyorican Village Theater), 1970s-1990s
- 20 Dance Performances (including Santería, Tropicana, Afro-Cuban, Retumba), 1980s-1990s
- 21 Museo del Barrio, 1990s
- 22 Museo del Barrio’s *Taíno* Exhibition, 1997
- 23 Museo del Barrio – Tres Reyes Magos, 2000
- 24 Puerto Rican Traveling Theatre, 1970s-1980s

Box Folder Artists

Caja Cartapacio

- 17** 1 Cardenal, Ernesto, 1970s-1980s
- 2 Fuentes, José, 1970s-1980s
- 3 Magique Performers, 1970s-1980s
- 4 Morales, José, 1980s
- 5 Pietri, Pedro, 1990s
- 6 Ronda, Efraín, 1978

Box Folder Community Centers

Caja Cartapacio

- 17** 7 Grand Street Settlement, 1997
- 8 Lt. Joseph P. Kennedy Community Center, ca. 1996-1998
- 9 Kennedy Center - Basketball, ca. 1996-1998

- 10 Kennedy Center - Computers, ca. 1996-1998
- 11 Kennedy Center - Market, ca. 1996-1998
- 12 Kennedy Center - Metropolitan Museum of Art, 1996
- 13 Kennedy Center - Olympics, ca. 1996-1998
- 14 Kennedy Center - Staff Portraits, ca. 1996-1998
- 15 Police Athletic League (PAL) - Brooklyn Schwartz Center, 1996
- 16 Police Athletic League (PAL) - Webster Center, 1996
- 17 Police Athletic League (PAL) at the Armory with Jackie Joyner-Kersey, 1996
- 18 Police Athletic League (PAL) - New South Bronx Center Construction, 1996
- 19 Police Athletic League (PAL) - South Bronx Center Opening, 1996
- 20 Police Athletic League (PAL) - Playstreet Opening, 1996
- 21 Police Athletic League (PAL) - Summer Olympics at Riverbank Park, 1996
- 22 Police Athletic League (PAL) - Central Park Playstreet Summer Finale, 1996
- 23 Police Athletic League (PAL) - Yankees Tickertape Parade, 1996
- 24 Police Athletic League (PAL) - Woman of the Year, 1996
- 25 Police Athletic League (PAL) - Christmas Party, 1996
- 26 Police Athletic League (PAL) - South Bronx Center, 1996
- 27 Police Athletic League (PAL) - Boxing/Karate, 1997
- 28 Police Athletic League (PAL) - Month, 1997

- 18** 1 Police Athletic League (PAL) - Phipps Center Playstreet Ceremonial, 1997
- 2 Police Athletic League (PAL) - Ringling Brothers and Barnum & Bailey Circus, 1998
- 3 Police Athletic League (PAL) - Playstreet, 1998
- 4 Police Athletic League (PAL) - Riverbank Park Track and Field, 1998
- 5 Police Athletic League (PAL) - Carnival, 1998
- 6 Police Athletic League (PAL) at the Armory, 1998
- 7 Police Athletic League (PAL) - Christmas, 1999
- 8 Police Athletic League (PAL) - Basketball, ca. 1996-1999
- 9 Police Athletic League (PAL) - Carnival, ca. 1996-1999
- 10 Police Athletic League (PAL) - Christmas, ca. 1996-1999
- 11 Police Athletic League (PAL) - Duncan Center, ca. 1996-1999
- 12 Police Athletic League (PAL) - Ethnic Day, ca. 1996-1999
- 13 Police Athletic League (PAL) - Riverbank Basketball Tournament, ca. 1996-1999
- 14 Police Athletic League (PAL) - Schwartz Games, ca. 1996-1999
- 15 Police Athletic League (PAL) - Softball, ca. 1996-1999
- 16 Police Athletic League (PAL) - Sports Dinners, ca. 1996-1999
- 17 Police Athletic League (PAL) - Track and Field, ca. 1996-1999
- 18 Police Athletic League (PAL) - Various , ca. 1996-1999
- 19 Police Athletic League (PAL) - Youth Forum, ca. 1996-1999

20-21 United Bronx Parents (UBP), 1977-1978

Box	Folder	Travel
Caja	Cartapacio	
19	1	Travel, Alderson, West Virginia, Federal Prison Camp (Lebrón, Lolita), 1977
	2	Travel, Cuba, 1980s
	3	Travel, Málaga, Spain, 1987
	4	Travel, Munich, Germany, 1986
	5	Travel, Puerto Rico
	6	Travel, San Antonio, Texas, 1987
	7	Travel, Sri Lanka
	8	Travel, Various

Box	Folder	Ortiz Family and Friends
Caja	Cartapacio	
19	9	Mom and Pop
	10	Leymarie, Isabelle
	11	Francey
	12	Lulu
	13	Friends and Family

Box	Folder	Other
Caja	Cartapacio	
19	14	FAO Schwartz
	15	Lincoln Acupuncture/Detoxification
	16	Puerto Rico - Archival/Historical Images
	17	Miscellaneous

Box	Folder	Photographic Prints (1973-2005)
Caja	Cartapacio	
20	1	Exhibition Set, Select Prints, ca. 1980
	2	Lebrón, Lolita, 1977
	3	South Bronx, ca. 1980 <i>Machito: A Latin Jazz Legacy</i> – Archival/Historical Images
	4	Anacaona, undated
	5	Cuba, undated
	6	Curbelo, José, undated
	7	Graciela (Pérez-Gutiérrez), undated
	8	Grillo, Frank “Machito”, undated
	9	Grillo, Frank “Machito” and his Orchestras, undated

- 10 New York City, undated
- 11 Newspaper ads, undated
- 12 Nightclubs and bands, undated
- 13 Pacheco, Johnny, undated
- 14 Pagani, Federico, undated
- 15 Paris, undated
- 16 Pozo, Luciano “Chano”, undated
- 17 Puente, Tito, undated
- 18 Rodriguez, Tito, undated
- 19 Socarrás, Alberto, undated
- 20 Vera, María Teresa, undated
- Grillo, Frank “Machito”**
- 21 Grillo, Frank “Machito”, ca. 1978-1983
- 22 Machito Festival at City Hall, 1981
- 23 *Machito* Production Stills, ca. 1981-1983
- 24 Machito Square Dedication, 1985
- Musicians**
- 25 Barretto, Ray, 1970s-1980s
- 26 Bauzá, Mario, 1980s
- 27 Cajones (Cuba), 1980s
- 28 Camero, Cándido, 1980s

- 21**
 - 1 Cruz, Celia, 1980s
 - 2 Dalto, Jorge, 1980s
 - 3 Gil, Gilberto, 1980s
 - 4 Lucca, Papo, 1970s
 - 5 Musicians, by Others, 1980s
 - 6 Musicians, Various, 1980s-1990s
 - 7 Palmieri, Eddie, 1980s
 - 8 Palmieri, Eddie and Charlie, 1980s
 - 9 Patato (Valdés, Carlos), 1980s
 - 10 Puente, Tito, 1980s
 - 11 Torin, Sid, Symphony Sid, 1983
 - 12 Valentin, David, 1980s
 - 13 Demonstrations, 1974-1998
 - 14 Puerto Rican Day Parades, 1970s
 - 15 Museo del Barrio, *Taíno* Exhibition, 1997
 - 16 Puerto Rico Traveling Theatre, 1970s-1980s
 - 17 Ronda, Efraín – Archival/Historical Images, undated
 - 18 Lt. Joseph P. Kennedy Community Center, ca. 1996-1998
 - 19 Police Athletic League (PAL), 1996-1999

- 22**
 - 1 Police Athletic League (PAL), 1996-1999
 - 2 Travel, Italy, 1980s

- 3 Travel, Various, 1980s-1990s
- 4 Ortiz, Carlos, 1970s-1990s
- 5 Ortiz Family and Friends, 1970s-1990s
- 6 Miscellaneous, 1970s-1980s
- 7 Mounted Prints, ca. 1980
- 8 Prints by Others, 1980s
- 9 Postcards – El Centro Presents the Photographs of Carlos Ortiz, 2005
- 10 Postcards, Various, 1970s-1990s

Box	Folder	Snapshots (1987-2006)
Caja	Cartapacio	
22	11	South Bronx Buildings, 1990s-2000s
23	1	South Bronx Residents, 2000s
	2	South Bronx Street Murals, 1994
	3	Bill Rainey Park, 1990s-2000s
	4	St. Athanasius Church, 1990s-2000s
	5	Subway and NYC Streetwise, 1990-2000s
	6	Musicians, 1980s-1990s
	7	Puente, Tito, Funeral, 2000
	8	ACT UP – Gilbert Serrano, 1990s
	9	Anti-George W. Bush demonstration, 2004
	10	9/11 Memorials, World Trade Center Site, 2005
	11	Puerto Rican Day Parade – Fifth Avenue Preparations, 2004
24	1	Puerto Rican Day Parade, ca. 2004
	2	Puerto Rican Traveling Theatre, ca. 1980
	3	Museo del Barrio – Tres Reyes Magos, ca. 1999
	4	Dancers/Performers, 1990s
	5	Travel, Italy, ca. 1988
	6	Travel, Málaga, Spain, ca. 1987
	7	Travel, Portugal, 2006
	8	Travel, Puerto Rico, 1980s
	9	Travel, San Antonio, Texas, ca. 1987
	10	Travel, Sri Lanka, 1980s
25	1	Travel, Various, 1980s
	2	Ortiz Family and Home, 1940s-2000s
	3	Ortiz Friends and Family, 1980s-2000s
	4	Various, Mixes Sets, 1980s-2000s

Box	Folder	Slides (1975-2000)
Caja	Cartapacio	
25	5	South Bronx Set, Selects, 1970s
	6	South Bronx Set, People, 1970s-1980s
	7	South Bronx Buildings, 1970s-1980s
26	1	South Bronx Buildings, 1995-1997
	2-3	South Bronx People and Residents, 1970s-1990s
	4	South Bronx Politicians, 1970s-1980s
	5	South Bronx Street Murals, 1990s
	6	South Bronx Images for Jill Jonnes's "Briefly Noted," 1995
	7	<i>Fort Apache, The Bronx</i> Production, 1980
	8	NYC Neighborhoods / Streetwise, 1990s
27	1	Machito (Grillo, Frank "Machito"), 1980s
	2-3	Musicians, 1970s-1990s
	4	Puerto Rican Day Parades, 1976, 1978, 1981, 1988, 2000
	5	Puerto Rican Traveling Theatre, ca. 1979-1983
	6	Museo del Barrio, 1980s-1990s
	7	Dancers/Performers, 1970s-1990s
28	1	Puerto Ricans in NYC, 1970s-1990s
	2	Lt. Joseph P. Kennedy Community Center, ca. 1996
	3	Travel, Brazil
	4	Travel, Cuba, 1982
	5	Travel, Italy, 1986, 1997
	6	Travel, Munich, Germany, 1986
	7	Travel, Puerto Rico, 1975-1985
	8	Travel, Sri Lanka, Thailand, Burma, 1983
	9-10	Travel, Thailand, Sri Lanka, 1981-1983
29	1	Travel, Various, 1970s-1990s
	2	Ortiz Family, 1970s-1990s
	3	Ortiz Friends, 1970s-1990s
	4-5	Various, Mixed Sets, 1970s-1990s

Series III: Audio (1980s-1990s)

The audio collection is made up of over 150 ¼" open reel sound tapes. There is an item-level inventory available. **Until the necessary playback equipment becomes available or the source materials are reformatted, some materials may be unavailable to researchers.** The technical descriptions and summaries on the boxes describe them as interviews for the *Machito: A Latin Jazz Legacy* documentary project and live performances to be included in the final cut. Interview subjects include: Arturo "Chico" O'Farrill, Sid "Symphony Sid" Torin, Federico Pagani, Tito Puente and Ray Barretto. Audio also includes music and sound effects used in the film. Some of this footage may also have been collected in preparation for the *Village Gate: Salsa Meets Jazz* project.

Box Audio (1980s-1990s)

Caja

- 30 Open reel sound tapes
- 31 Open reel sound tapes
- 32 Audiocassettes
- 59 Open reel sound tapes

Series IV: Video (1970s-2000s)

The video collection includes VHS videos, Hi8 videotape, U-matic and Beta tapes as well as film reels in Super 8, 8 mm, and 16 mm. There is an item-level inventory available. **Until the necessary playback equipment becomes available or the source materials are reformatted, some materials may be unavailable to researchers.** Most of the film reels consist of original recordings for the making of *Machito: A Latin Jazz Legacy*, including second and third generations of the film originals, probably used as work tapes

III. Grabaciones de sonido (1980s-1990s)

La colección de grabaciones de sonido se compone de más de 150 ¼" cintas de sonido de carrete abierto. Existe un inventario disponible por unidad. **Algunos materiales no estarán disponibles para los investigadores hasta que el equipo de reproducción necesario esté disponible o los materiales sean reformateados.** Las descripciones técnicas y sinopsis en las cajas las describen como entrevistas para el proyecto documental *Machito: A Latin Jazz Legacy* (Machito: un legado del Jazz latino) y actuaciones en vivo para ser incluidas en la grabación final. Los sujetos de las entrevistas incluyen a: Arturo "Chico" O'Farrill, Sid "Symphony Sid" Torin, Federico Pagani, Tito Puente y Ray Barretto. La carpeta de sonido también incluye música y efectos de sonido usados en la película. Algunas de estas grabaciones también pueden haber sido realizadas durante la preparación del proyecto *Village Gate: Salsa Meets Jazz*.

Serie IV: Video (1970s-2000s)

La colección de video incluye videos VHS, cintas de videos Hi8, cintas U-matic y Beta, así como rollos de película en Super 8, 8mm y 16 mm. Hay un inventario disponible por unidad. **Algunos materiales no estarán disponibles para los investigadores hasta que el equipo de reproducción necesario esté disponible o los materiales originales sean reformateados.** La mayoría de los rollos de película consisten en grabaciones originales para la filmación de *Machito: A Latin Jazz Legacy* (Machito: un legado del jazz latino),

during the production process. There are some reels which seem to be related to some of Ortiz's early works such as the documentary *Puerto Rico: Paradise Invaded*, on the documentary on the local reaction to the film *Fort Apache, The Bronx*, on his profile on cuatro artisan Efraín Ronda and the Statue of Liberty takeover. The Hi8 tapes and videotapes include footage for the AIDS in prison project, *Spirit of Survival*. These include footage from the Fortune Society, which helps ex-offenders reenter society; Stand Up Harlem on acupuncture; AIDS Unity March; traveling shots of Harlem and East Harlem; and a demo tape for the project. Gilbert Serrano is featured in a number of tapes, including Serrano at the AIDS Walk as well his presentations at the World's AIDS Conference and for the doctors at St. Claire's Hospital. Finally, some of the subjects covered in the photographs can also be found in the video collection: the South Bronx, the Puerto Rican Traveling Theatre, the Puerto Rican Day Parades, the Police Athletic League Centers, and family occasions.

incluyendo segundas y terceras generaciones de las cintas originales, que probablemente fueron utilizadas como cintas de trabajo durante el proceso de producción. Hay algunos rollos que parecen estar relacionados con algunos de los primeros trabajos de Ortiz como el documental *Puerto Rico: paraíso invadido*, con el documental sobre la reacción local a la película *Fuerte Apache, el Bronx*, con su perfil de Efraín Ronda el artesano del cuatro, y con la ocupación de la Estatua de la Libertad. Las cintas Hi8 y cintas de vídeo incluyen imágenes del proyecto del SIDA en la prisión, *Spirit of Survival* (Espíritu de supervivencia). Estas incluyen imágenes de Fortune Society (la Sociedad de la Fortuna), que ayuda a ex delincuentes a reintegrarse a la sociedad; de Stand Up Harlem (Levántate Harlem) en acupuntura; de Marcha Unida del SIDA; de tomas de recorridos en Harlem y el Este de Harlem; y de un video de demostración para el proyecto. Gilbert Serrano aparece en varias de las cintas, incluyendo Serrano en la Caminata del SIDA, así como sus presentaciones en la Conferencia Mundial del SIDA y para los médicos en el Hospital Saint Claire. Por último, algunos de los temas abordados en las fotografías pueden encontrarse también en la colección de videos: el Sur del Bronx, el Teatro rodante puertorriqueño, los desfiles puertorriqueños, los Centros de la Liga Atlética de la Policía y ocasiones familiares.

**Box
Caja**

Video

- 32 VHS Videos and Hi8 Videotapes
- 33 VHS Videos (Machito, PAL Program Video (1990s), South Bronx (2003)) and Broadcast Videocassettes (Visiones: Mambo Madness, The Palladium Years (1990); Historical Footage of Latin Music and Dance (1991); Atlantic City Casinos (undated))
- 59 Videocassette

Box

Film Reels

- 34 Machito: A Latin Jazz Legacy
- 35 Machito: A Latin Jazz Legacy

- 36 Dizzy Gillespie and Bill Cosby at the Village Gate, Tito Puente, Eye to Eye
- 37 Puerto Rican Day Parade, Machito, Savoy Mambo, Benny Moor, Cuba –
Interview CineFest
- 38 Machito’s 50th Anniversary, Fort Apache, Ray Barretto Cocinando, Archival
Footage: Cuba, Harlem, New Orleans, Machito Square Dedication, Concord
Hotel/Merengue
- 39 Fort Apache, Central Park Rhumba, Tito Puente, People’s Park, City Hall
- 40 Machito, Puerto Rico: Paradise Invaded, New Stills
- 41 People’s Park, Tito Puente/Machito Roseland Interview, Anacaona, Machito at
City Hall
- 42 Machito, Federico Pagani Interview, Clubs at Night/Roseland
- 43 Macho Apartment/Santero, Machito, Dance of Hope
- 44 Machito, New Narrator
- 45 Puerto Rican Day Parade, Rhythm from Cuba, Machito, Japan
- 46 Machito, Miriam Colón/Puerto Rican Traveling Theatre, Anacaona
- 47 Our Little Paradise, Eye for Eye, Hostos, Imágenes Latinas
- 48 Macho Block Party, Ochentas Dancing, Project Return, Statue of Liberty, South
Bronx
- 49 Machito, Village Gate – Dexter Gordon
- 50 Conjunto Libre/David Valentin, Statue of Liberty, Puerto Rican Day Parade,
South Bronx Murals, Manhattan Battleground, Machito at People’s Park
- 51 Machito, Mambo Madness, Salsa U.S.A.
- 52 South Bronx 1975-1985, Machito’s 50th Anniversary, Dexter Gordon Interview,
Ochentas, Machito’s House, Machito at City Hall
- 53 Duke Ellington, Chico O’Farrell, Machito, Tito Puente
- 54 People’s Park, Ochentas, Village Gate, Mambo Madness
- 55 Machito, Leslie Johankins, People’s Park, Benny Moor, Puerto Rico/Cuba Stills,
Efraín Ronda, Puerto Rican Day Parade
- 56 Cien Niños, Ray Barretto – Village Gate, Machito
- 57 Machito, South Bronx Murals, Manhattan Battleground, Statue of Liberty,
Salsa/Conga
- 58 Film Reels