Mondo Exotica
Sounds, Visions, Obsessions of the Cocktail Generation

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FRANCESCO ADINOLFI
Tiki torches, cocktails, *la dolce vita*, and the music that popularized them—*Mondo Exotica* offers a behind-the-scenes look at the sounds and obsessions of the Space Age and Cold War period as well as the renewed interest in them evident in contemporary music and design. The music journalist and radio host Francesco Adinolfi provides extraordinary detail about artists, songs, albums, and soundtracks, while also presenting an incisive analysis of the ethnic and cultural stereotypes embodied in exotica and related genres. In this encyclopedic account of films, books, TV programs, mixed drinks, and above all music, he balances a respect for exotica’s artistic innovations with a critical assessment of what its popularity says about postwar society in the United States and Europe, and what its revival implies today.

Adinolfi interviewed a number of exotica greats, and *Mondo Exotica* incorporates material from his interviews with Martin Denny, Esquivel, the Italian film composers Piero Piccioni and Piero Umiliani, and others. It begins with an extended look at the postwar popularity of exotica in the United States. Adinolfi describes how American bachelors and suburbanites embraced the Polynesian god Tiki as a symbol of escape and sexual liberation; how Les Baxter’s album *Ritual of the Savage* (1951) ushered in the exotica music craze; and how Martin Denny’s *Exotica* built on that craze, hitting number one in 1957. Adinolfi chronicles the popularity of performers from Yma Sumac, “the Peruvian Nightingale,” to Esquivel, who was described by *Variety* as “the Mexican Duke Ellington,” to the chanteuses Eartha Kitt, Julie London, and Ann-Margret. He explores exotica’s many sub-genres, including mood music, crime jazz, and spy music. Turning to Italy, he reconstructs the postwar years of la dolce vita, explaining how budget spy films, spaghetti westerns, soft-core porn movies, and other genres demonstrated an attraction to the foreign. *Mondo Exotica* includes a discography of albums, compilations, and remixes.

Praise

“[T]he study proves how race, sex, gender, technology, and identity all can be communicated and challenged sonically. Recommended. Upper-division undergraduates through faculty and professionals; general readers.” — M. J. Bartkowiak, *Choice*

“*Mondo Exotica* is essential reading for those interested in twentieth-century American studies, popular musical culture, and twentieth-century visual culture. . . . Ultimately, this work is incredibly engaging and entertaining, equal parts mondo and exotic.” — Kim Cunningham, *Visual Studies,

“[I]nterviews with some of exotica’s prime movers and shakers, most notably [Martin] Denny, Piero Piccioni and Esquivel, provide additional insight and immediacy to this fascinating study.” — Ken Hollings, *The Wire*

“Adinolfi contextualizes the 1950s exotica trend by placing it within a long history of Western musical exoticism. He ably documents instances of cultural appropriation, from seventeenth-century motifs of the Indies to Mozart’s search for musical expressions evocative of ‘that elusive Turkish flavor’ (37).” — Khalil Anthony Johnson Jr.
Francesco Adinolfi is an Italian journalist and radio host. He oversees the production of “Ultrasuoni,” a weekly music supplement in Il Manifesto, one of Italy’s daily newspapers, and he hosts the radio show Popcorner, a mix of electro lounge, funk, and ultrabossa. Previously, he hosted Ultrasuoni Cocktail, a cult hit program on Rai Radio 2, Italy’s national station. The author of the book Suoni dal ghetto: La musica rap dalla strada alle hit-parade, he has written for magazines including Melody Maker, Sounds, and Record Mirror (Great Britain); Revoluciones Por Minuto (Spain), Music Express (Canada), Juke (Australia); and Crossbeat (Japan). Karen Pinkus is Professor of French, Italian, and Comparative Literature at the University of Southern California. She is the author of The Montesi Scandal: The Death of Wilma Montesi and the Birth of the Paparazzi in Fellini’s Rome and Bodily Regimes: Italian Advertising under Fascism. Jason Vivrette is a graduate student in comparative literature at the University of California, Berkeley.

Preface / Karen Pinkus vii

1. The Tiki Hour 1
2. Mondo Exotica 17
3. Exotic Fragments 34
Captivating Technology

Animals and Women

Staying with the Trouble
The Hundreds

Cruel Optimism