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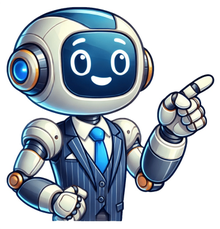

1992 single by SelenaFor the fragrance, see Selena Etc."Como la Flor"Single by Selenafrom the album Entre a Mi Mundo ReleasedMarch 1992StudioAMENGenreTejano cumbiaLength3:02LabelEMI LatinSongwriter(s)A. B. QuintanillaPete AstudilloProducer(s)A. B. QuintanillaSelena singles chronology"La Carcacha" (1992)"Como la Flor" (1992)"Qu Creas?" (1992)Music Video"Como la Flor" on YouTube"Como la Flor" ("Like the Flower") is a song recorded by American singer Selena. Written by A. B. Quintanilla and Pete Astudillo, it was released as the second single from her third studio album Entre a Mi Mundo (1992). The song was written by Quintanilla, who was inspired by a family selling illuminated plastic flowers at a concert in Sacramento, California, in 1982. A decade later, Quintanilla was seized with an infectious melody and abruptly dashed out of the shower in a hotel room in Bryan, Texas, to recreate it on a keyboard with Astudillo. He completed the music in just 20 minutes, while Astudillo took another hour to complete the lyrics. "Como la Flor" is an up-tempo, Tejano cumbia torch song that blends tropical cumbia rhythms with hints of reggae and pop music. Its lyrics describe the feelings of a female protagonist addressing her former lover, who abandoned her for another partner. The narrator is uncertain of her ability to love again, while at the same time, wishing her former partner and his new lover the best. "Como la Flor" received widespread acclaim from music critics, who lauded Selena's powerful performance of the song's poignant lyrics about heartbreak and loss. At the Premio Lo Nuestro 1993, the song won Regional Mexican Song of the Year. It was nominated for Single of the Year at the 1993 Tejano Music Awards but was removed in preliminaries; a move music critic Rene Cabrera criticized. The song peaked at number six on the US Billboard Hot Latin Songs chart and became one of the most-played songs on Latin music radio stations in Texas. After Selena's press tour in Monterrey, Mexico, organized by music executive Jos Behar, "Como la Flor" climbed to number three on Mexico's Grupera Songs chart, marking her first major commercial breakthrough in the country.Following its inclusion in Selena's live set list, "Como la Flor" quickly gained popularity and became a staple in her concert repertoire, often serving as the opening or closing number. During her performances, Selena would often deliver the song in a slow, mournful tempo while performing a flamenco-inspired floreo hand gesture. As she transitioned to the upbeat section, she would exclaim "como me duele" ("how it hurts me") while beating her chest, imbuing the song with a powerful emotional resonance. Selena's stage presence, choreography, and nuanced delivery of the song's themes of heartbreak and resilience were hailed by music critics and scholars alike, who praised her ability to capture the essence of Latino mournfulness in her performances. "Como la Flor" was the closing number of Selena's final live performance in Bryan on March 19, 1995; she was shot to death in cold blood by Yolanda Saldivar on March 31. The song has since been regarded as Selena's signature and "trademark", serving as both her posthumous epithet and swan song. Its popularity has placed it among her most celebrated works and cemented its position in the Texas musical canon."Como la Flor" became one of the most popular songs recorded by an artist of Mexican descent in the US. In 2018, Rolling Stone named "Como la Flor" one of the best Latin pop songs. Several artists have recorded cover versions of the song; these include Jackie Cruz, ngela Aguilar, and Cristian Castro. Selena's performances of the recording were dramatized by Jennifer Lopez in the 1997 Warner Bros. biopic film and in 2020 by Christian Serratos in Netflix's Selena: The Series. The New York Times writer Joe Nick Patoski named his biography of Selena after the song. Contemporary reviews have been positive; essayist Ilan Stavans said the emergence of Latin pop in the United States in the 1990s is attributed to the popularity of "Como la Flor". Scholar Deborah Pardez lauded Selena for innovatively blending unexplored genres of African American music into the Tejano genre, which she believes led to the song's success. The Recording Industry Association of America (RIAA) has certified "Como la Flor" 9 Platinum (Latin). The song currently holds the Guinness World Record for the most video uploads of people lip syncing to a single song in one hour.[1]It took 10 years for A. B. Quintanilla (pictured) to write "Como la Flor", after conceptualizing the song in 1982.Following the 1981 recession in Texas, former musician Abraham Quintanilla, sought to promote his children's band Selena y Los Dinos as a way to make ends meet after being evicted from their home.[2][3] In 1982, Selena y Los Dinos, along with three other Mexican bands, performed at a nightclub in Sacramento, California.[4] Following their performance, A. B. Quintanilla caught sight of a family vending illuminated plastic flowers.[5] Struck by inspiration, A. B. conceived a repetitive rhythm and the working title "flor" ("flower"), though he found the term "plastic flower" lyrically unappealing.[5] With the vision of someday crafting a song about a flower, he vowed to himself to turn his inspiration into a reality.[6]In 1992, after a live performance, the band spent the night at a hotel in Bryan, Texas before their scheduled travel to Houston the following day.[5] While staying at the hotel, A. B. was seized by an irresistible melody that he could not silence. He sprang out of the shower, grabbed a keyboard, and started working on the tune with backup vocalist Pete Astudillo and keyboardist Joe Ojeda.[6][7] A. B. had a ten-year-old concept for a song, and he shared it with Astudillo, who initially proposed a different idea based on his own life experience.[8] Astudillo believed that the lyrics would resonate more deeply with audiences if they were based on genuine emotions. Despite this, A. B. remained committed to his vision of a song about someone receiving a wilting flower from their lover as an analogy for the end of a relationship. The two decided to write about a despondent woman who wished her former partner well rather than portraying someone better off without them. Astudillo linked the song to a Spanish-language version that predated Adele's 2012 single "Someone like You".[9]A. B. took 20 minutes to compose the music and another hour for Astudillo to complete the lyrics. According to keyboardist Ricky Vela, the song was finished in his absence while he was out for dinner.[5] During the recording sessions, Selena left the studio before completing the backing vocals. A. B. lamented, "homegirl just bounced on me, she said, 'I'm out of here, I'm going to the mall." Nevertheless, he revised the melody and added the finishing touches by recording the backing vocals himself.[7] Keyboardist Joe Ojeda also provided instrumental arrangement for "Como la Flor".[10] A. B. developed a simple formula for writing songs like "Como la Flor", which emphasized melody lines, synth hooks, and basic instrumentation,[11] believing that simplicity is "what sells".[12] The recording took place at Manny Guerra's AMEN Studios.[13]"Como la Flor" (1992)Music critics and scholars praised Selena's emotional delivery, which helped convey the lyrics of heartache and loss.[14][15]Problems playing this file? See media help.Musically, "Como la Flor" is primarily a Tejano cumbia torch song,[16][17] which American scholar Deborah Pardez described as a transnational fusion that melds tropical and cumbia rhythms with reggae and pop music.[18] Tejano music journalist Ramiro Burr referred to the track as a "pop polka",[19] that incorporates pop, disco, and R&B.[20] Although "Como la Flor" is "equally catchy" as "La Carcacha", it is performed at a slower tempo.[21] Mike Hazelwood of Tulare Advance - Register called "Como la Flor" an infectious Tejano recording that is appealing to a broad audience beyond its genre.[22] The song is written in the key of B major and composed in 44 time signature,[23] with a moderate "lively tempo" of 92 beats per minute.[24][25] Selena's vocals range from F3 to B4,[24] highlighting her "trademark cumbia rhythm."[26] The melody of the song is simple yet melancholic, making it a "heart-wrenching ballad" according to Chris Prez, the widower of Selena.[27] Pardez also described it as a "captivating ballad",[25] while Nathan Smith of Texas Music Magazine called it a "heartfelt, pop-tinged Tejano ballad."[28] The call-and-response lyrics of the song's chorus invite audience participation.[29][30] The bassline is described as "emphatic" and the beat is "irresistible" according to Christian Wallace of Texas Monthly.[31] "Como la Flor" evokes "beauty and ephemerality", a connection that scholars Rosana Blanco-Cano and Rita E. Urquijo-Ruiz consider clichd because of its title.[32] Joey Guerra of the Houston Chronicle praised "Como la Flor" for its unique sound compared to other Spanish-language songs.[33] It contains a danceable, synthesizer-based, pop-cumbia beat,[15] and a banda keyboard sound.[34] Selena "mixes pop vocalism"[34] and displays a "boo-hooing cadence" that is consistent with ranchera songs.[35] Writing for the San Antonio Express-News, Burr enjoyed the song's "memorable melodic hook" that he felt "had listeners whistling along".[36] Soraya Nadia McDonald of The Washington Post called "Como la Flor" an "ear-wormy goodness" track.[37] In the lyrics of "Como la Flor", the protagonist directs her words to her former lover who has terminated their relationship.[35] She expresses her desire for her ex-lover to find happiness in his new relationship, something that she was unable to provide.[38] The protagonist uses the metaphor of a wilting flower to describe the end of their relationship, which she finds painful.[39][40] Uncertain of her ability to love again, the narrator reveals that she gave all of her love to her former partner and wishes him and his new partner the best.[41] The lyrics delve into the complexities of romantic relationships.[42] Selena portrays a hopeless romantic who finds solace in being able to say that she had loved, even if it meant losing the relationship. According to Erika Ramirez of Billboard, Selena's performance of "Como la Flor" and "No Me Queda Ms" (1994) was so passionate and devoted that it left listeners feeling either nostalgic or transported to a fantasy world.[14] Prez describes the lyrics as "aching",[27] while Wallace finds them plaintive, bringing even "the toughest hombres" to tears.[31] Peralta describes the lyrics as lovelorn, and a "clean pop [offering]" that echoes the works of Chelo Silva.[17] Pardez characterizes the lyrics as self-abnegating after an unsuccessful relationship, in stark contrast to the themes of typical cumbia, salsa, and dance songs in Latin music; its lyrics more closely resemble those of pop music.[15] According to Jessica Roiz of Billboard, "Como la Flor" teaches a life lesson about maturely ending a relationship and being the bigger person, wishing the new couple well.[38] She finds the lyrics empowering and positive.[43]According to Pardez, "Como la Flor" exemplifies a pop-cumbia composition that caters to a broad range of Latino musical preferences.[44] The song's themes of yearning and anguish are palpable,[45] and the recording possesses a "residue of materiality".[46] The song's melodic shifts successfully evoke Selena's presence in an elegy that marks her absence, providing a multi-layered "emotional register and communal sensibility".[47] During Selena's emotional proclamations of unrequited love, "Como la Flor" exerts a "tensive pull" on the listener.[15] Selena's "teardrop vocals" capture and convey what Roland Barthes referred to as "the grain of Selena's voice".[48] "Como la Flor" furnishes "emotionally useful modalities" akin to Jill Dolan's "utopian performatives" or Josh Kun's "audiotopias". Blanco-Cano and Urquijo-Ruiz assert that "Como la Flor" is capable of measuring and directing "the affective labor of Latinidad".[49] Prez extols Selena's emotive vocal delivery, which elevated "Como la Flor" and found other performances of the song by other artists as lacking Selena's emotional delivery.[27] Sertan Sanderson of Deutsche Welle asserts that the song can be appreciated even by non-Spanish speakers.[50] "Como la Flor" was included in the posthumously released album Dreaming of You (1995), which was remixed by A. B who mixed the song to match the way the band would have performed it live.[51] It diluted Selena's ethnic sound so that it would appeal to a wider mainstream audience, incorporating additional percussions to enhance the track's appeal, according to Burr in Billboard.[52]Upon its radio release in June 1992, "Como la Flor" entered at number 36 on the US Billboard Hot Latin Songs chart for the week ending July 18, 1992.[53] The song entered the top 10 on the Hot Latin Songs chart on September 19, 1992, rising to number nine.[54] Rene Cabrera of the Corpus Christi Caller-Times called it "a giant leap", noting the dominance of Selena and other Tejano recording artists on Billboard's music charts.[55] "Como la Flor" peaked at number six for the week ending October 24, 1992.[56] Suzette Fernandez of Billboard stated that the song was Selena's first commercially successful single in the United States and that it had made a statement in her musical career.[41][Note 1] The success of "Como la Flor" boosted sales of its parent album, Entre a Mi Mundo, which replaced La Mafia's Ahora y Siempre at number one on the Regional Mexican Albums chart.[21] "Como la Flor" was the most-played song on Tejano radio stations in Texas, according to a survey conducted by the Austin American-Statesman.[59] The song was also one of the most-played tracks on radio stations in Houston, Dallas, and San Francisco.[60] In Los Angeles, California, "Como la Flor" was the most-played song on Latin music radio stations for three weeks starting from October 13 through the week of October 29, 1992.[Note 2] The song finished 1992 as the 31st-best-performing song on the Hot Latin Songs chart while topping indie music charts in Texas.[64][65] In July 1992,[66] EMI Latin president Jos Behar arranged a high-profile press tour for Selena in Monterrey, Mexico. The event attracted twice as many Mexican entertainment journalists as those from the US, highlighting the enormous potential of the Mexican music market,[21] which was valued at US$267million according to a 1992 market report. Selena was not commercially successful in Mexico; a music reporter from El Sol de Monterrey showed Mexicans did not accept Selena's music.[67] At the time, the perception was that Tejanos were "hayseed pochos", a term that carries a derogatory connotation towards those of lower social class and racial background.[68] Faced with Selena's limited Spanish proficiency, EMI Latin executives feared negative media coverage.[69] However, the record company seized the opportunity to capitalize on the growing popularity of "Qu Creas?" (1992) and Entre a Mi Mundo, Selena's first recordings to gain traction in Mexico.[68] Selena's approachable demeanor endeared her to the Mexican press, who hailed her as "an artist of the people", and she was booked for several concerts in the country.[68] As a result of the tour, "Como la Flor" climbed to number five on Mexico's Grupera chart before peaking at number three on October 12, 1992.[70][71] According to a music report by El Siglo de Torren, "Como la Flor" was one of the most-played songs on Mexican radio stations in 1992 and early 1993,[72] and the most popular "grupero" (group) song in Mexico City.[73] The song's popularity helped Selena's commercial growth in Mexico,[5][74] where it was regarded as "very popular".[75] "Como la Flor" marked Selena's "breakthrough hit",[76] earning her fame with Mexican audiences and paving the way for her first "international hit song".[77][76] At the Premio Lo Nuestro 1993 awards, "Como la Flor" won Regional Mexican Song of the Year.[78] It was nominated for Single of the Year at the 1993 Tejano Music Awards.[79] "Como la Flor" was dropped during preliminaries, which was considered a surprise according to music critic Rene Cabrera, who expected Selena to win the category.[80] The track was nominated for Song of the Year at the 1993 Pura Vida Hispanic Awards, but lost to Emilio Navaira's "Como Le Har".[81] "Como la Flor" was recognized as one of the award-winning songs at the first BMI Latin Awards in 1994.[82] Tom Whitehurst Jr of the Corpus Christi Caller-Times compared A. B.'s "famous songwriting" of the song to that of Jerry Jeff Walker's fame after writing "Mr. Bojangles" (1970).[83] In 1993, the commercial success of "Como la Flor" led to A. B. being contracted with EMI Latin as one of their top songwriters, inking a deal worth $250,000 (1993 USD) in 1993.[84] Following the murder of Selena on March 31, 1995, "Como la Flor" debuted and peaked at number nine on the Regional Mexican Songs chart for the week ending April 15, 1995.[85] It was the most-requested song, along with "La Carcacha", on radio stations in Mexico following the announcement of her death.[86] Elsewhere on Billboard, "Como la Flor" peaked at number three on the US Billboard TouchTunes Latin Songs chart, which ranks the top-selling social jukebox spins in the US, for the week ending December 14, 2002.[87] "Como la Flor" peaked at number one on the US Regional Mexican Digital Song Sales chart following the 20th anniversary of Selena's death for the week ending April 18, 2015.[88] The song peaked at number four on the Latin Digital Song Sales chart on the tracking week of December 16, 2020.[89] As of March 31, 2020, "Como la Flor" has been streamed on Spotify 1.83million times,[90] and continues to receive airplay on Tejano music radio stations.[91] The Recording Industry Association of America (RIAA) has certificated "Como la Flor" 9 Platinum (Latin), denoting 540,000 units consisting of sales and on-demand streaming in the US.[92]During Selena's live performances of "Como la Flor", she frequently incorporated a flamenco-inspired hand gesture called a floreo. She could be seen "turning her wrist in three backbonning [sic] waves, elbow to fingertips twisting in a serpentine motion, fingers elongated" as she "languorously croons" the title of the song.[93] Selena's opening of "Como la Flor" was characterized by a languid, mournful cadenza, marked by a downtempo, seductive, and emotional delivery, where she would take several breaths before the song transitioned into an upbeat cumbia.[94] The song's initial slow, emotive opening was reminiscent of the melancholic and booming voices of Mexican ranchera singers, who performed with a melodramatic flair.[45] Selena's vocal performance was "achingly melodic",[23] and according to Elijah Wald of The New York Times, she "[emphasized] the heartache of the lyric, slowly drawing out the lines about a lover leaving, her face contorted in pain".[95] Selena's dramatic pauses were comparable to the flin styles of bolero singers Chavela Vargas and La Lupe.[45]During her record breaking last concert at the Astrodome, Selena was seen "smiling and even laughing" during a dramatic pause, which Wald said was Selena "reminding the audience they are all watching and enjoying this together" before her enunciation of agony and "beating her chest, murmuring the final words, como me duele ("how it hurts me").[95] When the song transitioned into an upbeat cumbia, Selena would sway her hips to the beat.[95] According to Pardez, Selena's performances of the song provided audiences with "valedictory reverence, pleasurable engagement, and gestures of identification across the space of Selenidad".[25] Pardez called Selena's performances of the song "ebullient" and equating to the "emotional register" of Latino mournfulness.[96] Scholars Blanco-Cano and Urquijo-Ruiz agreed with Pardez's assertion, saying Selena's performance of "Como la Flor" exemplified "the emotional register and cultural codes of Latinidad".[49] Wald noted Selena's repetitive acts on stage whenever she sang "Como la Flor", saying the performances still "feel authentic".[95] Blanco-Cano and Urquijo-Ruiz said Selena's performances of "Como la Flor" matched the Latino expressions of longing and belonging, as well as grief and survival, noting her "easy charisma, choreographic virtuosity, [and] velvety voice" as evidence.[49] "Como la Flor" is one of the most popular re-enactments of Selena by drag queens.[49]Following the growing popularity of the song, "Como la Flor" became a staple in Selena's set lists and she often opened or closed her concerts with it.[27] According to Prez, it was likely her favorite song to perform.[27] However, A. B. had a differing opinion, citing Selena's annoyance at constantly playing the song at every concert. Selena expressed her frustration to A. B., stating, "I don't wanna play that song anymore, I am sick of singing [that song]". In response, A. B. argued that, just as concertgoers expect to hear "Billie Jean" at a Michael Jackson show, Selena's fans expect to hear "Como la Flor" at her concerts.[97] On February 26, 1995, Selena closed her Houston Astrodome concert with "Como la Flor" to positive reviews; Jennifer Machin of Billboard lauded the performance as one of Selena's best,[98] and the Corpus Christi Caller-Times' Natalie Contreras called it Selena's "finest rendition".[35] According to Blanco-Cano and Urquijo-Ruiz, the song provided the audience with "the sounds of Latino desire [and witnessed] the improvised steps marking Latino loss". They noted that the song's placement as the closing number "underscores its special status" in Selena's repertoire.[49] Selena's final performance of "Como la Flor" was on March 19, 1995, in Bryan, Texas, where A. B. and Astudillo wrote the song, it was her closing performance.[7] In "Cumbia Medley", a live medley on the Selena movie soundtrack (1997), Selena performs the song in a "soothing, elongated tempo".[26] In the San Antonio Express-News, Burr hailed the song as a "prime cut", finding it "electrifying and bursting with energy", and seeing it as a "crowning achievement" for Selena.[99] The greatest hits album Ones (2002) includes "Con Tanto Amor Medley", a three-song medley that features a remix of "Como la Flor" with new arrangements by A. B. The track was created to fit an array of Latin music radio formats, with "Como la Flor" appealing to regional Mexican music radio stations with the addition of mariachi-style trumpets, as stated by Cobo writing for Billboard.[100]In 1996, Jennifer Pea performed "Como la Flor", which impressed music executives in attendance.[101] "Como la Flor" was the closing song on the Broadway musical Selena Forever (2000), starring Veronica Vasquez as Selena,[102] and in the Mexican musical Selena, El Musical (2006), which featured Lidia vila.[103] The recording is also the closing song of Selena VIVE! (2005).[26] Olivia Tallet and Larry Rodarte of Mi Gente magazine called it the climax of the show.[104] Other performances include David Archuleta at the 2010 Tejano Music Awards;[105] and Becky G at the 2018 Fiesta de la Flor.[106] Cover versions include American actress Jackie Cruz who received a positive reception from Billboard magazine;[107] and Angela Aguilar on her EP homage to Selena in 2020.[108] Country singer Kacey Musgraves received critical acclaim for her redention of "Como la Flor" at one of her concerts.[109] Elia Esperanza's performance of "Como la Flor" during her audition on the eleventh season of The Voice debuted and peaked at number 21 on the Billboard Latin Digital Song Sales chart, while Selena's version re-entered the same chart at number 12.[110] Esperanza wanted to perform "Como la Flor" to showcase her musical abilities. Adam Levine turned first, before Blake Shelton and Miley Cyrus did, with Levine thanking her for "being different".[111] Cristian Castro's version, a duet with Selena that was created for Enamorada de Ti (2012),[112] received mixed reviews from music critics.[113] The duet debuted and peaked at number 25 on the Billboard Regional Mexican Digital Song Sales chart.[114] Castro promoted the song at the 2012 Billboard Latin Music Awards.[115] Jennifer Lopez, who played Selena in the 1997 biopic, performed a four-song medley at the 2015 Billboard Latin Music Awards that included "Como la Flor", gaining positive reviews.[116] Aimee Garcia performed "Como la Flor" as part of her audition to play Selena in the biopic.[117] English YouTube video producers the Kabs Family uploaded a video of their four-year-old daughter singing "Como la Flor", which went viral in March 2021. The staff of Billboard magazine described Kabs' singing as having "so much emotion".[118] In 2006, Uruguayan-American YouTuber El Bananero released a parody of the song titled "Como una flor".[119]Jennifer Lopez (pictured) starred in the 1997 biopic film. Lopez's dramatization of Selena's live performances was considered a highlight of the film.[120]A. B. believed that "Como la Flor" was ahead of its time.[5] When writing for Selena's album Amor Prohibido (1994), he said he found meeting expectations after the commercial success of Entre a Mi Mundo and "Como la Flor" challenging.[74][121] A. B. encountered pressure from record executives in New York City and Nashville to create another hit song. However, he recognized that trying to surpass the success of "Como la Flor" was not feasible and instead chose to focus on writing a new hit.[122]Widely considered to be Selena's signature song and her "trademark", "Como la Flor" has become a posthumous epithet and swan song,[123][49] as well as her most popular recording.[124][125][126] The song has enjoyed international success,[127][128] and is credited for Selena's domination of the Latin charts.[121] It is one of her "most celebrated" songs and has become part of the Texas musical cannon.[28] "Como la Flor" became one of the most popular songs recorded by an artist of Mexican descent in the US.[129] It became the singer's breakout recording that catapulted her to fame in Mexico and Latin America.[130] According to a Santa Ana Orange County Register, "Como la Flor" is a Cinderella story that has lyrical parallels to Selena's life that "by the time she blossomed, her life was cut short".[131] Cathy Ragland of the Austin American Statesman agreed, comparing "Como la Flor" to Selena as being "a metaphor for her lifea beautiful, delicate creature",[132] as did Raul Reyes of USA Today.[133] As Roiz points out, "Como la Flor", along with "Dreaming of You" (1995) and "Bidi Bidi Bom Bom" (1994), has "universal appeal".[38] Burr also said "Como la Flor" and other recordings by Selena, has "instant appeal".[36] The singer acknowledged that "Como la Flor" was her "very first big record and the one that started making things click [for her and the band]".[134] Following the song's release, Selena's popularity skyrocketed.[20] According to Pardez, "Como la Flor" resonated with Latinos.[135] It established Selena in the Tejano music market, which previously dismissed her works.[136] Along with "La Carcacha" and "Bidi Bidi Bom Bom", "Como la Flor" launched Selena's commercial Tejano career,[76] and brought her fame in the Tejano,[137] and Latin pop music markets.[138] This was a surprise, according to Brian "Red" Moore who oversaw the production of Entre a Mi Mundo, because the group believed "La Carcacha" would have been the most successful song off the album.[139]According to Music executive Cameron Randle of Arista Records, the use of cumbia music in "Como la Flor" served as a "musical passport" for Selena, opening up opportunities for her.[15] The Tejano cumbia style is characterized by a simple, accordion-driven, conjunto style of cumbia music. Selena innovated and transculturated Tejano cumbia by introducing ska, reggae, hip-hop, and funk into her repertoire.[15] The incorporation of African-American music into Tejano cumbia allowed Selena to explore the cultural similarities between Mexican-Americans and African-Americans, exploiting this previously under-explored territory.[15] According to essayist Ilan Stavans, "Como la Flor" along with "Baila Esta Cumbia" (1990) and "Bidi Bidi Bom Bom", helped bridge Tejano music and Latin pop, bringing Tejano music into the public consciousness and paving the way for Latin pop.[140] Leila Cobo described "Como la Flor" and "La Carcacha" as examples of Selena's best work.[141] Throughout the 1990s, the songs were played constantly at parties in Latino communities in the US and Mexico.[142] By blending her Mexican-American roots with her American heritage, Selena was able to "conquer Mexico" in the 1990s with songs such as "Como la Flor" and "La Carcahca".[143][144] In recognition of its cultural significance, "Como la Flor" has been considered a possible contender for the official Texas state song.[31] Atlanta Journal-Constitution writers Shane Harrison, Nick Marino, and Sonia Murray selected "Como la Flor" as one of Texas' contributions to popular music.[145]In 1996, Joe Nick Patoski, a writer for The New York Times published an acclaimed biography of Selena titled Selena: Como la Flor,[146] which literary critics lauded as "the most insightful portrayal [of Selena]".[147] The city of Corpus Christi erected a life-size, bronze statue called Mirador de la Flor; years after its inception, the city erected speakers that play "Como la Flor" above the statue.[148] The 1997 Warner Bros. film Selena, starring Jennifer Lopez in the title role, features a scene in which Selena manages a rowdy crowd at a fair by performing a downtempo rendition of "Como la Flor". Lopez's portrayal captures Selena's live performances of the song, as she gradually sings the chorus, savoring each phrase before pulling away the microphone on the final line and dramatically pausing to "cast[s] her performative spell".[120][32] Billboard named this scene one of the film's top-eight moments.[120] In an interview with the BBC, director Gregory Nava stated that people in Europe would have been singing along to "Como la Flor" had Selena lived longer.[149] Selena Etc., Selena's boutique and beauty salon, released a perfume bottle bearing the name of the song in April 1997, featuring scents selected by Selena prior to her death.[150] In 2002, the track ranked fifth on the poll for the best all-time Spanish song in the United States by Univision.[151] Music critic Roiz hailed "Como la Flor" as a "must-have" on anyone's playlist,[43] while the 2016 Selena collection from MAC Cosmetics includes a lipstick named after the song. Suzette Quintanilla, Selena's sister, remarked that the lipstick is a "beautiful red-tone color, a signature color that my sister would wear when performing onstage".[152] The influence of "Como la Flor" extends to other artists, with Greg Gonzalez, singer-songwriter of Cigarettes After Sex, citing the song as an inspiration for "Kiss It Off Me" (2019).[153] Furthermore, it inspired Gonzalez to write "Tejano Blue" (2024) and was released as an attempt to combine the sound of "Como la Flor" and Scottish rock band Cocteau Twins.[154] More recently, in December 2020, to promote its streaming video series Selena: The Series with Christian Serratos as the title role,[155] Netflix asked people to upload videos of themselves lip-syncing to "Como la Flor" with the hashtag "TodosComoLaFlor". Participants began uploading their videos on TikTok, reaching 250 videos per hour, a Guinness World Record.[1] The song was used in the second season of the HBO television drama Euphoria (2021).[156]Critics' best-of listsPublicationListRankRef.Rolling Stone50 Greatest Latin Pop Songs19[76]Dallas Observer20 Songs Every Texan Should Know7[157]Atlanta Journal-ConstitutionGreatest Songs from the South (Texas)Placed[145]Insider Inc.100 of the Best Songs of the '90sPlaced[158]Credits are adapted from the liner notes of Entre a Mi Mundo.[5]Selena lead vocalsA.B. Quintanilla producer, songwriter, mixing, programming, background vocalsPete Astudillo songwriterRicky Vela keyboardJoe Ojeda keyboardChris Perez guitarBrian "Red" Moore music engineer199293 weekly chart positions for "Como la Flor"Chart (199293)PeakpositionUS Hot Latin Songs (Billboard)[56]6US Regional Mexican Songs (Billboard)[159]9Mexico Grupera Songs (El Siglo de Torren)[71]32009 weekly chart positions for "Como la Flor"Chart (2009)PeakpositionNicaragua Digital Song Sales (EFE)[160]22011 weekly chart positions for "Como la Flor"Chart (2011)PeakpositionUS Latin Streaming Songs (Billboard)[161]112016 weekly chart positions for "Como la Flor"Chart (2016)PeakpositionLatin America Tropical Songs (Monitor Latino)[162]1Year-end chart positions for "Como la Flor"Chart (1992)PositionUS Hot Latin Songs (Billboard)[64]31Chart (2015)PositionUS Latin Digital Song Sales (Billboard)[163]47Chart (2017)PositionLatin America Tropical Songs (Monitor Latino)[164]59Chart (2018)PositionLatin America Tropical Songs (Monitor Latino)[165]50US Regional Mexican Digital Song Sales (Billboard)[166]5Chart (2019)PositionLatin America Tropical Songs (Monitor Latino)[167]39Chart (2020)PositionLatin America Tropical Songs (Monitor Latino)[168]41Chart (2021)PositionUS Latin Digital Song Sales (Billboard)[169]24Latin America Tropical Songs (Monitor Latino)[170]20Certification for "Como la Flor"RegionCertificationCertified units/salesUnited States (RIAA)[92]9 Platinum (Latin)540,000 Sales+streaming figures based on certification alone.^ Selena's first commercially successful single in the United States is her version of "La Bamba",[57] which peaked at number 19 on Billboard's Hot Latin Songs chart on the week ending August 8, 1987.[58]^ For the week of October 13,[61] October 21,[62] and October 29, 1992.[63]^ a b Guinness 2020.^ Hewitt, Harmes & Stewart 1995, p.50.^ Patoski 1996, p.43.^ Duval 2017.^ a b c d e f g Quintanilla & 2002 (a).^ a b Vale 2019.^ a b c Flores 2015.^ Dandrades 2021.^ Guerra 2017.^ Guerra 2021.^ Saldaa 2012, p.1F.^ Madrigal 2003, p.84.^ Saldaa 2022.^ a b Ramirez & 2015 (a).^ a b c d e f g Pardez 2009, p.1089.^ Patoski 1996, p.100.^ a b Peralta 2005, p.7.^ Pardez 2009, p.129.^ Burr & 1993 (a), p.84.^ a b Guerra & 2020 (c).^ a b c Patoski 1996, p.101.^ Hazelwood 2005, p.A1.^ a b Pardez 2009, p.1144.^ a b Anon. & n.d. (d).^ a b c Pardez 2009, p.1071.^ a b c Pardez 2009, p.1053.^ a b c d e Prez 2012, p.111.^ a b Smith 2020.^ Pardez 2009, pp.1071, 1081.^ Cobo 2001, p.30.^ a b c Wallace 2016, p.92.^ a b Blanco-Cano & Urquijo-Ruiz 2011, p.228.^ Guerra & 2020 (b).^ a b Roberts 1998, p.244.^ a b c Contreras 2018.^ a b Burr 1995, p.1.^ McDonald 2015.^ a b c Roiz & 2020 (a).^ Nicolaou 2020.^ Martinez 2003, p.18.^ a b Fernandez 2020.^ Waliszewski & Smithouser 1997, p.253.^ a b Roiz & 2018 (a).^ Pardez 2009, p.1107.^ a b c Pardez 2009, p.1161.^ Pardez 2009, p.51.^ Pardez 2009, p.1125.^ Pardez 2009, pp.51, 1125.^ a b c d e f Blanco-Cano & Urquijo-Ruiz 2011, p.227.^ Sanderson 2020.^ Quintanilla & 2002 (b).^ Burr 1999, p.189.^ Anon. & 1992 (a), p.33.^ Anon. & 1992 (f), p.52.^ Cabrera 1992, p.81.^ a b Anon. & 1992 (g), p.40.^ Patoski 1996, p.66.^ Anon. 1987.^ Anon. & 1992 (l), p.93.^ Anon. & 1992 (m), p.60.^ Anon. & 1992 (n), p.49.^ Anon. & 1992 (o), p.58.^ Anon. & 1992 (p), p.44.^ a b Anon. & 1992 (k), p.YE-54.^ Burr & 1993 (a), p.86.^ Anon. & 1993 (e), p.12E.^ Cabrera 1996, p.13.^ a b c Patoski 1996, pp.101, 102.^ Deggans 1995, p.43.^ Anon. & 1993 (b), p.22.^ a b Anon. & 1993 (c), p.7E.^ Anon. & 1993 (d), p.43.^ Rubi 1993, p.43.^ a b Tarradell & 1997 (a).^ Seshan & Ortiz 1999, p.14.^ a b c d Exposito 2018.^ Guerra 2005, p.8.^ Anon. 1993, pp.10, 121.^ Burr & 1993 (b), p.3F.^ Cabrera & 1993 (a), p.83.^ Cabrera & 1993 (b), p.75.^ Anon. & 1994 (a), p.5.^ Whitehurst 2015, p.A1.^ Anon. & 1994 (b), p.1.^ Anon. & 1995 (a), p.29.^ Hernandez 1997, p.7.^ Anon. 2002, p.74.^ Anon. & 2015 (a).^ Bustios 2020, p.31.^ Guerra & 2020 (a).^ Ramirez 2020.^ a b Anon. & n.d. 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