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Cuban Zarzuela Land of Lyrics Havana Manana - A Guide to Cuba and the Cubans The Play Pictorial My Havana The Rough Guide to Cuba Queer Lyrics The Complete Book of 1920s Broadway Musicals The Complete Lyrics of Oscar Hammerstein II The Complete Book of 1930s Broadway Musicals War, Revolution and Remembrance in World Cinema Music and Revolution My Havana Geographies of Cubanidad Caribbean Migrations Hollywood in Havana Leslie Stuart Music, Space and Place The Complete Book of 1910s Broadway Musicals Last Dance in Havana Victor Records AFI Catalog of Motion Pictures Produced in the United States The Art of Writing Great Lyrics Danzón Bloomsbury Encyclopedia of Popular Music of the World, Volume 11 Billy Joel Jimmy Buffett, Guitar Anthology Series The Island Called Paradise Cuban Music from A to Z Mulata Nation Trumpets in the Mountains She is Cuba Understanding Cuba as a Nation Unbecoming Blackness Educational Music Magazine The Bellman Cinema Between Latin America and Los Angeles Queens of Havana Excursions in World Music Laboring for the State

From the turn of the twentieth century through the late 1950s, Havana was a locus for American movie stars, with glamorous visitors including Errol Flynn, John Wayne, and Marlon Brando. In fact, Hollywood was seemingly everywhere in pre-Castro Havana, with movie theaters three to a block in places, widely circulated silver screen fanzines, and terms like “cowboy” and “gangster” entering Cuban vernacular speech. Hollywood in Havana uses this historical backdrop as the catalyst for a startling question: Did exposure to half a century of Hollywood pave the way for the Cuban Revolution of 1959? Megan Feeney argues that the freedom fighting extolled in American World War II dramas and the rebellious values and behaviors seen in postwar film noir helped condition Cuban audiences to expect and even demand purer forms of Cuban democracy and national sovereignty. At the same time, influential Cuban intellectuals worked to translate Hollywood ethics into revolutionary rhetoric—which, ironically, led to pointed critiques and subversions of the US presence in Cuba. Hollywood in Havana not only expands our notions of how American cinema was internalized around the world—it also broadens our view of the ongoing history of US-Cuban interactions, both cultural and political. Derived from the nationalist writings of José Martí, the concept of Cubanidad (Cubanness) has always imagined a unified hybrid nation where racial difference is nonexistent and nationality trumps all other axes identities. Scholars have critiqued this celebration of racial mixture, highlighting a gap between the claim of racial harmony and the realities of inequality faced by Afro-Cubans since independence in 1898. In this book, Rebecca M. Bodenheimer argues that it is not only the recognition of racial difference that threatens to divide the nation, but that popular regional sentiment further contests the hegemonic national discourse. Given that the music is a prominent symbol of Cubanidad, musical practices play an important role in constructing regional, local, and national identities. This book suggests that regional identity exerts a significant influence on the aesthetic choices made by Cuban musicians. Through the examination of several genres, Bodenheimer explores the various ways that race and place are entangled in contemporary Cuban music. She argues that racialized notions which circulate about different cities affect both the formation of local identity and musical performance. Thus, the musical practices discussed in the book—including rumba, timba, eastern Cuban folklore, and son—are examples of the intersections between regional identity formation, racialized notions of place, and music-making. Cover - Title -- Copyright -- Contents -- Acknowledgments -- Introduction -- 1 The Making of a Hybrid Culture: Cuba, 1511-1824 -- 2 The Sugar Kingdom: Nineteenth-Century Cuba -- 3 Military Occupations by the United States of America, and the Republic of Cuba -- 4 The Making of a Socialist Republic: Cuba between 1959 and 2008 -- 5 Cuba under Raúl Castro -- Conclusions: Cuba in 2016 -- Select Bibliography of Books in English -- Index Music, Space and Place examines the urban and rural spaces in which music is experienced, produced and consumed. The editors of this collection have brought together new and exciting perspectives by international researchers and scholars working in the field of popular music studies. Underpinning all of the contributions is the recognition that musical processes take place within a particular space and place, where these processes are shaped both by specific musical practices and by the pressures and dynamics of political and

economic circumstances. Important discourses are explored concerning national culture and identity, as well as how identity is constructed through the exchanges that occur between displaced peoples of the world's many diasporas. Music helps to articulate a shared sense of community among these dispersed people, carving out spaces of freedom which are integral to personal and group consciousness. A specific focal point is the rap and hip hop music that has contributed towards a particular sense of identity as indigenous resistance vernaculars for otherwise socially marginalized minorities in Cuba, France, Italy, New Zealand and South Africa. New research is also presented on the authorial presence in production within the domain of the commercially driven Anglo-American music industry. The issue of authorship and creativity is tackled alongside matters relating to the production of musical texts themselves, and demonstrates the gender politics in pop. Underlying Music, Space and Place, is the question of how the disciplines informing popular music studies - sociology, musicology, cultural studies, media studies and feminism - have developed within a changing intellectual climate. The book therefore covers a wide range of subject matter in relation to space and place, including community and identity, gender, race, 'vernaculars', power, performance and production. --- Escaping an arranged marriage to a prince of an evil Kingdom is all Lyric wants, but someone has other plans.---~A Quest for freedom~ ~An Unexpected Suitor~ ~One Deadly Battle~ Lyric, a princess promised to a prince at a very young age, lives in a territory that takes care of their people. However, when the king of the other territory turns wicked she is forced to learn how to fend off this horrid kingdom should he unexpectedly attack. On a mission to liberation, her plan involves how to learn how to protect those who can't protect themselves while figuring out how to end this prior arrangement. Meanwhile, an unsuspecting heartthrob catches her attention. Dealing with her internal battles will she allow herself to open up to the possibility of love but knowing that it'll pose risks that'll threaten the enchanted forest and multiple kingdoms? In the midst of all the mayhem, does this relationship end before it can begin? This novel is an exciting journey as Lyric fights to for liberty in a Fantasy world inundated by threats, mysteries, and treachery.***This is an adrenaline rush novel with a mixture of fantasy, romance, and paranormal/supernatural abilities. Perfect for fans of sarcastic heroines, protective males, and mythical creatures.*** For more than thirty years, musician Carlos Varela has been a guide to the heart, soul, and sound of Havana. One of the best known singer-songwriters to emerge out of the Cuban nueva trova movement, Varela has toured in North America, the Caribbean, Latin America, and Europe. In North America, Varela is “Cuba’s Bob Dylan.” In Cuba, he is the voice of the generation that came of age in the 1990s and for whom his songs are their generation’s anthems. My Havana is a lyrical exploration of Varela’s life and work, and of the vibrant musical, literary, and cinematic culture of his generation. Popular both among Cubans on the island and in the diaspora, Varela is legendary for the intense political honesty of lyrics. He is one of the most important musicians in the Cuban scene today. In My Havana, writers living in Canada, Cuba, the United States, and Great Britain use Varela’s life and music to explore the history and cultural politics of contemporary Cuba. The book also contains an extended interview with Varela and English translations of the lyrics to all his recorded songs, most of which are appearing in print for the very first time. “This evocative memoir is a joyous, rhythmic history” of the 11-sister dance band that broke musical and cultural barriers in 1930s Cuba and beyond (Publishers Weekly). In the 1930s, Havana was the place to be for tourists, ex-pats, celebrities, and excitement-seekers. Nights were filled with drinking, dancing, romance, and the roar of infectious music spilling from cafés into the streets. It was a time and place immortalized by Hemingway, and a macho mecca where only men took the stage. That is until Alicia Castro, a thirteen-year-old greengrocer’s daughter, picked up a saxophone and led her sisters into the limelight. With infectious melodies and saucy lyrics, the Sisters Castro—professionally known as Anacaona—became a dance-band of irresistible force. In her jubilant memoir, Queens of Havana, Alicia Castro tells of her incredible rise beyond her native city, to international stardom—swinging alongside legends from Dizzy Gillespie and Celia Cruz to Duke Ellington and Cab Calloway. In an age that insisted women be seen and not heard, Alicia Castro and her unstoppable sisters grabbed the world by the ears and

got it dancing to their beat. At eighty-seven-years old, Alicia's stories are intoxicating and gloriously punctuated with more than 100 vintage photos, posters, and other memorabilia in a book that "reverberates with exotic echoes of a fabulous long-ago era" (Publishers Weekly).

Annotation A history of Cuban music during the Castro regime (1950s to the present. Historically, Los Angeles has been central to the international success of Latin American cinema and became the most important hub in the western hemisphere for the distribution of Spanish language films made for Latin American audiences. This book examines the considerable, ongoing role that Los Angeles played in the history of Spanish-language cinema. Queer Lyrics fills a gap in queer studies: the lyric, as poetic genre, has never been directly addressed by queer theory. Vincent uses formal concerns, difficulty and closure, to discuss innovations specific to queer American poets. He traces a genealogy based on these queer techniques from Whitman, through Crane and Moore, to Ashbery and Spicer. Queer Lyrics considers the place of form in queer theory, while opening new vistas on the poetry of these seminal figures. Despite his tremendous success, Billy Joel's gifts as a composer and commentator on American life are long overdue for a thorough investigation. In *Billy Joel: America's Piano Man*, music historian Joshua S. Duchan looks at the career and music of this remarkable singer-songwriter, exploring the unique ways Joel channels and transforms the cultural life of a changing America over four decades into bestselling song after song and album after album. Billy Joel has not always enjoyed the acclaim of music critics, who have characterized his music as inauthentic and lacking a uniqueness of style. Duchan corrects this misunderstanding by exploring the depth and degree to which Joel's songs engage with social, cultural, political, and economic issues. Organized by major themes and including original interviews with Joel himself, Duchan's book delves into Joel's endeavors as a musician, lyricist, and commentator on questions of geography and regionalism, politics, working- and middle-class culture, human relationships, and the history of music itself. Duchan draws on key songs from Joel's career to explore each theme, from his folk-like lament for Long Island's changing industry and lifestyle in "The Downeaster 'Alexa'" to his emotional ode to Vietnam veterans in "Goodnight Saigon." Original interviews with Billy Joel blend with Duchan's engaging analysis to provide readers of all backgrounds and ages a new look at these unforgettable songs. Music lovers and historians of both the academic and armchair variety will find this exploration of Joel's work a rewarding adventure into America's social, cultural, political, economic, and—above all—musical history. From every "beautiful mornin'" to "some enchanted evening," the songs of Oscar Hammerstein II are part of our daily lives, his words part of our national fabric. Born into a theatrical dynasty headed by his grandfather and namesake, Oscar Hammerstein II breathed new life into the moribund art form of operetta by writing lyrics and libretti for such classics as *Rose-Marie* (music by Rudolf Friml), *The Desert Song* (Sigmund Romberg), *The New Moon* (Romberg) and *Song of the Flame* (George Gershwin). Hammerstein and Jerome Kern wrote eight musicals together, including *Sweet Adeline*, *Music in the Air*, and their masterpiece, *Show Boat*. The vibrant *Carmen Jones* was Hammerstein's all-black adaptation of the tragic opera by Georges Bizet. In 1943, Hammerstein, pioneer in the field of operetta, joined forces with Richard Rodgers, who had for the previous twenty-five years taken great strides in the field of musical comedy with his longtime writing partner, Lorenz Hart. The first Rodgers and Hammerstein work, *Oklahoma!*, merged the two styles into a completely new genre—the musical play—and simultaneously launched the most successful partnership in American musical theater. Over the next seventeen years, Rodgers and Hammerstein wrote eight more Broadway musicals: *Carousel*, *Allegro*, *South Pacific*, *The King and I*, *Me and Juliet*, *Pipe Dream*, *Flower Drum Song*, and *The Sound of Music*. They also wrote a movie musical (*State Fair*) and one for television (*Cinderella*). Collectively their works have earned dozens of awards, including Pulitzers, Tonys, Oscars, Grammys, and Emmys. Throughout his career, Hammerstein created works of lyrical beauty and universal feeling, and he continually strove—sometimes against fashion—to seek out the good and beautiful in the world. "I know the world is filled with troubles and many injustices," he once said. "But reality is as beautiful as it is ugly . . . I just couldn't write anything without hope in it." All of his lyrics are here—850, more than a quarter published for the first time—in this sixth book in the indispensable *Complete Lyrics* series that has also brought us the lyrics of Cole Porter, Lorenz Hart, Ira Gershwin, Irving Berlin, and Frank Loesser. From the young scribe's earliest attempts to the old master's final lyric—"Edelweiss"—we can see, read, and, yes, sing the words of a

theatrical and lyrical genius. 2014 Runner-Up, MLA Prize in United States Latina and Latino and Chicana and Chicano Literary and Cultural Studies In *Unbecoming Blackness*, Antonio López uncovers an important, otherwise unrecognized century-long archive of literature and performance that reveals Cuban America as a space of overlapping Cuban and African diasporic experiences. López shows how Afro-Cuban writers and performers in the U.S. align Cuban black and mulatto identities, often subsumed in the mixed-race and postracial Cuban national imaginaries, with the material and symbolic blackness of African Americans and other Afro-Latinas/os. In the works of Alberto O'Farrill, Eusebia Cosme, Rómulo Lachatañeré, and others, Afro-Cubanness articulates the African diasporic experience in ways that deprive negro and mulato configurations of an exclusive link with Cuban nationalism. Instead, what is invoked is an "unbecoming" relationship between Afro-Cubans in the U.S and their domestic black counterparts. The transformations in Cuban racial identity across the hemisphere, represented powerfully in the literary and performance cultures of Afro-Cubans in the U.S., provide the fullest account of a transnational Cuba, one in which the Cuban American emerges as Afro-Cuban-American, and the Latino as Afro-Latino. Initially branching out of the European contradance tradition, the *danzón* first emerged as a distinct form of music and dance among black performers in nineteenth-century Cuba. By the early twentieth-century, it had exploded in popularity throughout the Gulf of Mexico and Caribbean basin. A fundamentally hybrid music and dance complex, it reflects the fusion of European and African elements and had a strong influence on the development of later Latin dance traditions as well as early jazz in New Orleans. *Danzón: Circum-Caribbean Dialogues in Music and Dance* studies the emergence, hemisphere-wide influence, and historical and contemporary significance of this music and dance phenomenon. Co-authors Alejandro L. Madrid and Robin D. Moore take an ethnomusicological, historical, and critical approach to the processes of appropriation of the *danzón* in new contexts, its changing meanings over time, and its relationship to other musical forms. Delving into its long history of controversial popularization, stylistic development, glorification, decay, and rebirth in a continuous transnational dialogue between Cuba and Mexico as well as New Orleans, the authors explore the production, consumption, and transformation of this Afro-diasporic performance complex in relation to global and local ideological discourses. By focusing on interactions across this entire region as well as specific local scenes, Madrid and Moore underscore the extent of cultural movement and exchange within the Americas during the late nineteenth and early twentieth-centuries, and are thereby able to analyze the *danzón*, the dance scenes it has generated, and the various discourses of identification surrounding it as elements in broader regional processes. *Danzón* is a significant addition to the literature on Latin American music, dance, and expressive culture; it is essential reading for scholars, students, and fans of this music alike. *Excursions in World Music* is a comprehensive introductory textbook to the musics of the world, creating a panoramic experience for students by engaging the many cultures around the globe, and highlighting the sheer diversity to be experienced in the world of music. At the same time, the text illustrates the often profound ways through which a deeper exploration of these many different communities can reveal overlaps, shared horizons, and common concerns in spite of, and because of, this very diversity. The new eighth edition features six brand new chapters, including chapters on Japan, Sub-Saharan Africa, China and Taiwan, Europe, Maritime Southeast Asia, and Indigenous Peoples. General updates have been made to other chapters, replacing visuals and updating charts/statistics. Another major addition to the eighth edition is the publication of a companion Reader, entitled *Critical Issues in World Music*. Each chapter in the Reader is designed to introduce students to a theoretical concept or thematic area within ethnomusicology and illustrate its possibilities by pointing to case studies drawn from at least three chapters in *Excursions in World Music*. Chapters include the following topics: Music, Gender, and Sexuality; Music and Ritual; Coloniality and "World Music"; Music and Space; Music and Diaspora; Communication, Technology, Media; Musical Labor, Musical Value; and Music and Memory. Instructors can use this resource as a primary or secondary path through the materials, either assigning chapters from the textbook and then digging deeper by exploring a chapter from the Reader, or starting with a Reader chapter and then moving into the musical specifics offered in the textbook chapters. Having available both an area studies and a thematic approach to the materials offers important flexibility to instructors and also provides students with additional means of engaging with the musics of the world. A companion

website with a new test bank and fully updated instructor's manual is available for instructors. Numerous resources are posted for students, including streamed audio listening, additional resources (such as links to YouTube videos or websites), a musical fundamentals essay (introducing concepts such as meter, melody, harmony, form, etc.), interactive quizzes, and flashcards. In power for forty-four years and counting, Fidel Castro has done everything possible to define Cuba to the world and to itself -- yet not even he has been able to control the thoughts and dreams of his people. Those thoughts and dreams are the basis for what may become a post-Castro Cuba. To more fully understand the future of America's near neighbor, veteran reporter Eugene Robinson knew exactly where to look -- or rather, to listen. In this provocative work, Robinson takes us on a sweaty, pulsating, and lyrical tour of a country on the verge of revolution, using its musicians as a window into its present and future. Music is the mother's milk of Cuban culture. Cubans express their fondest hopes, their frustrations, even their political dissent, through music. Most Americans think only of salsa and the Buena Vista Social Club when they think of the music of Cuba, yet those styles are but a piece of a broad musical spectrum. Just as the West learned more about China after the Cultural Revolution by watching *From Mao to Mozart*, so will readers discover the real Cuba -- the living, breathing, dying, yet striving Cuba. Cuban music is both wildly exuberant and achingly melancholy. A thick stew of African and European elements, it is astoundingly rich and influential to have come from such a tiny island. From rap stars who defy the government in their lyrics to violinists and pianists who attend the world's last Soviet-style conservatory to international pop stars who could make millions abroad yet choose to stay and work for peanuts, Robinson introduces us to unforgettable characters who happily bring him into their homes and backstage discussions. Despite Castro's attempts to shut down nightclubs, obstruct artists, and subsidize only what he wants, the musicians and dancers of Cuba cannot stop, much less behave. Cubans move through their complicated lives the way they move on the dance floor, dashing and darting and spinning on a dime, seducing joy and fulfillment and next week's supply of food out of a broken system. Then at night they take to the real dance floors and invent fantastic new steps. Last Dance in Havana is heartwrenching, yet ultimately as joyous and hopeful as a rocking club late on a Saturday night. See: Most travel books take you far, but usually not far enough. Too often they include too much historical material, too little about the facts of life. Knowledge of any city, after all, is written in terms of its people, its food, its customs. Take Havana, now. There have been no books about Havana that make its people real to us. If Americans consider the Cubans "touched," they, in their turn, sum us up as *Americanos locos*. But the Cubans, at least, admire the stuff Americans are made of, even though it defies their analysis. It's time for visitors to return the compliment, to be more open-minded and less jingoistic. The geniality and gracious dignity of life in Havana and the mercurial charm of its inhabitants deserve understanding and appreciation. There have been no books about Havana that guide tourists through the complicated maze of Cuban etiquette. Warm-hearted and easy-going though he may be, your true Cuban resents any transgression of the rules of his social code. The bad impressions left by Americans on a spree cry to heaven for correction. There have been no books about Havana that show tourists how to get more than their money's worth out of shopping, eating, sightseeing and night-clubbing, how to spend intelligently, how to save wisely, how to have fun on even the most limited budget. These pages try to demonstrate that there is much more than rum, rumba and revolution in Cuba; to indicate the pattern of behavior that furthers social success in this unpredictable but always enchanting country; to turn the spotlight on Cuban customs and the Latin way of looking at life. Understanding all this will mean keener appreciation of your experiences there, richer memories and a sympathy for Havana that make the place unforgettably warm and colorful. Despite the stock market crash of October 1929, thousands of theatregoers still flocked to the Great White Way throughout the country's darkest years. In keeping with the Depression and the events leading up to World War II, 1930s Broadway was distinguished by numerous political revues and musicals, including three by George Gershwin (*Strike Up the Band*, *Of Thee I Sing*, and *Let 'Em Eat Cake*). The decade also saw the last musicals by Gershwin, Jerome Kern, and Vincent Youmans; found Richard Rodgers and Lorenz Hart in full flower; and introduced both Kurt Weill and Harold Arlen's music to Broadway. In *The Complete Book of 1930s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway from 1930 through 1939. This book discusses the era's major successes, notorious

failures, and musicals that closed during their pre-Broadway tryouts. It includes such shows as *Anything Goes*, *As Thousands Cheer*, *Babes in Arms*, *The Boys from Syracuse*, *The Cradle Will Rock*, *The Green Pastures*, *Hellzapoppin*, *Hot Mikado*, *Porgy and Bess*, *Roberta*, and various editions of *Ziegfeld Follies*. Each entry contains the following information: Plot summary Cast members Names of all important personnel, including writers, composers, directors, choreographers, producers, and musical directors Opening and closing dates Number of performances Critical commentary Musical numbers and the performers who introduced the songs Production data, including information about tryouts Source material Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendixes, including a discography, filmography, and list of published scripts, as well as lists of black-themed and Jewish-themed productions. This comprehensive book contains a wealth of information and provides a comprehensive view of each show. *The Complete Book of 1930s Broadway Musicals* will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history. Two World Wars engulfed Europe, Asia and the United States, leaving indelible scars on the landscape and survivors. The trauma of civil wars in Spain (declared) and Latin America (tacit) spanned decades yet, contradictorily, bind parties together even today. Civil wars still haunt Africa where, in more recent years, ethnic cleansing has led to wholesale genocide. Drawing on the emerging field of Memory Studies, this book examines narrative and documentary films, made far from Hollywood, that address memory--both traumatic and nostalgic--surrounding these conflicts, despite attempts by special interests to erase or manipulate history. Twenty-four of Jimmy's greatest hits including: * *Boat Drinks* * *Changes in Latitudes, Changes in Attitudes* * *Chanson Pour les Petits Enfants* * *Cheeseburger in Paradise* * *Come Monday* * *Everybody's Got a Cousin in Miami* * *Fins* * *Flesh and Bone* * *Grapefruit-Juicy Fruit* * *He Went to Paris* * *I Don't Know and I Don't Care* * *I Will Play for Gumbo* * *Margaritaville* * *One Particular Harbour* * *A Pirate Looks at Forty* * *Son of a Son of a Sailor* * *Southern Cross* * *Jolly Mon Sing* * *Volcano* * *Why Don't We Get Drunk* * *Havana Daydreamin'* * *Off to See the Lizard* * *Pacing the Cage* * *Pencil Thin Mustache* *The Rough Guide to Cuba* is the perfect guide for all your travels across the dazzling country of Cuba. Its maps and tips will lead you to the best hotels, bars, clubs, shops and restaurants in the country. Discover all of Cuba's highlights with insider information ranging from Cuba's diverse music, scuba diving and colonial architecture to its world-class ballet and baseball, political history and captivating capital city, Havana. Clear maps will make your travels around this spectacular country easy and unforgettable. You will never miss a sight with the stunning photos included and detailed coverage of Cuba's vibrant cities, glittering beaches, lush countryside and addictive mixture of the Latin American and Caribbean cultures. *The Rough Guide to Cuba* will take your travels to new heights, ensuring that you don't miss the unmissable while you're there. Now available in ePub format. The Cuban revolutionary government engaged in social engineering to redefine the nuclear family and organize citizens to serve the state. Leslie Stuart (1864-1928) was a British songwriter best remembered as the composer of the hit show, *Florodora*. He began writing popular songs as a teenager, first for blackface and vaudeville performers, and eventually for more "legitimate" shows and revues. *Florodora* (1899), written in collaboration with London's most fashionable librettist, Owen Hall, was a musical-comedy sensation. Its combination of the traditional slow love ballads and waltzes with more rhythmic and long-lined numbers made it a worldwide success. He continued to compose through the first decade of the 20th century, laying the groundwork for the coming innovations in British and American musical theater. Repeatedly and powerfully throughout Cuban history, the mulata, a woman of mixed racial identity, features prominently in Cuban visual and performative culture. Tracing the figure, Alison Fraunhar looks at the representation and performance in both elite and popular culture. She also tracks how characteristics associated with these women have accrued across the Atlantic world. Widely understood to embody the bridge between European subject and African other, the mulata contains the sensuality attributed to Africans in a body more closely resembling the European ideal of beauty. This symbol bears far-reaching implications, with shifting, contradictory cultural meanings in Cuba. Fraunhar explores these complex paradigms, how, why, and for whom the image was useful, and how it was both subverted and asserted from the colonial period to the present. From the early seventeenth century through Cuban independence in 1899 up to the late revolutionary era, Fraunhar illustrates the ambiguous figure's role in nationhood, citizenship, and

commercialism. She analyzes images including key examples of nineteenth-century graphic arts, avant-garde painting and magazine covers of the Republican era, cabaret and film performance, and contemporary iterations of gender. Fraunhar's study stands out for attending to the phenomenon of mulataje not only in elite production such as painting, but also in popular forms: popular theater, print culture, later films, and other media where stereotypes take hold. Indeed, in contemporary Cuba, mulataje remains a popular theme with Cubans as well as foreigners in drag shows, reflecting queerness in visual culture. On September 29, 1927, Cuban soprano Rita Montaner walked onto the stage of Havana's Teatro Regina, her features obscured under a mask of blackened glycerin and her body clad in the tight pants, boots, and riding jacket of a coachman. Standing alongside a gilded carriage and a live horse, the blackfaced, cross-dressed actress sang the premiere of Eliseo Grenet's tango-congo, "Ay Mama Ines." The crowd went wild. Montaner's performance cemented "Ay Mama Ines" as one of the classics in the Cuban repertoire, but more importantly, the premiere heralded the birth of the Cuban zarzuela, a new genre of music theater that over the next fifteen years transformed popular entertainment on the island. *Cuban Zarzuela: Performing Race and Gender on Havana's Lyric Stage* marks the first comprehensive study of the Cuban zarzuela, a Spanish-language light opera with spoken dialogue that originated in Spain but flourished in Havana during the early twentieth century. Created by musicians and managers to fill a growing demand for family entertainment, the zarzuela evidenced the emerging economic and cultural power of Cuba's white female bourgeoisie to influence the entertainment industry. Susan Thomas explores zarzuela's function as a pedagogical tool, through which composers, librettists, and business managers hoped to control their troupes and audiences by presenting desirable and problematic images of both feminine and masculine identities. Zarzuela was, Thomas explains, "anti-feminist but pro-feminine, its plots focusing on female protagonists and its musical scores showcasing the female voice." Focusing on character types such as the mulata, the negrito, and the ingenue, Thomas uncovers the zarzuela's richly textured relationship to social constructs of race, class, and especially gender. During the Twenties, the Great White Way roared with nearly 300 book musicals. Luminaries who wrote for Broadway during this decade included Irving Berlin, George M. Cohan, Rudolf Friml, George Gershwin, Oscar Hammerstein II, Lorenz Hart, Jerome Kern, Cole Porter, Richard Rodgers, Sigmund Romberg, and Vincent Youmans, and the era's stars included Eddie Cantor, Al Jolson, Ruby Keeler, and Marilyn Miller. Light-hearted Cinderella musicals dominated these years with such hits as Kern's long-running *Sally*, along with romantic operettas that dealt with princes and princesses in disguise. Plots about bootleggers and Prohibition abounded, but there were also serious musicals, including Kern and Hammerstein's masterpiece *Show Boat*. In *The Complete Book of 1920s Broadway Musicals*, Dan Dietz examines in detail every book musical that opened on Broadway during the years 1920-1929. The book discusses the era's major successes as well as its forgotten failures. The hits include *A Connecticut Yankee*; *Hit the Deck!*; *No, No, Nanette*; *Rose-Marie*; *Show Boat*; *The Student Prince*; *The Vagabond King*; and *Whoopie*, as well as ambitious failures, including *Deep River*; *Rainbow*; and Rodgers' daring *Chee-Chee*. Each entry contains the following information: Plot summary Cast members Names of creative personnel, including book writers, lyricists, composers, directors, choreographers, producers, and musical directors Opening and closing dates Number of performances Plot summary Critical commentary Musical numbers and names of the performers who introduced the songs Production data, including information about tryouts Source material Details about London productions Besides separate entries for each production, the book offers numerous appendixes, including ones which cover other shows produced during the decade (revues, plays with music, miscellaneous musical presentations, and a selected list of pre-Broadway closings). Other appendixes include a discography, filmography, a list of published scripts, and a list of black-themed musicals. This book contains a wealth of information and provides a comprehensive view of each show. *The Complete Book of 1920s Broadway Musicals* will be of use to scholars, historians, and casual fans of one of the greatest decades in the history of musical theatre. For more than thirty years, musician Carlos Varela has been a guide to the heart, soul, and sound of Havana. *My Havana* is a lyrical exploration of Varela's life and work, and of the vibrant musical, literary, and cinematic culture of his generation. Available in English for the first time, *Cuban Music from A to Z* is an encyclopedic guide to one of the world's richest and most influential musical cultures. It is the most

extensive compendium of information about the singers, composers, bands, instruments, and dances of Cuba ever assembled. With more than 1,300 entries and 150 illustrations, this volume is an essential reference guide to the music of the island that brought the world the danzón, the son, the mambo, the conga, and the cha-cha-chá. The life's work of Cuban historian and musician Helio Orovio, *Cuban Music from A to Z* presents the people, genres, and history of Cuban music. Arranged alphabetically and cross-referenced, the entries span from Abakuá music and dance to Eddy Zervigón, a Cuban bandleader based in New York City. They reveal an extraordinary fusion of musical elements, evident in the unique blend of African and Spanish traditions of the son musical genre and in the integration of jazz and rumba in the timba style developed by bands like AfroCuba, Chucho Valdés's Irakere, José Luis Cortés's ng La Banda, and the Buena Vista Social Club. Folk and classical music, little-known composers and international superstars, drums and string instruments, symphonies and theaters—it's all here. The 1910s shaped the future of the American musical. While many shows of the decade were imports of European operettas, and even original Broadway musicals were influenced by continental productions, the musicals of the 1910s found their own American voice. In *The Complete Book of 1910s Broadway Musicals*, Dan Dietz covers all 312 musicals that opened on Broadway during this decade. Among the shows discussed are *The Balkan Princess*, *The Kiss Waltz*, *Naughty Marietta*, *The Firefly*, *Very Good Eddie*, *Leave It to Jane*, *Watch Your Step*, *See America First*, and *La-La-Lucille*. Dietz places each musical in its historical context, including the women's suffrage movement and the decade's defining historical event, World War I. Each entry features the following: Plot summary Cast members Creative team, including writers, lyricists, composers, directors, choreographers, and producers Opening and closing dates Number of performances Critical commentary Musical numbers and the performers who introduced the songs Numerous appendixes include a chronology, discography, filmography, Gilbert and Sullivan productions, Princess Theatre musicals, musicals with World War I themes, and published scripts, making this book a comprehensive and significant resource. *The Complete Book of 1910s Broadway Musicals* will captivate and inform scholars, historians, and casual fans about this influential decade in musical theatre history. *Trumpets in the Mountains* is a compelling ethnography about Cuban culture, artistic performance, and the shift in national identity after 1990, when the loss of Soviet subsidies plunged Cuba into a severe economic crisis. The state's response involved opening the economy to foreign capital and tourism, and promoting previously deprecated cultural practices as quintessentially Cuban. Such contradictions of Cuba's revolutionary ideals elicited an official preoccupation with how twenty-first-century cubanía, or Cubanness, was to be understood by its citizens and creatively interpreted by its artists. The rural campesino was re-envisioned as a key symbol of the future; the embodiment of socialist humility, cultural pureness, and educated refinement; potentially the Hombre Novísimo (even newer man) to replace the Hombre Nuevo (new man) of Cuban communist philosophy. Campesinos inhabit some of the island's most isolated areas, including the mountainous regions in central and eastern Cuba where Laurie A. Frederik conducted research among rural communities and professional theater groups. Analyzing the ongoing dialogue of cultural officials, urban and rural artists, and campesinos, Frederik provides an on-the-ground account of how visions of the nation are developed, manipulated, dramatized, and maintained in public consciousness. She shows that cubanía is defined, and redefined, in the interactive movement between intellectual, political, and everyday worlds. "With mass migration changing the configuration of societies worldwide, we can look to the Caribbean to reflect on the long-standing, entangled relations between countries and areas as uneven in size and influence as the United States, Cuba, Hispaniola, Puerto Rico, and Jamaica. More so than other world regions, the Caribbean has been characterized as an always already colonial region. It has long been a key area for empires warring over influence spheres in the new world, and where migration waves from Africa, Europe, and Asia accompanied every political transformation over the last five centuries. In *Caribbean Migrations*, an interdisciplinary group of humanities and social science scholars study migration from a long-term perspective, analyzing the Caribbean's "unincorporated subjects" from a legal, historical, and cultural standpoint, and exploring how despite often fractured public spheres, Caribbean intellectuals, artists, filmmakers, and writers have been resourceful at showcasing migration as the hallmark of our modern age"-- A personal and cultural mediation, Philip D. Beidler's *The Island Called Paradise* explores the fascinating ways Cuban history and culture

have permeated North American consciousness, and vice versa. In *The Island Called Paradise*, Philip D. Beidler shares his personal discovery of the vast, rich, and astonishing history of the island of Cuba and the interrelatedness of Cuba and the US. Cuba first entered Beidler's consciousness in the early 1960s when he watched with mesmerized anxiety the televised reports of the Cuban missile crisis, a conflict that reduced a multifaceted, centuries-old history between North America and Cuba to the stark duotones of Cold War politics. Fifty years later, when Beidler traveled to the US's island neighbor, he found a Cuba unlike the nation portrayed in truculent political rhetoric or in the easy preconceptions of US popular culture. Instead he found an entrancing people and landscape with deep historical connections to the US and a dazzling culture that overwhelmed his creative spirit. In twelve original essays, Beidler reintroduces to English-speaking readers many of the central figures, both real and literary, of Cuban and Cuban-American history. Meet Cecilia Valdés, the young mixed-race heroine of a 1839 novel that takes readers to the poor streets and sumptuous salons of Spanish colonial Cuba, and Narciso López, a real-life Venezuelan adventurer and filibustero who attempted to foment a Cuban uprising against Spain. Both would have been familiar figures to nineteenth-century Americans. Beidler also visits the twentieth-century lives of "the two Ernestos" (Ernest Hemingway and Che Guevara), and the pop-culture Cuban icon Ricky Ricardo. A country not with one history but multiple layers of history, Cuba becomes a fertile island for Beidler's

exploration. Art, he argues, perpetually crosses walls erected by politics, history, and nationality. At its core, *The Island Called Paradise* renews and refreshes our knowledge of an older Atlantic world even as we begin to envision a future in which the old bonds between our nations may be restored. Packed with literally hundreds of hints, tips, and inside information only a working writer would know, *The Art of Writing Great Lyrics* demonstrates proven, no-fail methods for everything from communicating through song, defining styles, and collaborating with a partner to studying the market, making a great demo, and getting started on a career. Includes a handy A to Z checklist for reviewing new songs. *She is Cuba: A Genealogy of the Mulata Body* traces the history of the Cuban mulata and her association with hips, sensuality and popular dance. It examines how the mulata choreographs her racialised identity through her hips and enacts an embodied theory called hip(g)nosis. By focusing on her living and dancing body in order to flesh out the process of identity formation, this book makes a claim for how subaltern bodies negotiate a cultural identity that continues to mark their bodies on a daily basis. Combining literary and personal narratives with historical and theoretical accounts of Cuban popular dance history, religiosity and culture, this work investigates the power of embodied exchanges: bodies watching, looking, touching and dancing with one another. It sets up a genealogy of how the representations and venerations of the dancing mulata continue to circulate and participate in the volatile political and social economy of contemporary Cuba.