

**"Havana"**  
(feat. Young Thug)

*[Camila Cabello:]*

Havana, ooh na-na (ay)  
Half of my heart is in Havana, ooh-na-na (ay, ay)  
He took me back to East Atlanta, na-na-na  
Oh, but my heart is in Havana (ay)  
There's somethin' 'bout his manners (uh huh)  
Havana, ooh na-na

He didn't walk up with that "how you doin'?"  
(When he came in the room)  
He said there's a lot of girls I can do with  
(But I can't without you)  
I knew him forever in a minute  
(That summer night in June)  
And papa says he got malo in him  
He got me feelin' like

Ooh... I knew it when I met him  
I loved him when I left him  
Got me feelin' like  
Ooh... and then I had to tell him  
I had to go, oh na-na-na-na-na



# Havana Lyrics

**Wolfgang Guggemos**



## Havana Lyrics:

**Songs She Wrote** Michael G. Garber, 2025-03-04 Women built the popular song industry of Tin Pan Alley yet many of their stories have seldom been told They blazed the trail for women in music today and set an inspiring example for generations to come Songs She Wrote celebrates women s contributions to popular music by looking at dozens of well known songwriters lyricists and composers in the first half of the twentieth century like Billie Holiday Peggy Lee and Dorothy Parker and unearths more unknown women who made major contributions Learn about Maria Grever What a Difference a Day Made who was the first female Mexican to achieve international acclaim and the fascinating story of African American lyricist Lucy Fletcher Sugar Blues among many others Women in the popular music business went through struggles different from their male colleagues making their triumphs all the more impressive Their combined sagas convey an epic about women in the world of American popular music

[The Complete Lyrics of Oscar Hammerstein II](#) Oscar Hammerstein II, 2008-11-25 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

*Queer Lyrics* J. Vincent, 2016-09-23 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

**Cultures of the City** Richard Young, Amanda Holmes, 2014-08-20 Cultures of the City explores the cultural mediation of relationships between people and urban spaces in Latin o America and how these mediations shape the identities of cities and their residents Addressing a broad spectrum of phenomena and disciplinary approaches the contributors to this volume analyze lived urban experiences and their symbolic representation in cultural texts Individual chapters explore Havana in popular music Mexico City in art Buenos Aires Recife and Salvador in film and Asuncion and Buenos Aires in literature Others focus on particular events conditions and practices of urban life including the Havana book fair mass transit in Bogota the restaurant industry in Los Angeles the media in Detroit Andean festivals in Lima and the photographic record of a visit by members of the Zapatista Liberation Army to Mexico City The contributors examine identity and the sense of place and belonging that connect people to urban environments relating these to considerations of ethnicity social and economic class gender everyday life and cultural practices They also consider history and memory and the making of places through the iterative performance of social practices As such places are works in progress a condition that is particularly evident in contemporary Latin o American cities where the opposition between local and global influences is a prominent facet of daily life These core issues are theorized further in an afterword by Abril Trigo who takes the chapters as a point of departure for a discussion of the dialectics of identity in the Latin o American global city

**The Complete Book of 1920s Broadway Musicals** Dan Dietz, 2019-04-10 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 Whoopee 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  
**The Rough Guide to Cuba** Matthew Norman, Fiona McAuslan, Claire Boobbyer, 2013-11-01  
 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  
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**Cuban Zarzuela** Susan Thomas, 2009  
 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  
**Billy Joel** Joshua S. Duchan, 2017-06-16  
 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

**Danzón** Alejandro L. Madrid, Robin D. Moore, 2013-11-06

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

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**The Complete Book of 1930s Broadway Musicals** Dan Dietz, 2018-03-29

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* *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

**Catalog of Copyright Entries** Library of Congress. Copyright Office, 1968

**Educational Music Magazine**, 1943

**Music and Revolution** Robin D. Moore, 2006-04-28

*Music and Revolution* provides a dynamic introduction to the most prominent artists and musical styles that have emerged in Cuba since 1959 and to the policies that have shaped artistic life Robin D Moore gives readers a chronological overview of the first decades after the Cuban Revolution documenting the many ways performance has changed and emphasizing the close links between political and cultural activity Offering a wealth of fascinating details about music and the milieu that engendered it the author traces the development of dance styles nueva trova folkloric drumming religious traditions and other forms He describes how the fall of the Soviet Union has affected Cuba in material ideological and musical terms and considers the effect of tense international relations on culture Most importantly *Music and Revolution* chronicles how the arts have become a point of negotiation between individuals with their unique backgrounds and interests and official organizations It uses music to explore how Cubans have responded to the priorities of the revolution and have

created spaces for their individual concerns Copub Center for Black Music Research **Victor Records** Victor Talking Machine Company,1913 **Mulata Nation** Alison Fraunhar,2018-08-24 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 Trumpets in the Mountains Laurie A. Frederik,2012-09-03 An ethnography exploring how the meaning of cuban a or Cubanness is generated in interactions between the state ordinary Cubans intellectuals and artists and other cultural workers The Island Called Paradise Philip D. Beidler,2014-02-28 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 Vald s 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 Lopez 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 *The Supervisors Service Bulletin* ,1943 **Music, Space and Place** Andy Bennett,2017-10-03 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

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