



# El Mambo

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## **El Mambo:**

*Life on the Hyphen* Gustavo Pérez Firmat, 2012-04-18 An expanded updated edition of the classic study of Cuban American culture this engaging book which mixes the author's own story with his reflections as a trained observer explores how both famous and ordinary members of the 1.5 Generation Cubans who came to the United States as children or teens have lived life on the hyphen neither fully Cuban nor fully American but a fertile hybrid of both Offering an in depth look at Cuban Americans who have become icons of popular and literary culture including Desi Arnaz Oscar Hijuelos musician Pérez Prado and crossover pop star Gloria Estefan as well as poets José Kozer and Orlando González Esteva performers Willy Chirino and Carlos Oliva painter Humberto Calzada and others Gustavo Pérez Firmat chronicles what it means to be Cuban in America The first edition of *Life on the Hyphen* won the Eugene M. Kayden National University Press Book Award and received honorable mentions for the Modern Language Association's Katherine Singer Kovacs Prize and the Latin American Studies Association's Bryce Wood Book Award

**American Sabor** Marisol Berrios-Miranda, Shannon Dudley, Michelle Habell-Pallan, 2017-12-15 Evoking the pleasures of music as well as food the word *sabor* signifies a rich essence that makes our mouths water or makes our bodies want to move *American Sabor* traces the substantial musical contributions of Latinas and Latinos in American popular music between World War II and the present in five vibrant centers of Latin musical production New York Los Angeles San Antonio San Francisco and Miami From Tito Puente's mambo dance rhythms to the Spanglish rap of Mellow Man Ace *American Sabor* focuses on musical styles that have developed largely in the United States including jazz rhythm and blues rock punk hip hop country Tejano and salsa but also shows the many ways in which Latin musicians and styles connect US culture to the culture of the broader Americas With side by side Spanish and English text authors Marisol Berrios-Miranda Shannon Dudley and Michelle Habell-Pallan challenge the white and black racial framework that structures most narratives of popular music in the United States They present the regional histories of Latin communities including Chicanos Tejanos and Puerto Ricans in distinctive detail and highlight the shared experiences of immigration migration racial boundary crossing contesting gender roles youth innovation and articulating an American experience through music In celebrating the musical contributions of Latinos and Latinas *American Sabor* illuminates a cultural legacy that enriches us all

**Wildman of Rhythm** John Radanovich, 2009-09-20 Benny More 1919-1963 was one of the giants at the center of the golden age of Cuban music Arguably the greatest singer ever to come from the island his name is still spoken with reverence and nostalgia by Cubans and Cuban exiles alike Unable to read music he nevertheless wrote more than a dozen Cuban standards His band helped shape what came to be known as the Afro-Cuban sound and later salsa More epitomized the Cuban big band era and was one of the most important precursors to the music later featured in the Buena Vista Social Club Even now to hear his recordings for the first time it is impossible not to be thrilled and amazed Journalist John Radanovich has spent years tracking down the musicians who knew More and More family members seeking

out rare recordings and little known photographs Radanovich provides the definitive biography of the man and his music whose legacy was forgotten in the larger scheme of political difficulties between the United States and Cuba Even the exact spelling of More s first name was unknown until now The author also examines the milieu of Cuban music in the 1950s when Havana was the playground of Hollywood stars and the Mafia ran the nightclubs and casinos

**Everynight Life** José Esteban Muñoz,1997 The function of dance in Latin o American culture is the focus of the essays collected in Everynight Life The contributors interpret how Latin o culture expresses itself through dance approaching the material from the varying perspectives of literary cultural dance performance queer and feminist studies Viewing dance as privileged sites of identity formation and cultural resistance in Latin o America Everynight Life translates the motion of bodies into speech and the gestures of dance into a provocative socio political grammar This anthology looks at many modes of dance including salsa merengue cumbia rumba mambo tango samba and norte o as models for the interplay of cultural memory and regional conflict Barbara Browning s essay on capoeira for instance demonstrates how dance has been used as a literal form of resistance while Jos Piedra explores the meanings conveyed by women of color dancing the rumba Pieces such as Gustavo Perez F rmat s I Came I Saw I Conga d and Jorge Salessi s Medics Crooks and Tango Queens illustrate the lively scope of this volume s subject matter Contributors Barbara Browning Celeste Fraser Delgado Jane C Desmond Mayra Santos Febres Juan Carlos Quintero Herencia Josh Kun Ana M L pez Jos Esteban Mu oz Jos Piedra Gustavo Perez F rmat Augusto C Puleo David Rom n Jorge Salessi Alberto Sandoval

**Identity Mediations in Latin American Cinema and Beyond** Cecilia Nuria Gil Mariño,Laura Miranda,2019-09-12 The appearance of sound film boosted entertainment circuits around the world drawing cultural cartographies that forged images of spaces nations and regions By the late 1920s and early 30s film played a key role in the configuration of national and regional cultural identities in incipient mass markets Over the course of the twentieth and early twenty first centuries this transmedia logic not only went unthreatened but also intensified with the arrival of new media and the development of new technologies In this respect this book strikes a dialogue between analyses that reflect the flows and transits of music films and artists mainly in the Ibero American space although it also features essays on Soviet and Asian cinema with a view to exploring the processes of configuration of cultural identities As such this work views national borders as flexible spaces that permit an exploration of the appearance of transversal relations that are part of broader networks of circulation as well as economic social and political models beyond the domestic sphere

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**Carmen in Diaspora** Associate Professor of English African & African Diaspora Studies and Comparative Literature Jennifer Wilks,2024-11-08 Carmen in Diaspora is a cultural history of Carmen adaptations set in African diasporic contexts Beginning with Prosper M rim e s novella and Georges Bizet s opera and continuing through twentieth and twentieth first century interpretations in literature film and musical theatre the book explores how opera s most famous character has exceeded the 19th century French context in

which she was created and taken on a life of her own Through this transformation the Carmen figure has sparked important conversations not only about French culture and canonical opera but also about Black womanhood community and self determination Cosmopolitan Film Cultures in Latin America, 1896-1960 Rielle Navitski,Nicolas Poppe,2017-06-19

Cosmopolitan Film Cultures in Latin America examines how cinema forged cultural connections between Latin American publics and film exporting nations in the first half of the twentieth century Predating today s transnational media industries by several decades these connections were defined by active economic and cultural exchanges as well as longstanding inequalities in political power and cultural capital The essays explore the arrival and expansion of cinema throughout the region from the first screenings of the Lumi re Cin matographe in 1896 to the emergence of new forms of cinephilia and cult spectatorship in the 1940s and beyond Examining these transnational exchanges through the lens of the cosmopolitan which emphasizes the ethical and political dimensions of cultural consumption illuminates the role played by moving images in negotiating between the local national and global and between the popular and the elite in twentieth century Latin America In addition primary historical documents provide vivid accounts of Latin American film critics movie audiences and film industry workers experiences with moving images produced elsewhere encounters that were deeply rooted in the local context yet also opened out onto global horizons *Musica!* Sue Steward,1999-10 Salsa the irresistible dance music of the Spanish speaking world has made its way into the lives of millions around the globe But salsa is only one of many popular Latin rhythms The first comprehensive guide to the music its history and its legends Musica charts the vast territory of this lively Latin heritage which began in Cuba and spread throughout the Caribbean and into North and South America Illustrated with contemporary and vintage photos Musica features a gallery of legendary musical performers plus sections on the musical styles and dances including the rumba mambo cha cha and merengue A discography and bibliography complete this comprehensive story of Latin America s extraordinary rhythmic tradition **Listening in Detail** Alexandra T. Vazquez,2013-06-03 Contending that the music is not a knowable entity but a spectrum of dynamic practices that elude definition Alexandra T Vazquez models a new way of writing about music and the meanings assigned to it **A Latin American Music Reader** Javier F Leon,Helena Simonett,2016-07-15 Javier F Le n and Helena Simonett curate a collection of essential writings from the last twenty five years of Latin American music studies Chosen as representative outstanding and influential in the field each article appears in English translation A detailed new introduction by Le n and Simonett both surveys and contextualizes the history of Latin American ethnomusicology opening the door for readers energized by the musical forms brought and nurtured by immigrants from throughout Latin America Contributors include Marina Alonso Bola os Gonzalo Camacho D az Jos Jorge de Carvalho Claudio F D az Rodrigo Cantos Savelli Gomes Juan Pablo Gonz lez Rub n L pez Cano Angela L hning Jorge Mart nez Ulloa Maria Ign z Cruz Mello Julio Mend vil Carlos Mi ana Blasco Ra l R Romero I igo S nchez Fuarros Carlos Sandroni Carolina Santamar a Delgado Rodrigo Torres Alvarado and Alejandro Vera

**Listening for Africa** David F. Garcia, 2017-08-16 David F Garcia examines the work of a wide range of musicians dancers academics and activists between the 1930s and the 1950s to show how their belief in black music s African roots would provide the means to debunk racist ideologies aid decolonization of Africa and ease racial violence *Latin American Women Writers: An Encyclopedia* María Claudia André, Eva Paulino Bueno, 2014-01-09 Latin American Women Writers An Encyclopedia presents the lives and critical works of over 170 women writers in Latin America between the sixteenth and twentieth centuries This features thematic entries as well as biographies of female writers whose works were originally published in Spanish or Portuguese and who have had an impact on literary political and social studies Focusing on drama poetry and fiction this work includes authors who have published at least three literary texts that have had a significant impact on Latin American literature and culture Each entry is followed by extensive bibliographic references including primary and secondary sources Coverage consists of critical appreciation and analysis of the writers works Brief biographical data is included but the main focus is on the meanings and contexts of the works as well as their cultural and political impact In addition to author entries other themes are explored such as humor in contemporary Latin American fiction lesbian literature in Latin America magic realism or mother images in Latin American literature The aim is to provide a unique thorough scholarly survey of women writers and their works in Latin America This Encyclopedia will be of interest to both to the student of literature as well as to any reader interested in understanding more about Latin American culture literature and how women have represented gender and national issues throughout the centuries Cal Tjader S. Duncan Reid, 2020-08-20 Within one of the most complex musical categories yet to surface Cal Tjader quietly pioneered the genre as a jazz vibraphonist composer arranger and bandleader from the 1950s through the 1980s Reid tells the life story of a humble musician written in a familiar conversational tone that reveals Tjader s complex charisma Tjader left behind a legacy and a labyrinth of influence attested by his large audience and innovation that would change the course of jazz Expanded and revised this intimate biography now includes additional interviews and anecdotes from Tjader s family bandmates and community print research and rare photographs presenting a full history of an undervalued musician as well as a detailed account of the progression of Latin Jazz **Wild Tongues** Rita E. Urquijo-Ruiz, 2012-07-01 Tracing the configuration of the slapstick destitute Peladita Peladito and the Pachuca Pachuco depicted in flashy zoot suits from 1928 to 2004 Wild Tongues is an ambitious extensive examination of social order in Mexican and Chicana o cultural productions in literature theater film music and performance art From the use of the Peladita and the Peladito as stock characters who criticized various aspects of the Mexican government in the 1920s and 1930s to contemporary performance art by Mar a Elena Gait n and Dan Guerrero which yields a feminist and queer studies interpretation Rita Urquijo Ruiz emphasizes the transnational capitalism at play in these comic voices Her study encompasses both sides of the border including the use of the Pachuca and the Pachuco as anti establishment marginal figures in the United States The result is a historically grounded interdisciplinary

approach that reimagines the limitations of nation centered thinking and reading Beginning with Daniel Venegas s 1928 novel *Las aventuras de don Chipote o Cuando los pericos mamen* Rita Urquijo Ruiz s *Wild Tongues* demonstrates early uses of the Peladito to call attention to the brutal physical demands placed on the undocumented Mexican laborer It explores Teatro de Carpa tent theater in depth as well bringing to light the experience of Mexican Peladita Amelia Wilhelmy whose *La Willy* was famous for portraying a cross dressing male soldier who criticizes the failed Revolution In numerous other explorations such as these the political economic and social power of creativity continually takes center stage

**Cubano Be, Cubano Bop** Leonardo Acosta, 2016-06-21 Based on unprecedented research in Cuba the direct testimony of scores of Cuban musicians and the author s unique experience as a prominent jazz musician *Cubano Be Cubano Bop* is destined to take its place among the classics of jazz history The work pays tribute not only to a distinguished lineage of Cuban jazz musicians and composers but also to the rich musical exchanges between Cuban and American jazz throughout the twentieth century The work begins with the first encounters between Cuban music and jazz around the turn of the last century Acosta writes about the presence of Cuban musicians in New Orleans and the Spanish tinge in early jazz from the city the formation and spread of the first jazz ensembles in Cuba the big bands of the thirties and the inception of Latin jazz He explores the evolution of Bebop Feeling and Mambo in the forties leading to the explosion of Cubop or Afro Cuban jazz and the innovations of the legendary musicians and composers Machito Mario Bauz Dizzy Gillespie and Chano Pozo The work concludes with a new generation of Cuban jazz artists including the Grammy award winning musicians and composers Chucho Vald s and Paquito D Rivera

[On Becoming Cuban](#) Louis A. Pérez Jr., 2012-09-01 With this masterful work Louis A Pérez Jr transforms the way we view Cuba and its relationship with the United States *On Becoming Cuban* is a sweeping cultural history of the sustained encounter between the peoples of the two countries and of the ways that this encounter helped shape Cubans identity nationality and sense of modernity from the early 1850s until the revolution of 1959 Using an enormous range of Cuban and U S sources from archival records and oral interviews to popular magazines novels and motion pictures Pérez reveals a powerful web of everyday bilateral connections between the United States and Cuba and shows how U S cultural forms had a critical influence on the development of Cubans sense of themselves as a people and as a nation He also articulates the cultural context for the revolution that erupted in Cuba in 1959 In the middle of the twentieth century Pérez argues when economic hard times and political crises combined to make Cubans painfully aware that their American influenced expectations of prosperity and modernity would not be realized the stage was set for revolution

**Cuba and Its Music** Ned Sublette, 2007-02 This entertaining history of Cuba and its music begins with the collision of Spain and Africa and continues through the era of Miguelito Valdes Arsenio Rodriguez Benny More and Perez Prado It offers a behind the scenes examination of music from a Cuban point of view unearthing surprising provocative connections and making the case that Cuba was fundamental to the evolution of music in the New World The ways in which the music of black slaves transformed

16th century Europe how the claves appeared and how Cuban music influenced ragtime jazz and rhythm and blues are revealed Music lovers will follow this journey from Andalusia the Congo the Calabar Dahomey and Yorubaland via Cuba to Mexico Puerto Rico Saint Domingue New Orleans New York and Miami The music is placed in a historical context that considers the complexities of the slave trade Cuba's relationship to the United States its revolutionary political traditions the music of Santería Palo Abakua and Vodou and much more

**Lalo** Lalo Guerrero, Sherilyn Meece Montes, 2001-02-01 He has been called the father of Chicano music and the original Chicano hepcat A modest man in awe of his own celebrity he has sung of the joys and sorrows dreams and frustrations of the Mexican American community over a sixty year career Lalo Guerrero is an American original and his music jubilantly reflects the history of Chicano popular culture and music Lalo's autobiography takes readers on a musical rollercoaster from his earliest enjoyment of Latino and black sounds in Tucson to his burgeoning career in Los Angeles singing with Los Carlistas the quartet with which he began his recording career in 1938 During the fifties and sixties his music dominated the Latin American charts in both North and South America and his song Canción Mexicana has become the unofficial anthem of Mexico Through the years Lalo mastered boleros rancheras salsas mambos cha-chas and swing he performed protest songs children's music and corridos that told of his people's struggles Riding the crest of changing styles he wrote pachuco boogies in one period and penned clever Spanish parodies of American hit songs in another For all of these contributions to American music Lalo was awarded a National Medal of the Arts from President Clinton Lalo's story is also the story of his times We meet his family and earliest musical associates including his long relationship with Manuel Acuña who first got Lalo into the recording studio and the many performers he counted as friends from Frank Sinatra to Los Lobos We relive the spirit of the nightclubs where he was a headliner and the one night stands he performed all over the Southwest We also discover what life was like in old Tucson and in mid-century L.A. as seen through the eyes of this uniquely creative artist In 1958 Guerrero recalls I wrote a song about a Martian who came to Earth to clear up certain misunderstandings about Mars Now I have decided that it is time to set some things straight about Lalo Guerrero Lalo does just that in an often funny sometimes sentimental story that traces the musical genius of a man whose talent has taken him all over the world but who still believes in giving back to the community His story is a gift to that community The book also features a detailed discography compiled by Lalo's son Mark tracing his recorded output from the days of 78s to his most recent CDs



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