

"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

Katrin Zwirgmaier



Havana Lyrics:

Songs She Wrote Michael G. Garber, 2025-03-04 *Songs She Wrote* explores the often neglected legacies of female songwriters behind classic hits that make up the Great American Songbook. This book celebrates the contributions of these remarkable women diving into their fascinating lives and revealing intriguing stories behind the songs and places them within their historical times.

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, he 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, a 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.

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.

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 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 Asunción and Buenos Aires in literature. Others focus on particular events, conditions, and practices of urban life, including the Havana book fair, mass transit in Bogotá, 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 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 American global city.

AFI Catalog of Motion Pictures Produced in the United States American Film Institute, 1999. *Hearst's International Combined with Cosmopolitan*, 1927. *The Play Pictorial*, 1908. *The Crisis* William Edward Burghardt Du Bois, 1924. *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

Music and Revolution Robin D. Moore, 2006
 Annotation A history of Cuban music during the Castro regime 1950s to the present Crisis William Edward Burghardt Du Bois, 1924 A record of the darker races Lyric Pioneers of Modern Germany Solomon Liptzin, 1928 **American Song: Songwriters** Ken Bloom, 2001 *Catalogue of the Allen A. Brown Collection of Music in the Public Library of the City of Boston* Boston Public Library. Allen A. Brown Collection of Music, Allen A. Brown Collection (Boston Public Library), 1916

Victor Records Victor Talking Machine Company, 1913 **Lyric Invaders** ,1930 **The Bellman** ,1911 **Poems** Ralph Smith Mershon, 1911 **Opera** George Henry Hubert Lascelles Earl of Harewood, 2001 **The Billboard** ,1926

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