

### *My Music Is My Flag Puerto Rican Musicians And Their New York Communities 1917 1940 Latinos In American Society And Culture*

You're a grand old flag, You're a high flying flag And forever in peace may you wave. Written in 1906 by George M. Cohan, "You're a Grand Old Flag" has been a favorite celebration song for generations of Americans. Now see it brought to life like never before as it is set with images of Americana, by the master of all things patriotic, Norman Rockwell. Children run to the swimming hole, families attend parades, a young couple kisses, and soldiers salute in this tribute to Norman Rockwell and the American culture, so beautifully immortalized in his art. With a foreword by Norman Rockwell's grandson, John Rockwell, this book is a treasure that families will love to sing along with.

Labor studies scholars and working-class historians have long worked at the crossroads of academia and activism. The essays in this collection examine the challenges and opportunities for engaged scholarship in the United States and abroad. A diverse roster of contributors discuss how participation in current labor and social struggles guides their campus and community organizing, public history initiatives, teaching, mentoring, and other activities. They also explore the role of research and scholarship in social change, while acknowledging that intellectual labor complements but never replaces collective action and movement building. Contributors: Kristen Anderson, Daniel E. Atkinson, James R. Barrett, Susan Roth Breitzer, Susan Chandler, Sam Davies, Dennis Deslippe, Eric Fure-Slocum, Colin Gordon, Michael Innis-Jiménez, Stephanie Luce, Joseph A. McCartin, John W. McKerley, Matthew M. Mettler, Stephen Meyer, David Montgomery, Kim E. Nielsen, Peter Rachleff, Ralph Scharnau, Jennifer Sherer, Shelton Stromquist, Emily E. LB. Twarog, and John Williams-Searle.

The Afro-Latin@ Reader focuses attention on a large, vibrant, yet oddly invisible community in the United States: people of African descent from Latin America and the Caribbean. The presence of Afro-Latin@s in the United States (and throughout the Americas) belies the notion that Blacks and Latin@s are two distinct categories or cultures. Afro-Latin@s are uniquely situated to bridge the widening social divide between Latin@s and African Americans; at the same time, their experiences reveal pervasive racism among Latin@s and ethnocentrism among African Americans. Offering insight into Afro-Latin@ life and new ways to understand culture, ethnicity, nation, identity, and antiracist politics, The Afro-Latin@ Reader presents a kaleidoscopic view of Black Latin@s in the United States. It addresses history, music, gender, class, and media representations in more than sixty selections, including scholarly essays, memoirs, newspaper and magazine articles, poetry, short stories, and interviews. While the selections cover centuries of Afro-Latin@ history, since the arrival of Spanish-speaking Africans in North America in the mid-sixteenth-century, most of them focus on the past fifty years. The central question of how Afro-Latin@s relate to and experience U.S. and Latin American racial ideologies is engaged throughout, in first-person accounts of growing up Afro-Latin@, a classic essay by a leader of the Young Lords, and analyses of U.S. census data on race and ethnicity, as well as in pieces on gender and sexuality, major-league baseball, and religion. The contributions that Afro-Latin@s have made to U.S. culture are highlighted in essays on the illustrious Afro-Puerto Rican bibliophile Arturo Alfonso Schomburg and music and dance genres from salsa to mambo, and from boogaloo to hip hop. Taken together, these and many more selections help to bring Afro-Latin@s in the United States into critical view. Contributors: Afro-Puerto Rican Testimonies Project, Josefina Baéz, Ejima Baker, Luis Barrios, Eduardo Bonilla-Silva, Adrian Burgos Jr., Ginetta E. B. Candelario, Adrián Castro, Jesús Colón, Marta I. Cruz-Janzen, William A. Darity Jr., Milca Esdaille, Sandra María Esteves, María Teresa Fernández (Mariposa), Carlos Flores, Juan Flores, Jack D. Forbes, David F. García, Ruth Glasser, Virginia Meecham Gould, Susan D. Greenbaum, Evello Grillo, Pablo ‘Yoruba’ Guzmán, Gabriel Haslip-Viera, Tanya K.

Hernández, Victor Hernández Cruz, Jesse Hoffnung-Garskof, Lisa Hoppenjans, Vielka Cecilia Hoy, Alan J. Hughes, María Rosario Jackson, James Jennings, Miriam Jiménez Román, Angela Jorge, David Lamb, Aida Lambert, Ana M. Lara, Evelyne Laurent-Perrault, Tato Laviera, John Logan, Antonio López, Felipe Luciano, Louis Pancho McFarland, Ryan Mann-Hamilton, Wayne Marshall, Marianela Medrano, Nancy Raquel Mirabal, Yvette Modestin, Ed Morales, Jairo Moreno, Marta Moreno Vega, Willie Perdomo, Graciela Pérez Gutiérrez, Sofia Quintero, Ted Richardson, Louis Reyes Rivera, Pedro R. Rivera , Raquel Z. Rivera, Yeidy Rivero, Mark Q. Sawyer, Piri Thomas, Silvio Torres-Saillant, Nilaja Sun, Sherezada “Chiqui” Vicioso, Peter H. Wood

Americans have long stood to salute the flag and sing the national anthem. However, few Americans know the real story of "The Star-Spangled Banner" -- both the song and the flag that "was still there." This remarkable book tells the reader, in witty, accessible language, what really inspired Francis Scott Key to pen his historic ode. The book brings historical events and figures, both legendary and unknown, from the flag's seamstress to the military heroes of the War of 1812, to vivid life. Did you know that the tune of "The Star-Spangled Banner" comes from an old English drinking song? Or that the flag was 30 feet high and 42 feet long, and weighed 80 pounds? Illustrated.

Introduces the colors, shapes, and symbols of the American flag.

Tells the story of rapper K'naan's childhood and how he wrote his most famous song "Wavin' flag."

[Caribbean Popular Music and Identity in New York](#)

[We're Not Going to Take It Anymore](#)

[Puerto Rican Women from the Jazz Age: Stories of Success](#)

[New York Latin Music of the Sixties Generation](#)

[Ethnic Music on Records](#)

[Christian Examiner](#)

[Patriotic Addresses](#)

[Italian Women's Resistance and Radicalism in New York City, 1880-1945](#)

[Our New American Song : Words by Lorenzo Hill Bulkley, Music by Burrell \[sic\] Van Buren](#)

[Catalog of Copyright Entries](#)

[Civic Labors](#)

[The Great Woman Singer](#)

In the 1920s and 30s, musicians from Latin America and the Caribbean were flocking to New York, lured by the burgeoning recording studios and lucrative entertainment venues. In the late 1940s and 50s, the big-band mambo dance scene at the famed Palladium Ballroom was the stuff of legend, while modern-day music history was being made as the masters of Afro-Cuban and jazz idiom conspired to create Cubop, the first incarnation of Latin jazz. Then, in the 1960s, as the Latino population came to exceed a million strong, a new generation of New York Latinos, mostly Puerto Ricans born and raised in the city, went on to create the music that came to be called salsa, which continues to enjoy avid popularity around the world. And now, the children of the mambo and salsa generation are contributing to the making of hip hop and reviving ancestral Afro-Caribbean forms like Cuban rumba, Puerto Rican bomba, and Dominican palo. Salsa Rising provides the first full-length historical account of Latin Music in this city guided by close critical attention to issues of tradition and experimentation, authenticity and dilution, and the often clashing roles of cultural communities and the commercial recording industry in the shaping of musical practices and tastes. It is a history not only of the music, the changing styles and practices, the innovators, venues and songs, but also of the music as part of the larger social history, ranging from immigration and urban history, to the formation of communities, to issues of colonialism, race and class as they bear on and are revealed by the trajectory of the music. Author Juan Flores brings a wide range of people in the New York Latin music field into his work, including musicians, producers, arrangers, collectors, journalists, and lay and academic scholars, enriching Salsa Rising with a unique level of engagement with and interest in Latin American communities and musicians themselves.

A definitive history of music in the United States, written by a team of scholars and first published in 1998.

Italians were the largest group of immigrants to the United States at the turn of the twentieth century, and hundreds of thousands led and participated in some of the period's most volatile labor strikes. Yet until now, Italian women's political activism

First published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Licia Fiol-Matta traces the careers of four iconic Puerto Rican singers—Myrta Silva, Ruth Fernández, Ernestina Reyes, and Lucecita Benítez—to explore how their voices and performance style transform the possibilities for comprehending the figure of the woman singer. Fiol-Matta shows how these musicians, despite seemingly intractable demands to represent gender norms, exercised their artistic and political agency by challenging expectations of how they should look, sound, and act. Fiol-Matta also breaks with conceptualizations of the female pop voice as spontaneous and intuitive, interrogating the notion of "the great woman singer" to deploy her concept of the "thinking voice"—an event of music, voice, and listening that rewrites dominant narratives. Anchored in the work of Lacan, Foucault, and others, Fiol-Matta's theorization of voice and gender in The Great Woman Singer makes accessible the singing voice's conceptual dimensions while revealing a dynamic archive of Puerto Rican and Latin American popular music.

New York City has long been a generative nexus for the transnational Latin music scene. Currently, there is no other place in the Americas where such large numbers of people from throughout the Caribbean come together to make music. In this book, Benjamin Lapidus seeks to recognize all of those musicians under one mighty musical sound, especially those who have historically gone unnoticed. Based on archival research, oral histories, interviews, and musicological analysis, Lapidus examines how interethnic collaboration among musicians, composers, dancers, instrument builders, and music teachers in New York City set a standard for the study, creation, performance, and innovation of Latin music. Musicians specializing in Spanish Caribbean music in New York cultivated a sound that was grounded in tradition, including classical, jazz, and Spanish Caribbean folkloric music. For the first time, Lapidus studies this sound in detail and in its context. He offers a fresh understanding of how musicians made and formally transmitted Spanish Caribbean popular music in New York City from 1940 to 1990. Without diminishing the historical facts of segregation and racism the musicians experienced, Lapidus treats music as a unifying force. By giving recognition to those musicians who helped bridge the gap between cultural and musical backgrounds, he recognizes the impact of entire ethnic groups who helped change music in New York. The study of these individual musicians through interviews and musical transcriptions helps to characterize the specific and identifiable New York City Latin music aesthetic that has come to be emulated internationally.

[Scholar Activism and Working-Class Studies](#)

[My Flag Book](#)

[The Garland Encyclopedia of World Music](#)

[When I Get Older](#)

[The Hidden Histories of Popular Music](#)

[Island Sounds in the Global City](#)

[The Diaspora Strikes Back](#)

[Exploring American Folk Music](#)

[The Phonograph and Popular Memory, 1890–1945](#)

[Living the Revolution](#)

[Culturefront](#)

[Early Broadway Sheet Music](#)

The received wisdom of popular jazz history is that the era of the big band was the 1930s and '40s, when swing was at its height. But as practicing jazz musicians know, even though big bands lost the spotlight once the bebop era began, they never really disappeared. Making the Scene challenges conventional jazz historiography by demonstrating the vital role of big bands in the ongoing development of jazz. Alex Stewart describes how jazz musicians have found big bands valuable. He explores the rich "rehearsal band" scene in New York and the rise of repertory orchestras. Making the Scene combines historical research, ethnography, and participant observation with musical analysis, ethnic studies, and gender theory, dismantling stereotypical views of the big band.

Most pop songs are short-lived. They appear suddenly and, if they catch on, seem to be everywhere at once before disappearing again into obscurity. Yet some songs resonate more deeply—often in ways that reflect broader historical and cultural changes. In Footsteps in the Dark, George Lipsitz illuminates these secret meanings, offering imaginative interpretations of a wide range of popular music genres from jazz to salsa to rock. Sweeping changes that only remotely register in official narratives, Lipsitz argues, can appear in vivid relief within popular music, especially when these changes occur outside mainstream white culture. Using a wealth of revealing examples, he discusses such topics as the emergence of an African American techno music subculture in Detroit as a contradictory case of digital capitalism and the prominence of banda, merengue, and salsa music in the 1990s as an expression of changing Mexican, Dominican, and Puerto Rican nationalisms. Approaching race and popular music from another direction, he analyzes the Ken Burns PBS series Jazz as a largely uncritical celebration of American nationalism that obscures the civil rights era's challenge to racial inequality, and he takes on the infamous campaigns to censor hip-hop and the radical black voice in the early 1990s. Teeming with astute observations and brilliant insights about race and racism, deindustrialization, and urban renewal and their connections to music, Footsteps in the Dark puts forth an alternate history of post-cold war America and shows why in an era given to easy answers and clichéd versions of history, pop songs matter more than ever. George Lipsitz is professor of black studies and sociology at the University of California, Santa Barbara. Among his many books are Life in the Struggle, Dangerous Crossroads, and American Studies in a Moment of Danger (Minnesota, 2001).

Puerto Rican music in New York is given center stage in Ruth Glasser’s original and lucid study. Exploring the relationship between the social history and forms of cultural expression of Puerto Ricans, she focuses on the years between the two world wars. Her material integrates the experiences of the mostly working-class Puerto Rican musicians who struggled to make a living during this period with those of their compatriots and the other ethnic groups with whom they shared the cultural landscape. Through recorded songs and live performances, Puerto Rican musicians were important representatives for the national consciousness of their compatriots on both sides of the ocean. Yet they also played with African-American and white jazz bands, Filipino or Italian-American orchestras, and with other Latinos. Glasser provides an understanding of the way musical subcultures could exist side by side or even as a part of the mainstream, and she demonstrates the complexities of cultural nationalism and cultural authenticity within the very practical realm of commercial music. Illuminating a neglected epoch of Puerto Rican life in America, Glasser shows how ethnic groups settling in the United States had choices that extended beyond either maintenance of their homeland traditions or assimilation into the dominant culture. Her knowledge of musical styles and performance enriches her analysis, and a discography offers a helpful addition to the text. Winner of the MLA’s Katherine Singer Kovacs Prize for an outstanding book published in English in the field of Latin American and Spanish literatures and culture (1999) For Anglos, the pulsing beats of salsa, merengue, and bolero are a compelling expression of Latino/a culture, but few outsiders comprehend the music’s implications in larger social terms. Frances R. Aparicio places this music in context by combining the approaches of musicology and sociology with literary, cultural, Latino, and women’s studies. She offers a detailed genealogy of Afro-Caribbean music in Puerto Rico, comparing it to selected Puerto Rican literary texts, then looks both at how Latinos/as in the US have used salsa to reaffirm their cultural identities and how Anglos have eroticized and depoliticized it in their adaptations. Aparicio's detailed examination of lyrics shows how these songs articulate issues of gender, desire, and conflict, and her interviews with Latinas/os reveal how they listen to salsa and the meanings they find in it. What results is a comprehensive view “that deploys both musical and literary texts as equally significant cultural voices in exploring larger questions about the power of discourse, gender relations, intercultural desire, race, ethnicity, and class.”

This impressive compilation offers a nearly complete listing of sound recordings made by American minority artists prior to mid-1942. Organized by national group or language, the seven-volume set cites primary and secondary titles, composers, participating artists, instrumentation, date and place of recording, master and release numbers, and reissues in all formats. Because of its clear arrangements and indexes, it will be a unique and valuable tool for music and ethnic historians, folklorists, and others.

This work, a companion to the author’s Broadway Sheet Music: A Comprehensive Listing of Published Music from Broadway and Other Stage Shows, 1918 through 1993 (McFarland 1996), provides information about all sheet music published (1843–1918) from all Broadway productions—plus music from local shows, minstrel shows, night club acts, vaudeville acts, touring companies, and shows on the road that never made it to Broadway—and all the major musicals from Chicago.

[History and Culture in the United States](#)

[A Celebration of the Stars and Stripes for Patriots Young and Old](#)

[A Comprehensive Listing of Published Music from Broadway and Other Stage Shows, 1843–1918](#)

[Contemporary New York City Big Band Jazz](#)

[A Discography of Ethnic Recordings Produced in the United States, 1893-1942, Vol. 6: Artist Index, Title Index](#)

[Puerto Rican Musicians and Their New York Communities, 1917-1940](#)

[Johnny Cash and the Paradox of American Identity](#)

[The Story Behind Wavin' Flag](#)

[Ethnic, Grassroots, and Regional Traditions in the United States](#)

[Footsteps in the Dark](#)

[Gender and Voice in Puerto Rican Music](#)

[The Story of the Star-Spangled Banner](#)

*Professor Gerald G. Jackson incorporates the perceptions, ideals, hesitancies and proclamations of hte Hip-Hop and post Hip-Hop generations into the Africana Studies field. He pulls evidence from a rich tapestry of history, classroom learning exercises, student reports, scholar and professional led lectures, discussions and educational tours to create a groundbreaking multicultural and pluralistic model for the application of Africentric helping to the educational sphere. While the mode varies, the greater number of compositions compiled here are biographies of ordinary and extraordinary African Americans. Culturally affirming, introspective and expansive, We're Not Going to Take it Anymore is a rarely seen educational innovation.*

*New York Puerto Ricans have been an integral part of hip hop culture since day one: from 1970s pioneers like Rock Steady Crew's Jo-Jo, to recent rap mega-stars Big Punisher (R.I.P.) and Angie Martinez. Yet, Puerto Rican participation and contributions to hip hop have often been downplayed and even completely ignored. And when their presence has been acknowledged, it has frequently been misinterpreted as a defection from Puerto Rican culture and identity, into the African American camp. But nothing could be further from the truth. Through hip hop, Puerto Ricans have simply stretched the boundaries of Puerto Ricanness and latinidad.*

*Prev. ed. published under title: Introducing American folk music.*

*The topic of this book may seem unusual to some since there may be those who believe that Puerto Rican women may not have entered the jazz milieu during its early history. Nevertheless, an aim of the book is to dispel this and other false generalizations. The contents of this volume will document how Puerto Rican women were not only present in early jazz but how they played trailblazing and innovative roles and contributed to the emergence of the genre in the States and abroad. This work will present information that is confirmable through a variety of sources. The book may not be the definitive work on the subject but will serve as a starting point to: -document the success and achievement of several Puerto Rican women from the jazz age -consider the different strategies used for success in jazz and film by women -illustrate the evolution of various careers -consider the different personal circumstances under which success was achieved -consider how women in contemporary jazz and film can learn from their predecessors -provide women: older, young, and youthful, examples of success with documentary evidence on how to achieve Book Organization The book is organized into sections that cover a brief history of significant Puerto Rican women in music and the performing arts followed by biographical descriptions of pioneering women in jazz and film. The book also contains a brief discussion on Puerto Rican women in jazz today followed by a discussion surrounding issues affecting women in the arts today. Throughout the text there is commentary on the situations facing women, especially, male chauvinism, colonialism, racism, and anti-women prejudice in jazz. Every effort was made to include only facts that are easily confirmable. Unsupported tales or questionable events are avoided to ensure that the material contained in the volume can be used for teaching purposes and for curriculum development when credit is given to this work. In the process of developing the central theme of this volume, special effort was made to document those experiences where Puerto Rican women collaborate with members of the African American community to confirm how the cross-cultural collaboration resulted beneficial to both ethnic peoples. The book will detail the many instances where members of the African-American community assisted the fledgling Puerto Rican artists achieve success and stardom. Figures such as Helen Elise Smith, David J. Martin, Will Marion Cook, Ada 'Bricktop' Smith, Dr. Laurence Clifton Jones, and other distinguished African-Americans are described. My hope is that this information will be added to historic works in African-American Studies.*

*An interdisciplinary journal that publishes original research and surveys of current research on Latin America and the Caribbean.*

*Have records, compact discs, and other sound reproduction equipment merely provided American listeners with pleasant diversions, or have more important historical and cultural influences flowed through them? Do recording machines simply capture what's already out there, or is the music somehow transformed in the dual process of documentation and dissemination? How would our lives be different without these machines? Such are the questions that arise when we stop taking for granted the phenomenon of recorded music and the phonograph itself. Now comes an in-depth cultural history of the phonograph in the United States from 1890 to 1945. William Howland Kenney offers a full account of what he calls "the 78 r.p.m. era"--from the formative early decades in which the giants of the record industry reigned supreme in the absence of radio, to the postwar proliferation of independent labels, disk jockeys, and changes in popular taste and opinion. By examining the interplay between recorded music and the key social, political, and economic forces in America during the phonograph's rise and fall as the dominant medium of popular recorded sound, he addresses such vital issues as the place of multiculturalism in the phonograph's history, the roles of women as record-player listeners and performers, the belated commercial legitimacy of rhythm-and-blues recordings, the "hit record" phenomenon in the wake of the Great Depression, the origins of the rock-and-roll revolution, and the shifting place of popular recorded music in America's personal and cultural memories. Throughout the book, Kenney argues that the phonograph and the recording industry served neither to impose a preference for high culture nor a degraded popular taste, but rather expressed a diverse set of sensibilities in which various sorts of people found a new kind of pleasure. To this end, Recorded Music in American Life effectively illustrates how recorded music provided the focus for active recorded sound cultures, in which listeners shared what they heard, and expressed crucial dimensions of their private lives, by way of their involvement with records and record-players. Students and scholars of American music, culture, commerce, and history--as well as fans and collectors interested in this phase of our rich artistic past--will find a great deal of thorough research and fresh scholarship to enjoy in these pages.*

[South America, Mexico, Central America, and the Caribbean](#)

[The Garland Encyclopedia of World Music: Southeast Asia](#)

[My Flag Grew Stars](#)

[New York and the International Sound of Latin Music, 1940-1990](#)

[The Cambridge History of American Music](#)

[Caribeño Tales of Learning and Turning](#)

[Making the Scene](#)

[Your Flag and My Flag](#)

[World War II Refugees' Journey to America](#)

[The Flag, the Poet and the Song](#)

[My Flag](#)

[My First American Flag](#)

Homeland destroyed, teenagers Olga Wagner and Tibor Zoltai independently flee Hungary near the end of World War II, carrying only rucksacks. Olgaâs family escapes minutes ahead of advancing Russian troops. Tibor, conscripted by the Germans, almost dies as an American prisoner of war. Their experiences as citizens on the losing side provide a unique perspective of war, the actions of Americans, and the daily fight of refugees to survive. My Flag Grew Stars follows Tibor and Olgaâs search for a new land to call home. Escaping war-torn Europe, they work as indentured agricultural servants in Canada, then embark together on a cultural journey to become Americans. Excited and perplexed by their new world, Tibor and Olga must decide which old ways to abandon and which are core to who they are. Through perseverance and creativity, they learn how to thrive, Tibor as a world-renowned professor and Olga counseling refugees, earning the title of âarea immigrantsâ patron saint.â

In The Diaspora Strikes Back the eminent ethnic and cultural studies scholar Juan Flores flips the process on its head: what happens to the home country when it is being constantly fed by emigrants returning from abroad? He looks at how 'Nuyoricans' (Puerto Rican New Yorkers) have transformed the home country, introducing hip hop and modern New York culture to the Caribbean island. While he focuses on New York and Mayaguez (in Puerto Rico), the model is broadly applicable. Indians introducing contemporary British culture to India; New York Dominicans bringing slices of New York culture back to the Dominican Republic; Mexicans bringing LA culture (from fast food to heavy metal) back to Guadalajara and Monterrey. This ongoing process is both massive and global, and Flores' novel account will command a significant audience across disciplines.

Explores the allure of Cash's contradictory persona

Maps the musical Caribbeanization of New York City, now home to the diverse concentrations of Caribbean people in the world. This volume surveys a mosaic of popular Caribbean styles, showing how these musics serve the dual function of defining a group's uniqueness and creating bridges across ethnic boundaries.

This patriotic kit teaches children about the history, values and etiquette behind the American flag, while giving them their own flag to cherish, respect and proudly display. Every day, children see the American flag waving magnificently over their homes, streets, and schools. The ultimate symbol of American patriotism, the flag has a rich history and represents many values. This kit includes a fully illustrated book that uses simple and friendly dialogue to teach children about the story of our flag, what it represents, where people hang it, proper flag etiquette, and how it has changed through the course of our nation ' s history. The book is accompanied by a beautiful American flag the child may call their own.

[New York Ricans from the Hip Hop Zone](#)

[The Afro-Latin@ Reader](#)

[Salsa Rising](#)

[Recorded Music in American Life](#)

[Latin American Research Review](#)

[Musical compositions](#)

[Think.](#)

[The Christian Examiner](#)

[Listening to Salsa](#)

[Gender, Latin Popular Music, and Puerto Rican Cultures](#)

[My Music Is My Flag](#)

[You're a Grand Old Flag](#)