

**JOSE PAFUMY Y SU ORQUESTA RHUMBA**

1946	Int. Rec 12003	Siboney / r	EL
1945	Amer. Rec A-1005	Canto carabalí / r	EL

**ROSINA PAGAN**

São Paulo, Brazil, 7/10/1919 - Los Angeles, California, 2/3/2014. Brazilian singer.

Paladium 600 E	Rock A Bolero
Paladium 600 E	Luna D'Amor / r

**PATTY PAGE (eu)**

Pop and country music singer. Tulsa, Oklahoma, 11/08/1927 - California, 1/01/2013.

Mer. 5451	All My Love / b	Paul Durand-Mitchell Parish
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**BOBBY PAGE'S MUSICAL PAGES**

V-412	KN-63	Deejay mambo, mb
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**ROSALIND PAIGE**

1955	MGM K-12042	Frankie and Johnnie Cha Cha / ch
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**PALACE TRIO**

Rudy Wiedoeft, saxophone; J. Russel Robinson, piano; Mario Perry, accordion.

Vi 18663	See You in Cuba
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**MORTY PALITZ**

909-1962. Veteran producer and composer of A&R (Artist and Records).

Josie 850	The Grocer's Cha Cha / ch
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**JIMMY PALMER (eu)**

Trumpeter, singer and director.

ca.1953	Mer 70162	Say si si / r	EL	Lubin- Stillman
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**Lp MGM 20191** "J.Palmer and his HiFi Recording Orchestra", 1957.

The peanut vendor / r

### **CHARLIE PALMIERI QUARTETO**

New York, 11/27/1927 – New York, 9/12/1988. Pianist, composer and director of salsa and Latin jazz. One of the most important musicians of the salsa genre.

**Lp Gone 5007** "Easy Does It", 1959.

Cuban Love Song / r

### **PAN AMERICAN MARIMBA BAND**

**See: Marimba Panamericana**

### **PAN AMERICAN ORCHESTRA (eu)**

Dirige N. Shilkret

12/25/1899, Nueva York – New York, 2/19/1982. Composer, musician and director. Played Clarinet and piano. Shilkret was a very important figure in the development of Victor programming and records production. This orchestra is just one of the many projects he did for Victor.

12/27/28 V 46154 US Siboney / tq-ft EL

### **ORQUESTA PANART**

**Lp Mercury MG 20042** "Dancetime in Havana", 1953.

Priquitin pin on / r

Vacilon / r

Que jelengue / r

Ahí viene la jara / r

Fuera la careta / r

El alacrán / r

Cepillando / r

La muchacha del Perú / r

Pugilato / r

Ahí viene el verdulero / r

Machuquillo / r

Manteca pa' macantalla / r

**PANCHO Y SU ORQUESTA**

09/07/41	De 3957	Minnie from Trinidad / r	
	De 3957	La Veeda / r	
	De 3742	I Came, I Saw, I Conga'd / r	
10/14/40	De 3474	Down Argentina Way / r	
02/04/41	De 3743	Green Eyes / r	NM
02/04/41	De 3743	Bien ! Bien ! Bien ! / r	ChP
50's	Mercury 5826	Mambo Jambo / mb	
1946	Apollo 1037	La mulata arrebatada / r	Raymat
1947	Apollo 1062	Quita quita / r	
1947	Apollo 1063	Walter Winchell Rhumba	
1947	Apollo 1081	Rhumba reel	
10/14/40	De 3480	Rhumboogie / r	
10/14/40	De 3480	Dark Eyes / r	
12/18/40	De 3589	Frenesi / r	Alberto Dominguez
12/18/40	De 3589	Dardanella	F.Fisher-J. Black
	De 3620	Tiger Rag / r	Harry de Costa- D.J. La Rosa
	De 3620	Hindustan / r	Oliver Wallace-Harold Weeks
02/04/41	De 3743	Bien ! Bien ! Bien! / r	Ch. P
	De 3743	Green Eyes / r	
	V-25784	La comparsa de Camajuani	Rogelio Dihigo
	V-25784	Por corrientes va una conga	EL
	Keystone KB 117	Soledad / r	
	Keystone KB 117	Nona / r	

**Lp Mercury MG 20043 "Romantic Cuban Songs", 1953.**

No hagas caso / r

Sin motivo / r

Tu felicidad / r

Sabor de engaño / r

Qué te parece / r

Confidencia de amor / r

No vuelvo contigo / r

Reproche / r

Esta noche o nunca / r

Lastima de ti / r

Ven pronto / r

Miedo de ti / r

**Lp Mercury MG 20044 "Latin American Rhythms", 1953.**

Oh Mambo / mb

Mambo In "F" / mb

Mambo Jambo / mb

Silvando El Mambo / mb

Mambo No. 8 / mb

Maria Christina / mb

NS

No Name Mambo / mb

**Lp De 5346 "Rhumba with Pancho", 1951.**

Rhumboogie / r

Bien ! Bien ! Bien ! / r

Green Eyes / r

**KORLA PANDIT**

St. Louis, Missouri, 9/16/1921 - Petaluma, California, 10/2/1998. Composer, pianist and organist.

**Lp Fantasy 3288 / 8034 1960.**

The Breeze and I / r

EL

**FAUSTO PAPETTI**

Viggiu, Italy, 1/28/1923 - Sanremo, Italy, 6/15/1999. Alto saxophone.

**Lp London PW 81003 "The World's Greatest Saxophone Player Flamingo", 1963.**

Tabú / r

ML

Jungle Drums / r

EL

**FRANK PAPILA (accordion)**

1920-23 Br 2383

Martha / r

MS/Gold-Caine-  
Dawson

**PARADISE ORCHESTRA**

Varsity 8003  
Crown 3044

The peanut vendor / r

BC

**LOS PARAGUAYOS**

Founded in 1950, they have featured many Paraguayan singers, guitars, bongo and harp such as Luis Alberto del Paraná, Reynaldo Meza, Ángel "Pato" García and Carlos Esperanza, playing Guantanamera in the 60s and 70.

**Lp United Artist L-31120 "Extasis Tropical", 1972.**

Un poquito de amor / r

BC

**Lp Marfer M 30-043 "Los tres paraguayos".**

Guantanamera / r

**Lp Marfer M 30-108 "Los fabulosos 3 paraguayos", 1970.**

La última noche / r

BC

**NORRIE PARAMOR (ing)**

England, 5/15/1914 - London, 9/9/1979. Composer, arranger and director. He started playing in several English bands, toured with Bing Crosby and was a producer of recordings for EMI for many years until 1968. He wrote music for many movies and also had his interlude with mood music on this album which was sold a lot, and which It has a generous portion of Cuban music. Penguin, cited work, p. 891; Oxford, cited work, p. 445.

años 50 Essex 367

Paramambo / ch

**Lp Capitol ST-10235 "¡Amor, amor! Great Latin Standards by Norrie Paramor's orchestra" 1950.**

Come closer to me

OF

Para-chacha

MiV

Green eyes

NM

Always in my heart

EL

The breeze and I

EL

Sweet and gentle

OP

**CHARLIE PARKER**

Kansas City, Kansas, 8/29/1920 - Manhattan, New York, 3/12/1955. One of the great figures of jazz, bebop, alto and tenor saxophone.

12/17 Dial 1058  
/1947

Habana Mambo Bop

1947	Dial 11514	Bongo Beep
50's	Essex 367	Paramambo / mb

**Lp Rhino R2 / R4 70197 "Bebop and Bird, Vol. 1", 09/ 88.**

Bongo Bop (Take A) / r

Bongo Bop (Take B) / r

**Lp Savoy MG 12000 "The Charlie Parker Memorial, Vol. 1", 1955.**

Perhaps (New Take 5) / r

Perhaps (Original Take 6)

**Lp Savoy MG 12009 "Charlie Parke Memorial, Vol. 2", 1955.**

Perhaps (Short Take 2)

Perhaps (Short Take 3) / r

**Lp Verve MGV 8000 "The Charlie Parker #1", 1957.**

Mango mangué / r

**Lp Verve MGV 8008 "The Genius of Charlie Parker- #6".**

Un poquito de tu amor

La paloma / r

Mama Inez / r

**Lp Verve MGV 8060 "The Jazz Scene"**

**Lp Clef MGC 674**

Rhumbacito / r

**Lp Clef MGC 513 "South of the Border", 1952.**

Un poquito de tu amor / r

Mama Inez / r

**DAVE PARKER**

Guitarist.

**Lp Monument SLP 18051 "Flamenco", 1966.**

Malagueña / r EL

La comparsa / r EL

**FRANK PARKER**

New York, 4/29/1903 – Titusville, Florida, 1/10/1999. Singer.

**Lp MG 25147 “Album of Songs”, 1946.**  
 Mer. A-11 78 rpm Album of Songs

Quiereme mucho / r

GR

**BERNICE PÁRKS**

Actress who was born on 12/15/1908 in Alameda, California, known for her recording of Havana is Calling Me (1940). I record ca. 1937 “Para Vigo me voy” with the Russ Morgan Orchestra.

1941 Decca 18182 Babala / r

**GRACIELA PARRAGA (cu)**

Havana, Cuba, 3/10/1905 - E.U., 10/7/1971. From an affluent family and a beautiful image of a woman, from a young age he cultivated the guitar, composed and sang; Its most important composition was the bolero Como mi vida gris with lyrics by L. de Soto. When she became a professional singer, she had great success, and doubled the voice of Rita Hayworth in the movie Sangre y Arena, when she sang several songs accompanied by the guitarist Manuel Luna, and of which Verde luna was the most popular. Helio Orovio: "300 Boleros de Oro", Ed. UEAC, Havana, 1991, p.67.

The discs were released on Album A-265. He is accompanied by Vicente Gómez, g and his quintet. This is the music from the movie "Blood and Sand", where Graciela dubbed the voice of Rita Hayworth.

69951	11/18/41 no ed.NY	Rolito parte 2
69952	11/18/41 no ed.NY	Rolito parte 3
69953	11/18/41 no ed.NY	Rolito parte 4
69954	11/18/41 no ed.NY	Rolito parte 5
69955	11/18/41 no ed.NY	Rolito parte 6
69956	11/18/41 no ed.NY	Rolito parte 1

**PARTNERS**

**Lp Marlin 2226 “The Last Disco in Paris”, 1978.**

Green Eyes / r

**JOE PASS QUARTETO**

Joe Pass, guitar; Clare Fischer, piano; Ralph Peña, bass; Larry Bunker, guitar.

**Lp Pablo 2310-951-2 “Joe Pass Quartet Live at Yoshi’s”.**

The Breeze and I / r

EL

**PASSIONS**

The English post punk group was formed in 1978 and dissolved in August 1983.

Audicon 106      Jungle Drums / r      EL

**ORQUESTA TONY PASTOR (eu)**

Middletown, Connecticut, 10/26/1907 – Old Lyme, Connecticut, 10/31/1960. Tenor saxophonist, singer, conductor. He was with several orchestras, until he reached Artie Shaw's where he was from 1936 to 1940. From there he jumped into his own band, which he had until 1959 with good success. Penguin, cited work, p. 899.

DA – Dorsey Anderson

2/29/40	BL 10679	Alegre conga / r	MM	
5/7/41	BL-11168	Green eyes / r	NM	DA

**Lp RCA Camden 296 "The Tony Pastor Style".**

Green Eyes / r

**"PATATO"**

See: Patato Valdés

**ARTURO PATIÑO**

See: Adolfo Utrera

**CUARTETO PATRIA**

See: Compay Segundo

**RED PATTERSON'S PIEDMONT LOG ROLLERS**

Born ca. 1900 in Leaksville, North Carolina. String band with vocal choir.

12/8 /1927	Vi 20936	The Battleship of Maine	J. Patterson
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**PHIL PAVEY**

Refer to: Orquesta Don Azpiazu

**CECIL PAYNE**

Baritone saxophone and he played alto saxophone too. Brooklyn, New York, 12/14/1922 - Stratford, New Jersey, 11/27/2007.

1993	Delmark 478	Cerupa	
		Cuba / r	



**JACK PAYNE Y ORQUESTA**

England, 8/22/1899 - London, 12/4/1969. He was a pilot during the First World War and in the air force he organized his first band. In peace he formed his orchestra, and in the 30s he was important appearing in shows and movies. Oxford, work cit., P. 448.

Co CB-233	El manisero / pr	MS
Rex 8240	The Breeze and I / dza	EL

**MARIA PAZ GAINSBORG**

Born in Bolivia, 1888.

6/17/16 BVE 1688	Tu / h	ESF
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**ORQUESTA VICTOR MANUEL PAZOS (?)**

Refer to: Fernando Albuerne  
 Refer to: Bienvenido Granda

**EDDIE PEABODY**

Reading, Massachusetts, 2/19/1902 - Covington, Kentucky, 11/7/1970. The banjo player is the most famous plectrum banjo player of his time.

Lp DOT DLP 3581 / 21581 "Great Latin Hits", 1964.

Say si si / r	EL
Green Eyes / r	
Mama Inez	MS
You Belong to My Heart	

**DUKE PEARSON**

Atlanta, Georgia, 8/17/1932 - Atlanta, Georgia, 8/4/1980. American jazz pianist and trumpeter.

Lp Blue Note BLP-4022 "Profile", 1960.

Tabú / r	ML
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**MIKE PEDICIN**

West Philadelphia, Pennsylvania, 10/24/1917 – Ardmore, Pennsylvania, 10/26/2016. He played with important bands.

1955 V 20-6051 Mambo Rock / mb

**PEDRO AND HIS AMIGOS**

**Lp Bravo K109 "Havana at Midnight"**

Cielito Lindo  
 Siempre te he querido  
 La comparsito  
 Cuban Cha Cha / ch  
 Bailando  
 Glow Worm Cha Cha  
 Ahora si tengo  
 El choclo  
 Mambo macabre  
 Lucky Mambo / mb

**Lp Bravo 124 "Holiday in South America"**

**Lp Grand Prix Series 19621**

Andalucia (The Breeze and I) / r EL

**PEDRO MIGUEL**

Refer to: Conjunto R. Somavilla

**LUIS PEDROSO**

Refer to: Orquesta Criolla de Rico

**LAWRENCE PEEL**

Grand 128 Filatone's Mambo / mb

**JAN PEERCE (eu)**

Baritone. New York, 6/3/1904 – New Rochelle, New York, 12/15/1984. He sang in the best opera houses in America and elsewhere.

ca.1951 V-20-4960 María my own / r EL

**QUARTETO PEERLESS**

American vocal group from the beginning of the 20s.

03/12/1908 V B-6641 The Battle of Santiago

**PEGGY (eu)**

Refer to: Orquesta Lecuona Cuban Boys

**BERNARD PEIFFER**

Jazz pianist and conductor who was born on 10/23/1922 in Espinal, France and died on 9/7/1976 in Philadelphia. In 1954 he settled in Philadelphia.

11/24/49 Swing SW FR Algo Bueno  
328

**DAVID PELL Y SU ORQUESTA**

Brooklyn, New York, 2/26/1925 - 5/7/2017. Saxophone, conductor and record producer. American jazz saxophonist, band director, and record producer. Leader of a great jazz octet in the 1950s.

**Lp Top 1746 / Mayfair 1946** "Till There Was You", 1963.

Jungle Drums / r EL

**Lp Top L1748 / Mayfair 9748** "Green Eyes and Other Magnificent Hits", 1963.

Green Eyes / r

Patricia / r

**Lp PRI 3004** "Dave Pell Plays Benny Goodman's Big Band Sounds", 1960.

**Lp Top 1750 / 9750** "Getting Sentimental Over You", 1963.

The Breeze and I / r

Green Eyes / r

**ORQUESTA DE ENRIQUE PEÑA**

2/1/1909 V 62327	Los tabaqueros / dz	
2/1/1909 V 62327	Punto cubano / dz	
ca. 1910 Co C 2947 -15	Jack Johnson / dz	EP
ca. 1917 Co C 3379 -19	La sonrisa de Wilson / dz	EP
Co C-3474	The Good Time / dz	

ca. 3/18	Co C 3296	Milicianos en New York / dz	
1918	Co C 3299	Oh! Johny / dz	
	Co C 3299	Mariposas de Hawai / dz	
1919	Co C 3463	El brazo del presidente Wilson	
	Co C 3902	Ecos de Miami / dz	
	Co C-3860	Los cubanos de Tampa / dz	
	V-62308	Moon Dear / dz	EP
1906	Col Edison 18956	Recuerde a Edison / dz	E. Peña

**ORQUESTA WILLIAM PENN (me)**

1933	Pe 855	Rumba caliente / r	AB
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**ART PEPPER**

Alto and tenor sax. Los Angeles California, 9/01/1982 – Los Angeles, California, 6/15/1982. It started with Benny Carter and Stan Kenton. In the 1950s it was one of the most important musicians on the West Coast.

**JWLp Jazz West-70057 “The return of Art Pepper”**

**SLP 4032**

		Patricia	
		Mambo de la pinta	
76395	1978	Mambo de la Pinta	Art Pepper

**Lp Galaxy / GXY 5119 “Art Pepper Today” 1979.**

Mambo Koyana

**Lp Blue Note BN-LA 591Hz “Early Art” 1976.**

**RS-49600**

Patricia  
 Mambo de la Pinta

**ARMANDO PERAZA**

Habana 30/5/1924 - Estados Unidos, 14/4/2014. Percusionista, trabajo con George Shearin, Carl Tjader y Carlos Santana. Era también compositor y bailarín. Hizo muchas grabaciones con muchas figuras del Jazz y Jazz Latino.

**Lp SkYE Sk-5D “Wild Thing” by Armando Peraza”, 1968.**

Wild thing	BMI
Mony Mony	BMI
Sold Out	BMI
Funky Broadway	BMI

Red Onions	ASCAP
Viva Peraza	ASCAP
Al Baja El Sol	BMI
Granny's Samba	ASCAP

**HERMANOS PERCENTIE**

**Lp Art Records ALP-8 "Songs in Calypso", 1953.**

The Brilland Rumba

**TATA PEREIRA**

ca. 1916 Co 2953

La hijas de Cayo Hueso / dz

Co C-4233

Eskimo Pie / dz

**ORQUESTA PÉREZ PRADO, DÁMASO**

Matanzas, Cuba, December 11, 1917 – Mexico, 9/14/1989. According to his biographer Carlos J. Sierra, in agreement with the statements made by Pérez Prado to the Mexican emigration authorities. Others, such as the Oxford Dictionary, García Riera and Helio Orovio, give the year as 1916. The Penguin Dictionary gives it with a different date for 1918 and it also has a bad death, in 1983. I was quite confused in "Cuando salí de La Habana" (When I left La Havana), setting the date in 1922, but 1917 or 1916 look acceptable. Pérez Prado was not very constant when giving information in his interviews. He studies in Matanzas with the teacher María Angulo, and perhaps with the teacher Somavilla as well. He begins in Matanzas, playing piano with the charanga-type orchestra. Approximately in the early forties he is in Havana. He plays at the low-end Kursaal cabaret in the docks area and in Pennsylvania on Marianao Beach. More than one interviewer agrees on the information that he also played with the Pilderó Cubaney Orchestra. This data is interesting, because according to what Marcelino Guerra told me, the arrangements that he used at the beginning for his New York band, that is, the arrangements of his first albums that come out in 1947 and 1948, which are quite modern, were made by Pilderó: I wonder if Pérez Prado learned something from Pilderó, or if in fact he was already at hand in those arrangements of the Marcelino orchestra. We continue with Acosta, who quotes Dámaso saying that already in 1942, he made arrangements for Cascarita; but for 1942 Cascarita was with the Hnos. Palau orchestra, and for 1943 and 1944 with Julio Cueva's: Who made the arrangements for those orchestras, René Hernández and Bebo Valdés, or Pérez Prado? These questions are very important to answer, because in many of these arrangements, there are already identifiable elements of what the mambo would be.

The truth is that in 1945 Cascarita began to sing and record with the Casino de la Playa, and sometime later, Pérez Prado was added as a pianist to the orchestra. His style of solear, with few and resounding notes, can be detected in some recordings of the following years. It is also true, because there are the discs to back him up, that at the beginning of 1946 - perhaps before entering the Casino, or during-, he recorded with his "Conjunto" for the Victor four songs accompanying Tito Guizar, and another four accompanying Myrta Silva; and that in November of that year, he recorded four songs also with the Victor, with the "Pérez Prado Orchestra" two of which were released on disc 23-0813, one singing Cascarita and the other instrumental; and that two other cuts made on the same date, matrices 1565 and 1566 that are not edited, containing two numbers, one entitled Caballeros make way for a guaracha that Cascarita sang, and Trompetiana a mambo, according to the files, which were never edited, apparently. The edited ones, in the disc 23-813 matrices 1564 and 1567, Suavecito is a guaracha already very mameada, like those made by Pérez Prado, and the other number is a fantasy with a long piano solo by Pérez Prado. The curious thing is that those four numbers were recorded on the same date, November 20, 1946, when another four of the Casino de la Playa orchestra were recorded with Cascarita as singer, and apparently, Pérez Prado as pianist...

But the question is, how did this first mambo by Pérez Prado, Trompetiana, sound? Would it be so similar to what later was the mambo, that the executives of the Victor did not dare to launch it?

The next recordings that appear in the discography, as made in Cuba, raise more doubts; the recording dates that appear for the disc 23-1278, April 1949, and even more the following that appear with dates of June and September 1949, when

Pérez Prado was already in Mexico, may be recordings of an earlier date and the date that Victor is putting may be the date they make the impression to release the album.

This seems more logical, and he shows how Pérez Prado mixes normal accompaniment recordings with those that already contain the elements of the mambo. The truth is that Pérez Prado went to Mexico in 1948 or 1949 and the mambo phenomenon exploded strongly in Mexico in 1949. It is a general offensive, in which the music heard by the victrolas (or jukeboxes as they are called in Mexico) and radio join personal introductions.

But above all, the cinema welcomes Pérez Prado in a fabulous way. Apparently, Ninón Sevilla and Kiko Mendive help with this. In the film that begins to be filmed on February 7, 1949, "Coqueta", Pérez Prado's marvelous mambo is heard, and he appears as Musical Director of the film's dances; in *Perdida*, also with Ninón, who starts filming on October 17, he appears in charge of the musical arrangements and in *Aventurera*, also by Ninón, started filming on November 28, the musical arrangements are also in his charge together with Antonio Diaz Conde. But in 1950, Pérez Prado, his orchestra or at least his mambos, will appear in 18 Mexican films; of a total of 124 that the country produces; That is, one in seven films has the presence of Pérez Prado in some way, whether it was the teacher himself with his orchestra, and rumba artists such as Ninón Sevilla, Lilia Prado, Amalia Aguilar, Rosa Carmina, Las Dolly Sisters and others, or dancers like Springs. How rich the mambo runs in three different movies this year, and the same goes for the Mambo No.5. In later years, although with less intensity, the madness continues: In the binomial 1951-52, there is the presence of Damaso in the same way, in 20 films. And since, unlike radio or theatrical presentations, Mexican cinema is present throughout Latin America, this helps to increase the sale of its recordings everywhere.

With the passage of time, other composers and interpreters of the mambo emerged. Pérez Prado understands that he does not have a monopoly. Start looking for other markets. In 1951 he made his first tour to Los Angeles. Wisely, as he did in Mexico, in which he only used some Cuban musicians residing there, especially on percussion such as Modesto Durán on drums, Aurelio Tamayo on timpani, Clemente Piquero on bongoses and Florencita and Perique on trumpets, the United States does not have an orchestra, the way there, in part, with Latin musicians from the area. On that same trip he made recordings in New York with another orchestra formed there, as we can see from the list of recordings. They are all North Americans, except the rhythm, in which they are among others Chino Pozo and Mongo Santamaría. In 1952, on another tour, he made new recordings.

Come back to Mexico. His immense success is raising envy. In 1953 a rare incident arises in the filming studios when he works on the movie "Singing love is born" and is accused of trying to bribe an inspector, (in the country that is famous for "bites" or bribery). He was expelled from Mexico and sent to Cuba on October 6, 1953. He wastes no time in Cuba: He makes a few recordings there in November 1953. But the atmosphere, like that of Mexico, is critical. Apparently, the Mambo has been created by everyone, except him: Arsenio Rodríguez, Cachao, Antonio Arcaño, Bebo Valdés. He goes to the United States, where he develops his career in the next ten years. It is not until August 31, 1964 that his return to Mexico was authorized. In the United States, he has achieved a good position in the "mainstream" of American pop music: the great dance academies like Murray teach the mambo. Everyone mambea. But Damaso is not calm. He had listened to the orchestras of Machito and those of Tito Puente and Tito Rodríguez, and he realizes that they are working a faster mambo, newer than his, generally with arrangements by René Hernández. Start thinking about new products and experimenting. He had already been doing it, creating varieties such as mambo-kaen, batiri and suby.

Although there is always a lot of jazz on his mambo, especially those recorded in the United States, in 1954 he experimented more deeply on Afro-Cuban jazz with the recording of the Voodoo suite in four movements. Not much happens with this novelty, but instead in 1954 he creates an exotic arrangement on the melody of Cherry pink and apple blossom time that in 1955 will be 10 weeks in the first place of the North American hit parade and a total of 26 weeks among the first 40 It will also be the theme among the 100 "top" albums from 1955 to 1984 that more weeks was in the top 40, above artists like Elvis Presley. In 1958 he succeeded again, creating a bizarre combination of organ and orchestra, to produce Patricia who ranks first in the Hit Parade for a week and is a total of 17 times in the top forty. Both sold more than four million copies each. All this allows him to continue enjoying the title of "King of the mambo" that Victor has given him, although Tito Puente is not amused. She does other excellent works that should have been more successful: Suite de las Américas, in 1962, a nice semi-classical work and the formidable Concerto for bongó in 1965. But she keeps on testing. In 1961 she recorded the album "rockambo" and released the new rhythm "la chungá" with the endorsement of Arthur Murray. But it is useless. People's taste goes for chachachá and pachanga, easier to dance than mambo.

He returns to Mexico in 1964, launches dengue, then the mambo bump, and the mambo twist, the mambo a gogo, the baklan, and other attempts. The fury of the mambo does not re-green, but Mexico welcomes her, and makes her a place in the spectrum of her musical nostalgia, as she has always done to the danzón. There, the mambo remained the mambo, and Dámaso was able to continue working with his orchestra almost until his death.

There were also presentations in France in his career and in 1956 and from 1959, according to Sierra, more than 30 presentations in Japan. He died in Mexico City on September 14, 1989.

Bibliography: Carlos J. Sierra: "Pérez Prado and the mambo", Ed. La Muralla, México, 1995. Nat Chediak, cited work, p.174; Mac Masters, cited work, p. 119; Leonardo Acosta, cited work, page 27; Hernández, cited work, page 13 and

following; Penguin, Work Cited, p. 929; Oxford, cited work, p. 469; Emilio García Riera, "Documentary History of Mexican Cinema", Vols. 18, 5, 6, 7; G.Martré, cited work, page 135 and following .Radamés Giro, Encyclopedic Dictionary of Music in Cuba, Ed. Letras Cubans, 2007.Helio Orovio: "El mambo was born in Havana" Rev. Tropicana No.22-2006 . Dictionary of Spanish and Latin American Music, SGAE, 2001, T-8 p.670. See Rosa Marquetti, www.desmemoriados.com

MBS 091989	2/17/50	V 20-3873 V-75-8238 V 23-1560 LPM 1075 V-CFS 378 V 20-8073	Me	Mambo de Chatanooga / mb	H. Stone	
MBS 092578	2/6/51	V 23-5355 V-758674 TCD 28	Me	Jing a ling jing a ling / mb	PJ Smith	
MBS 092576	3/6/51	V 23-5379 V-75-8534 MKLA 74 LPM 1063	Me	Jersey bounce / mb	B. Plater	
MBS 092779	4/17/51	V 23-5415 V-75-8557 CAL 547 MKLA 74 MKL 1197	Me	Mona Lisa / mb	J. Livingston	
E1FB-2088	5/3/51	V 20-4196 V 23-5443 CAL 409	EU	Mambo del reloj / mb	M.Parish	
MBS 093077	7/10/51	V 23-5492 MKL 1197	Me	Mucho, mucho, mucho / mb	Russell	HM
E1FB-3641	9/19/51	V 20-4319 MKLA 74 LPM 3108 (10") LPM 1196 BMCD200	NY	In a little spanish town / mb	Wayne, etc.	
	1951	V-20-5393 V-23-5393 RCA 75-9061	NY	Jazz me blues	Delaney	
		V-23-5820		St. Louis mambo	W.C. Han	
		V-20-5738		Such a night		
		V-23-5214		Crazy crazy		
E3XB-1575 MBS-094033	7/2/53	V 20-5393 LPM 1063	Me	Jazz me blues / mb	T. Delaney	
E4FB-3102	4/1/54	V 20-5820 LPM 1075 LPM 1714	Hy	St. Louis blues / mb	W.C.Handy	
		V 20-8073		More Mambo Jambo / mb		
E4FB-3121	4/6/54	LPM 1075		Ballin' the jack	J. Burris	

E4FB-4856	8/4/54	RCA 20-5839 Hmv-Bio760 LPM 1075	NY	The high and the mighty	D. Tiomkin	
E4FB-5127	8/23/54	V 20-5965 Hmv-10833 LPM 1075 LM 6074 LPM 2774 LPM 3282 MKLA 44 LPM 2104 VPS 6066 VPS 3002 (e) MKS 2354 TCD 13	NY	Cherry pink and apple blossom time / mb	Louiguy, BR	
E4FB-5129	8/23/54	V 20-5892	NY	Steam heat / mb	Adler etc.	BR
F2TB-0440	2/15/55	V 20-6355 LPM 1101	Hy	In the mood	Shapiro	
F2TB-0441	2/15/55	LPM 1101	Hy	Stomping at the Savoy	Sampson, etc.	
F2TB-0442	2/15/55	LPM 1101	Hy	Music makers	James, etc.	
F2TB-0443	2/15/55	V 20-6355 LPM 1101	Hy	Jumping at the woodside	Bregman, etc.	
F2TB-0454	2/18/55	V 20-6085 RCA-75-9769 MKLA44	Hy	Mood indigo (Morado subido)	D. Ellington	
F2TB-0455	2/18/55	LPM 1101	Hy	I can't get started	G. Gershwin	
F2TB-0456	2/18/55	LPM 1101	Hy	Sr. James Infirmary	J. Primrose JV	
F2TB-0457	2/18/55	V 20-6085 LPM 1101 LPM 1883	Hy	Back bay shuffle	A. Shaw	
F2TB-3195	4/15/55	V 20-6122	NY	Whatever Lola wants / mb	R. Adler	
G2TB-4936	9/4/56	V 20-6684 LPM 1883	Hy	Bandido	M. Steiner	
		V-20-6682		Rum and coca cola		
G2TB-8068	12/6/56	V 20-6776	Hy	Hawaiian cha cha chá	T.Cabot, etc.	HM
G2TB-8069	12/6/56		Hy	You know I care	E. Townsens	HM
		V- 20-7120		Kilindin socks	Lecorde &	
		V-20-7245		Why wait		

**Victor LPM 1063 "Mambo for cats", 1955.** It contains among other artists the following numbers performed by Pérez Prado.

Jersey bounce Plater

St. Louis Blues / mambo Handy



Jazz me blues Delaney  
Ballin' the jack

6/27/57 LPM 1556 Hy Lullaby of birdlandG. ShearingMD,RR

**Victor LSP 2028 "Pops and Prado"** Edited in 1959. Recorded in New York. In addition to piano, Pérez Prado plays organ.

LSP 2028 VSP 6066	You're driving me crazy	Donaldson
LSP 2028 76-0751	Isle of Capri	Kennedy
LSP 2028 VSP-6066	Three little words	Ruby, etc.
LSP 2028 RCA 76-0580 RCA 76-0751	Carolina in the morning	Kahn, etc.
LSP 2028	Manhattan	Rodgers-Hart
LSP 2028	Yes sir, that's my baby	Hakn, etc.
LSP 2028	Ida, sweet as apple cider	Leonard, etc.
LSP 2028	If you knew Susie	De Sylva, etc.
LSP 2028	Paper doll	Black
LSP 2028	Taking a chance on love	Fetter, etc.
LSP 2028	Heigh-ho	Morey, etc.

**Victor LPM 2104 "Big hits by Prado"**. Edited in 1959 or 60. It contains 9 related numbers in the corresponding sessions or 78" and these three:

LPM 2104	In a little Spanish town	Wayne, etc.
LPM 2104	My Roberta	

**Victor LSP 2133 "Rosemary Clooney - Pérez Prado a touch of Tabasco"**. Recorded in Hollywood on July 30, 31 and August 15, 1959.

LSP 2133	Like a woman	F. Loesser
LSP 2133	I only have eyes for you	H. Warren
LSP 2133	In a little spanish town	Wayne
LSP 2133	Mack the knife	K. Weil
LSP 2133	You do something to me	C. Porter
LSP 2133	I got plenty of nuttin	G. Gershwin

**Victor LSP 2308 "Pérez Prado's rockambo"** Recorded in New York and Hollywood. Edited in 1961.

LSP 2308	Julie is her name	B. Troup
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VSP 6066

**Victor MKS 2400 15 Grandes éxitos Vol 2. Versiones originales. Pérez Prado y su orquesta**

Mambo de Chattanooga/mb A.Stone,&

**Victor LSP 2571 "Pérez Prado Exotic suite of the Americas" Recorded in New York. Edited in 1962.**

Son of a gun Resnick

I could have danced all night Lerner, etc.

**Victor LSP 2722 "3 Great bands: Henry Mancini - Al Hirt - Pérez Prado" We only include the numbers performed by the Pérez Prado Orchestra. Edited in 1963. Reissued as LP-7-347 (see).**

LSP 2722 I only have eyes for you H. Warren, etc.

**Victor LSP 3330 "Dance Latino" Edited in 1965. It contains two numbers related in the corresponding sessions and the following:**

LSP 3330 Peg o' my heart F. Fisher  
VSP 6066

LSP 3330 Cricket serenade A. Pate

LSP 3330 Surfside M.David

**MKL 1159 "Patricia" Pérez Prado vol.2. Same as LPM-1556. Reissued as DKL1-3508, FSP-292 (e).**

Patricia DPP

Lullaby of Birdland G.Shearing

**MKL 1771 "Pérez Prado está increíble" 11/30/67. Reedited as DKL1-3512.**

Sobre el arcoiris A. Arlen

**Lp Camden 547 "¡Latino!" Pérez Prado. Igual a CFS-295(e)**

Mona Lisa / mb Livingston

**DBLI-5019 "Patricia"**

Cerezo Rosa

Loviguy

**LPVS-1332 (PKV-1332) (2 LP's) "Pérez Prado and his orchestra"**

Peg o'my heart F.Fisher

**Lp UA Latino 31032 "Pérez Prado - Estas sí viven" Recorded in México, 1968.**

On my mind N. Gimbel

Over the rainbow Arlen

Fly me to the moon Howard

**Lp WS Latino 4068 "Guantanamera - Pérez Prado & his orchestra" Edited in 1976.**

Tema de James Bond M. Norman

Tema de Goldfinger J. Barry"

**Lp Orfeón 12-431** “Mambo Vol.2” México, 1968.

Cerezo roja/mb

Loviguy

**Lp Orfeón 13-2210** “25 Aniversario – Dámaso Pérez Prado” (JM Vol.2) Vol.1. México, 197\_.

Yellow rose

M.Miller

**Lp Orfeón JM-207** (3 disc) “Bump” México.

**Disc 1**

Tush

Do it (Til you're satisfied)

Express

Steppin out

T.S.O.P.

Black water

Kung-fu fighting

Stand by me

Another Saturday night

Show me

**Disc 2**

Mambo bump

Latin bump

Fanny bump

Harlem bump

**Disc 3**

Yeah yeah bump

**Lp Sessions DVL 1-0294** “Solid Gold”, 1977, 3 LP Set.

Patricia / mb

**Lp Time Life HPR-11/ HPD-11** “Your Hit Parade”, 1958.

Patricia / mb

**Lp United Artist UAL-3394 / UAS 6394** “Lights! Action! Prado!”, 1965.

Woman of Straw

A Hard Day's Night

Goodbye Charlie

Love Goddess

Zelda's Theme  
Topkapi  
Girl With Green Eyes  
The James Bond Theme  
No Love, No Nothin'  
Goldfinger  
Emily  
Lilith Melody

**Lp United Artists Records UAL-3415 / UAS 6415 "Music To Read James Bond", 1965.**

Goldfinger

**Lp AAMCO ALP-306 "Mambo!"** Perez Prado and His Orchestra with Tito Rodriguez and Miguelito Valdes, 1958. Publish on stereo as ALPS 106.

Asi Asi  
Dansero  
Azuquito Con Leche  
Anabacoa  
Palladium Mambo  
Sing Sing Sing  
V.I. Mambo  
Tito Puente Chang  
Tu Ve, Tu Ve  
Century Mambo

**Lp Evon 331 "Latin Dance Tempos"**

Asi Asi / r  
Tu Ve, Tu Ve / r  
La Clave / r

**Lp Hurrah H-1027 / HS-1027 "Latin Dance Party", 1962.**

**Lp Tops L- 1535 "Chachacha And Mambo Varios Art", 1957** (P. Prado, Tito Rod, Miguelito Valdes, Nat Charles, Joe Gomez, Rico Vaselone)

El meneito  
Goza chachacha/ ch  
Alma chachacha/ ch

Mambo No. 5 / mb

Stardust mambo / mb

Mambo jambo/ mb

Asi asi

Virgin Isle mambo / mb

Palladium Mambo

### **CHACHITO PEREZ Y SU ORQUESTA**

**Lp Richmond B 20075 “Cha! Cha! Cha! In Medium Tempo”, 1960.**

Viva el cha cha cha / ch

Bailando el cha cha cha

Que rico el cha cha cha / ch

El cha cha cha de la Regina / ch

Viene a bailar el cha cha cha / ch

### **JUAN PEREZ Y SU ORQUESTA**

**Lp Rondo 920 “Mambo”, 1958.**

Swing Mambo

Drum Bum Mambo

Mambo

Excitement Mambo

Let's all mambo

Mambo Rombo

**Lp Rondo SA 72 “Cha Cha Cha and Mambo”, 1959.**

Sweetheart Cha Cha / ch

Let's All Cha Cha / ch

Singing Cha Cha / ch

Quiet Mambo / mb

Lover's Mambo / mb

All Dance Mambo / mb

Modern Mambo / mb

Long Mambo / mb

Jazz Mambo / mb

Island Mambo / mb

**NICK PERITO**

Denver, Colorado, 04/07/1924, - 08/04/2005, Hollywood, California. Accordion, piano, conductor, composer and arranger.

**Lp London HA-T-2344 / SAHT-6144 / WWR 3502** "Blazin Latin Bass", 1960. Another edition is **Lp United Artists WWR-3502**

Malagueña / r

Cha Cha Allouette / ch

**Lp United Artist WW 3512** "Latin Brass Goes To Italy", 1961. Another edition is Lp United Artists WW-7512 / WWS 8512.

Classical Cha Cha / ch

Oh! Mambo mia / mb

**BILL PERKINS**

Flutist and saxophonist who played in the Woody Herman, Jerry Wald and Stan Kenton bands. He was born on 7/22/1924 in San Francisco, California, and died on 8/10/2003 in Los Angeles, California.

**Lp Liberty LRP 3293 / LST 1293** "Bossa Nova with Strings", 1963.

Tres Palabras / r

**ALFRED PERRY**

1965	ABC/ABCS 532	Honey West" (bolero)	Alfred Perry
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**ANGLO PERSIANS ORQ**

Its singer Nick Lucas was born in New Jersey on August 22, 1887 and died in Colorado on July 28, 1982. He was also a guitarist, played bass and was known as "The crooning troubadour."

E34634	7/23/30	Br8891	NY	The peanut vendor	MS
E34633	7/23/30	Br4934	NY	African lament	EL
E34631	7/23/30	Br4934	NY	Siboney	
E26380	2/3/28	Br3822	NY	Lady of Havana	
E26382	2/23/28	Br4035	NY	Cubanik (Lady of Havana)	

**PEDRO “PERUCHÍN” JUSTIZ (cu)**

One of the greats of Cuban piano. Banes, Cuba, 1/31/1913 - Havana, Cuba, 12/24/1977. Pianist, composer and arranger. He was also an excellent saxophonist but his asthma made him focus on the piano. In the 1940s and 1950s he went through orchestras and ensembles where he established his style and influence: Mariano Mercerón, Conjunto Matamoros, and others until he reached the Riverside, where he began to make arrangements as well. They begin to paste their compositions as Mamey colorado, Devuélveme el coco. Since he was forty he was also in the Armando Romeu orchestra in Tropicana, doing his doctorate in Cuban jazz, and doing his thesis playing the piano in the first download, “Cuban Jam Session” organized by Julio Gutiérrez for Panart in 1956. In one of those ridiculous motets invented by hyperbolic announcers, he is baptized as "El Marqués del Marfil". But above all it shines brightly in the Lp's where he plays piano alone or accompanied by a small group, which fortunately left good examples.

Chediak, cited work, p. 175; L. Acosta: Choose what I sing, page 83. Dictionary of Spanish and Latin American Music, SGAE, 2001, T-8 p.739.

**Lp Puchito 105** (10) “Peruchín, his piano and rhythm” 1954. Reissued as CD-Caney 504 in 1995.

Over the rainbow Arlen

**Lp GNP-Crescendo 505** “The incendiary piano of Peruchín” 1960. Reissued as “Piano with Moña” Lp Palladium 127, with Cachaito, bass; Guillermo Barreto, drums; Gustavo Tamayo, güiro; Yeyito Iglesias, bongo player; Tata Güines, tumb.

All the things you are	Kern
Laura	Raksin
Out of nowhere	Green
The man I love	Gershwin
Tenderly	Gross

**OSCAR PETERSON**

8/15/1925, Quebec, Canada - 12/23/2007, Ontario, Canada. One of the best jazz players, with more than 200 records.

**Lp Verve MG VS 6119** “Swinging Brass”, 1960.

**Lp Verve 2-V6S-8810** “The Oscar Peterson Collection”, 1972.

Cubana Chant

**OSCAR PETTIFORD**

09/30/1922, Okmulgee, Oklahoma - 09/08/1960, Copenhagen, Denmark. Bassist who worked with many major bands.

**Lp Prestige PR 7813** “The Oscar Pettiford Memorial Album”, 1970.

Rhumblues

**FRANK PETTY TRIO**

ca.1954	MGM 11870	Jingle Bells / mb
	MGM 11870	Rudolph the Red Nosed Reindeer / mb

**PHILADELPHIA ORCHESTRA (eu)**

Leopold Stokowski was conductor of the orchestra from 1912 to 1980. Founded in 1900.

Victor 1356      Habanera / h      GB  
 Col 43892    US    Jamaican rumba

**ORQUESTA PHILHARMONIC DE LOS ANGELES**

Founded in 1919.

4/10/45    De 23481    US    Jamaican rumb

**PHILHARMONIC PIANO QUARTET**

Another quartet in the footsteps of "The First Piano Quartet", and also playing Lecuona. This was composed by Ada Kopetz, Bertha Melnik, Max Walmer and John Scales. He was based in New York.

**Lp Columbia ML-2071** (10) "Music for four pianos", ca.1950.

Andalucia      EL

**FLIP PHILLIPS WITH MACHITO**

Brooklyn, New York, 3/26/1915 - Ft. Lauderdale, Florida, 8/17/2001. Jazz tenor and clarinet. One of the most important saxophonists of the era of the Great Bands.

9/20/48    Merc. 11012      No Noise Part 1 / r  
 9/20/48    Merc. 11012      No Noise Part 2 / r  
 9/20/48    Merc. 11017      Mango mague / r  
 9/20/48    Merc. 11017      Okie Doke / r  
 9/20/48    Merc. 11018      Caravan / r

**PIERO PICCIONE**

12/14/1931, Whiteville, Tennessee - 5/26/1989, Memphis, Tennessee. Piano and other instruments.

**Lp Mainstream 56057 / S6057** "The Moment of Truth", 1965.

Real Bolero / r

**PICCOLO AND HIS RHUMBA BAND**

KBS-616      El toro / r



KBS-616	Acabaste / r
KBS-616	Amor y olvido / r
KBS-616	El 18 guarache / r
KBS-620	El tumbaito / r
KBS-620	Recuerden Laola Marina / r
KBS-620	Que pasa Merce / r
KBS-669	Miami Beach rumba / r
KBS-669	Llanto de luna / r
KBS-669	Cansancio / r
KBS-688	Rhumba in F / r
KBS-688	La ruñidera / r
KBS-706	La última noche / r
KBS-706	Havana / r
KBS-706	Montuno / r
KBS-740	Quizas, quizas, quizas / r
KBS-740	Ta jugando / r
KBS-740	Si no te veo mas / r

**JEFFREY LEE PIERCE (eu)**

Montebello, California, 6/27/1958 - Salt Lake City, Utah, 3/31/1996. Singer, guitarist and author.

**Lp Vocalion VL 3675** “Come Close To Me”, 1960.

Breeze and I / r	EL
Patricia / mb	DPP

**DAVE PIKE**

Detroit, Michigan, 3/23/1938 – Del Mar, California, 10/3/2015. Vibraphone and marimba player.

**Lp De DL 4568** “Manhattan Latin”, 1964.

Mambo dinero / mb
Montuno orita
Sandunga

**Lp New Jazz NJLP 8284** “Limbo Carnival”, 1963.

Mambo Bounce / mb
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**ANNETTE PINEAPPLE**

Also known as Anette Funicelo. He was born in New York on 10/22/1942. American actress and singer. Started as one of the Mouseketers in the original Mickey Mouse Club.

RM-127                      Vista 362                      Luau cha cha  
 RS-129/563/132

**PING PING**

2001                                      Sucu Sucu / r                                      EG

**JOHN PISANO**

Staten Island, Nueva York, 2/6/1931 - Guitarist.

**Lp Pablo 2310-963-2 "Conversation Pieces"**, 1998.

Captain Bacardi / r

**TRÍO LUISITO PLÁ**

Havana, Cuba, 1/17/1921. Brother of Manolo, who founded the Rosa Button Sextet in 1923, and of Lázaro Plá, Manteca, of whom we have already spoken. Guitarist, singer and composer, Luis founded a trio in 1939 with Manolito Menéndez and Senén Suárez. Apparently when the Trio became Luisito Plá and his guaracheros, Gerardo Navarro replaced Menéndez. Their trio was popular, recording for Victor and Panart; They performed for many years at the Hilton Hotel in Havana, and traveled to the United States and various places in the Caribbean. Just after the coup of March 10, 1952, Plá composed a guaracha that became famous, El Madrugón, but had other great successes such as Jaracandosa, The song of the walker, Perico el Sordo and others. He could not leave Cuba until 1980, settling in Miami where he resumed his artistic career. He passed away in Miami. See, Rosell, cited work, p. 183.

See: Orqu. Almendra  
 See: Orq. Adolfo Guzmán  
 See: Conj. Senén Suárez

AB – Amado Borcelá ("Guapachá")  
 RC - Roberto Cordero  
 MLCh - María Luisa Chorens  
 GD - Gloria Díaz  
 IO - La India de Oriente  
 EI - El Indio  
 AP - Antonio Prieto  
 GS - G de Santelices  
 OV - Orlando Vallejo  
 H,C,L – Hito, Cordero, Luisito

**Con su trío**

1397	1954	P 1598/ Lp. 2069	CU	Vaya con Dios / c	Rossell
1485	1954	P 1623/ Lp. 2069	CU	Muchas veces / v	Barnes
148	1954	P 1623/ Lp. 2069	CU	Eso es amor / v	Warren

Lp3149

**THE PLATTERS**

Formed in 1952 with five male voices to which a female was soon added, this group of black voices has been the best of all time. One of the most important vocal groups in the rock and roll era: Tony Williams, David Lynch, Herb Reece and Lola Taylor, he was the first to consistently conquer first places in the Hit Parade, breaking the near monopoly of white singers in the United States. It is estimated that they sold more than fifty million records until their retirement in the early seventies, due to divisions between them. Penguin, cited work, pag. 920; Oxford, work cited, p. 455.

1954 Federal 12198 Shake It Up Mambo / mb

**Lp Mercury MG-20808 "The Platters Sing Latino!"**, ca.1960.

Siboney	EL
Cuando calienta el sol	Hnos. Ri.
Aquellos ojos verdes / b	NM

**Lp Federal 549 "The Platters"**, 1957.

Shake It Up / mb

**LA PLAYA SEXTET**

**Lp United Artist 3357 / UAS 6357 "The Exciting New La Playa Sound"**, 1964.

Coco seco / mb  
 Anabacoa / mb  
 Dueña de mi corazón  
 Uno  
 Mondongo  
 El jamaiquino  
 Doin' the Cha Cha  
 Merengue de Frac  
 La empaliza  
 La maricutana  
 Compadre Pedro Juan  
 Buena suerte  
 Primero yo  
 Mira corazón  
 Mambo Inn / mb  
 Quimbombo / r

Rabo y oreja / r  
Pare cochero / r  
Oye el carbonero / r  
Tumbando caña / r  
Los carnavales del oriente / r

**Lp United Artist UAL 3401 / UAS 6401 "Vaya Means Go!", 1965.**

La menedera  
Se me fue la montuna / r  
Salsa  
Twist and Shout  
Navidad negra  
Salta perico  
Que me traigan el guaguanco  
Sugar's Delight  
Nosotros los hombres  
Yo se quien tu eres  
Sabor en el alma / Será la realidad  
Le lo lai

**Lp United Artist UAL 3410 / UAS 6410 "Si! Si! La Playa!", 1965.**

Picalo gallo  
El coco y la fruta bomba  
Convergencia / r  
Goza mi pachanga / ch  
La florecita  
Yo te voy hacer caso  
Busca lo tuyo  
Echa Martin  
Ayer fui a buscarte  
Sambia  
Hachero de ritmo  
La guajira Tomasa

**Lp United Artist UAL 3428 / UAS 6428 "In Puerto Rico", 1965.**

### BEN POLLACK

He was born on 6/22/1903 in Chicago, Illinois, and died on 6/7/1971 in Palm Springs, California. Drummer and band leader from his orchestra featured figures such as Benny Goodman, Glenn Miller, Jack Teagarden and Harry James.

Lp London LTZ-C 15081 "Dixieland", 1956. BP y Pick-A-Rib Boys

Lp Savvy MG-12090

				Oy mambo, m
152722	1/23 /1934	Col 2906-D NY RZ-MR-1305		The voodoo, r
GEX	10/1/27	VHY	NY	There ain't no "maybe" in my baby's eyes

Several labels among them, Ch 355 appears as CUBAN DANCE KINGS.

### KWARTET POLONIA

1915 Col A 2667 Idzie Kuba Przez wies

### THE POLYNESIANS

Lp Crown CLP 5130 / CST 163 "Blue Hawaii", 1959.

Kou Kino Mambo / mb

Lp Crown CLP 5488 / CST 488 "Romantic Hawaii", 1966.

Kou Kino Mambo / mb

### ORQUESTA TOMÁS PONCE REYES

Ponce Reyes, Tomás. Sagua La Grande, Cuba, 9/18/1886 - México, D.F., 9/10/1972. Composer, pianist and conductor. Ponce is, along with "Acerina", one of the two prominent figures in the enthronement and dissemination of the Cuban danzon in Mexico. Merida and Veracruz were closer and more accessible by sea than Havana, than Mexico City. Consequently, since the last century, close commercial and cultural ties have been established between the two Mexican coastal cities and Havana. And there came the danzón with musicians such as the euphoniumist Quiroz, the timbalero Tiburcio Hernández ("El Babuco") whose orchestra Tomás Ponce, who had arrived at Veracruz very young, joined and played there, playing the double bass, from 1918 to 1923, the year his own orchestra was organized. Ponce continued his musical studies at the National Conservatory of Music, mastering the clarinet and piano and dedicating himself to writing symphonic music, without abandoning popular music. Possibly, he was one, if not the first of the Latino arrangers recognized as such. His name appears as such in acoustic recordings by Enrique Herrera and Rodolfo Hoyos. He recorded with his orchestra for RCA Víctor. He wrote numerous danzones, being one of the first Mérida de Carnaval, in 1922 and Salón México, in 1931. Aaron Copland thus titled his symphonic movement "El Salón México" in 1934, based on popular Mexican themes. Salons dedicated to dancing, especially danzón, proliferated in Veracruz and Mérida, in Yucatan, especially from the 1920s. In 1930 there were more than 15 dance halls in the capital. But the most famous was the Salón México, immortalized in the film of the same name, in 1948. The danzón developed its own characteristics in Mexico, becoming a genre with more strength and persistence than in Cuba, its country of origin, as evidenced by the recent Mexican film "Danzón", successfully presented at the Cannes, Montreal, Toronto, Havana and San Juan festivals.

103 Bibliography: "Our Latin Music from A to Z" (Book in preparation by Miguel Amílcar López, Puerto Rico) For discography prior to 1925, see 1st volume of this work, "Discography of Cuban music - vol. 1, 1898-1925 "; and Flores, cited work, p. 173, which gives the date of his birth in 1888. Spanish and Spanish American Music Dictionary, SGAE 2000, T-8p.892.

AL – Adriana Lamar  
TR – Trío Norteño  
WR – Wello Rivas  
MR I- Margarita Romero  
HB-Hnas Barraza

	3/11/ 1916	Vi 69499		Yaka Hula Hickey Dula / r	TPR	
	8/11/ 1916	Vi 72014		Asomando por el somma / r	TPR	
EP-5179	1936	Vo8816	Me	El jacalito/c	TPR	HB
1145	1935	Pe 78- 1078	Me	Margarita	RH	MR,WR
1142 1078	1935	Pe 78-	Me	Kimbamba	RH	MR,WR
MBS 015421	11/11/38	V 75860	Me	México lindo	TPR	AL
MBS 015422	11/11/38	V 75860	Me	Michoacán	TPR	AL
	1941	V 76759 V 75-6759	Me	Suave		
		V 76759 V-75-6759	Me	Una canción más	R.Mendiolea	
067297	1941	V 76787	Me	Baila Fernando / dz	F. Vázquez	
067296	1941	V 76787 V 75-6759	Me	S.A.C.E.M. / dz	TPR	
67292	1941 1942	V 76758 V-75-6758 67292	Me	Que te vaya bien	FB	
	1941	V 76758 V-75-6758	Me	Sin freno	Obdulio P. Reyes	
	1941	V-76765 V-75-6765	Me	Aprende a olvidar	MA	
84559	1942	V 76932 V-75-6932	Me	Clave de oro / dz	TPR	
84560	1942	V 76932	Me	Margarita / dz	TPR	
	1942	V76932 Rca 75-6932	Me	Sabrosa	TPR	
	1942	V76867 V-75-6867	Me	Palmira	MA	
	1942	V-76868 V-75-6868	Me	México en guerra	MA	

1942	V -76867 V-75-6867	Me	La morena de mi copla	Castellanos
1942	V-76897 V-75-6897	Me	El matancero	Fdo. Velázquez
1942	V-76897 V-75-6897	Me	El cisne	TPR
1941	V-76787 V-75-6787	Me	Baila Fernando	Fdo. Vázquez
1942	V-76765 V-75-6765	Me	Bachacho	TPR
1942	V-76866 V-75-6866	Me	Ay jalisco no te rajés	Esperón y Cortázar
1942	V-76866 V-75-6866	Me	Atórale Veracruz	Ant. Allegro
MBS 091 199	3/22/49 V 23-1202	Me	Con toda franqueza / b	G.Luna de la F. TN
MBS 091 200	3/22/49 V 23-1202	Me	Ay qué mundo / b	R.Fuentes

### **BOSTON POPS ORCHESTRA**

In many albums, this important orchestra has included Cuban songs, especially the creation of Ernesto Lecuona.  
EL-Ernesto Lecuona

AF- Arthur Fielder  
1935 V-4330 Malagueña, r EL

**Lp V LM 1985** "Boston Pops Picnic", 1955. AF

**Lp V LM 2041** "In the Latin Flavor", 1956. AF

### **GUILLERMO PORTABALES (cu)**

Portabales, Guillermo. Rhodes, Las Villas province, Cuba, 4/6/1911 - San Juan, Puerto Rico, 10/25/1970. Singer, composer and guitarist. He grew up in Cienfuegos, where he began working as an apprentice typographer at the age of eleven. At seventeen he begins to learn guitar and serenade and says goodbye to the trade to sing with the variety companies that pass through Cienfuegos and with one of them he leaves for Santiago de Cuba, where he stays working for a time. His repertoire, at that time, he was a troubadour: songs, boleros and some tango. One fine day, for a play, he had to sing a guajiro dot and, instead of doing it orthodoxly, with a nasal and shrill voice, Portabales sang it softly with his baritone voice. He had just invented a new modality. Since then he was considered "the creator of the salon guajira". In 1937 he traveled to Puerto Rico where he became a radio idol. He married a Puerto Rican lady in 1939 and, sponsored by the same product that he advertised in Puerto Rico, he traveled to Venezuela, Colombia, Peru, Ecuador and Panama. He made his first recordings for RCA Victor from 1937 to 1939 and returned to Havana in 1939. He remained a very popular artist in Cuba until 1953, toured the Caribbean and New York, and from that year settled permanently in Puerto Rico. , as an important part of the island's daily music scene and traveling from time to time through the Caribbean. He was active and in high demand until his death in a car accident. He recorded several Lp in the sixties, the last twenty days before his death. With his unique style he extraordinarily disseminated Cuban Guajira music inside and outside Cuba, hitherto rejected by the peculiar style of his other performers. As a composer, he left a classic of Cuban popular music: El Carretero.

Cristóbal Díaz: Diccionario de la Música Española e Hispanoamericana, Fund. Autor, Madrid, 2000. T-8 p.906. Rafael Lam: "Polvo de Estrellas"Ed. Adagio, La Habana, 2008, p/115.

See: Orch. Havana Riverside

P – Piliche, gt.

SC - Su Conjunto  
 TC - Trío Cuba  
 TH - Trío Habana  
 NM -Orq. Noro Morales  
 CS - Conjunto Seijo

**Lp s/n** "Tú y yo en el Cecilia's Place – con Alba Rosa y Guillermo Portabales" Cecilia's Place was a famous restaurant in the Isla Verde area, San Juan, Puerto Rico in the 1960s. In it the Puerto Rican pianist Alba Rosa and Portabales alternated. We only include the numbers of Portabales here, the first three accompanying Alba Rosa on the piano, and the other three with her guitar.

Vaya con Dios / b

Russell

### **STEVE PORTER**

Col. Cyl 4561

Tramp, Tramp, The Boys Are Marching

### **TITO PORTILLO**

**Lp Richmond B 20052 / 530052** "A Night in Latin America", 1959.

Cha Cha Baby / ch

Cat Cha Cha / ch

Choco Cha / ch

Tea For Two Cha Cha / ch

### **OMARA PORTUONDO**

Havana, Cuba, 10/29/1930. Singer. Since she was young, she has been interested in music, there is a favorable atmosphere in her house, and at 16 she began to relate to the group of young people who are developing the feeling, José Antonio Méndez, Portillo de la Luz, Angel Alday and others. In 1947 she joined the jazz group Loquibambia, by Frank Emilio. In 1950 she entered the dance corps of the Tropicana cabaret, and soon became part of the special group that left that body, Las Mulatas de Fuego. Always restless, she is also part of the Orlando de la Rosa quartet of voices, and with her group she travels the United States for six months. Between 1952-53 he sang for a few months with the Anacaona orchestra, with which she traveled to Haiti. The D'Aida vocal quartet is created, with Omara, her sister Haydée, Elena Burke and Moraima Secada. They soon make their first recordings. In 1958 she recorded his first LP as a soloist, "Magia Negra", directed by Julio Gutiérrez.

It was not until 1967 that she recorded his second LP. She travels outside of Cuba, representing her country in various socialist countries and others in America. When the new trova begins, it is one of its first interpreters, but it does not abandon the repertoire of feeling. In its maturity, it also undertakes the traditional troubadour repertoire and the son, with the same excellence of interpretation. She has been closer to classical jazz essences than any Cuban singer. Her album "Desafíos", with Chucho Valdés, will one day be anthological. Unfortunately, and perhaps for financial reasons, she has been part of the Bengay gerontological troupe or Buenavista Social Club, also appearing in the film. But that is not the real Omara. See: Eliseo Palacios García: "Omara Portuondo - The girlfriend of feeling", Ed. Letras Cubanas, Havana, 1995. Félix Contreras, cited work, p.148. Dictionary of Spanish and Latin American Music, SGAE, 2001 V-8 p.910. Oscar Oramas: "Angels also sing" Santiago de Cuba, Ed. Caserón, 2009. See also Cubans in music. Mayra A. Martinez. Ed. Cuban Letters, 1993.

See: José Antonio Méndez

See: M. Guerra

See: Elena Burke

See: Orq. Julio Gutiérrez

See: Cuarteto D'Aida



**Lp Velvet** Later edited as Kubaney 190 and as Kristal 1124 "**Black Magic - Omara Portuondo**" With Julio Gutiérrez and his quintet. Havana, 1958. According to Jesús Caunedo, Julio Gutiérrez, p; Bol Vivar, b; El Negro Vívar, tr; Eddy Gaytan, ac; Walfredo de los Reyes, dr; Oscar Valdés, tum. and Jesús Caunedo, clar. Reissued as Blue Moon BMCD2057, adding two numbers Recorded with the Sabor de Cuba orchestra by Bebo Valdés, Como yo te quiero, mapeyé by Reyes Colón and La string santiaguera, guaracha by Luis Kalaff.

Magia negra (Black magic)	H.Arlen, &
El hombre que se fué	H. Arlen

**ARQUIMEDES POUS**

ca. 1919	Co C 3009	Las notas americanas
ca. 1920	Co C 3867	Pous en New York
	Co C 4094	El negro en la playa

**BUD POWELL TRIO**

Powell, pianist de Jazz, with Curly Russell, bajo, Max Roach, drums.

**Lp Blue Note 2 84429 "The Best of Blue Note"**

5/1/51	B. Note 1577 NY	Un poco loco
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**CHRIS POWELL AND THE BLUE FLAMES**

Grand 120	Mambo Gunch / mb
Grand 120	Mambo Gunch / mb
Grand 120	Mr. Sandman / mb

**JESSE POWELL**

09/12/1971, Gary, Indiana -. Composer and singer.

**Lp Trusound TRU-15007 "It's Party Time with Jesse Powell"**, 1962.

Malaguena / r

**TEDDY POWELL**

Alfred Paoella. Oakland, California, 3/1/1905 – New York, 11/17/1993. Director and composer of a good band of soft music from the forties. He recorded for Decca and Bluebird. Kinkle, cited work, page 954.

RG – Ruth Gaylor

2/26/ 1941	BL-11089	Two hearts that pass in the night / r	EL	RG
4/11/41	Bb 11412	Kickin the Conga Around / r		

### **CHANO POZO (cu)**

Luciano Pozo and González. Havana, Cuba, 1/7/1915 - Harlem, N.Y., 12/2/1948. Composer, percussionist, singer, dancer. He was born and raised in the Pueblo Nuevo neighborhood, which can be considered a very poor neighborhood in Havana, or an Afro-Cuban music conservatory, depending on how you look at it. He doesn't know music, but he begins to compose and stand out. With his maternal half-brother, the trumpeter Chappottín, he created the Azul ensemble that played for the RHC from 1940 to 1943. They are good people, rumbero, generous, impulsive, but when he gets violent, he is fearsome. They have to shoot him to put up with him when he wants to collect the royalties that Gaspar Roca de la Peer owes to the brave.

He makes melodies that are famous for the troupes, he parades in front of them dressed in an impeccable white tailcoat, with Rita Montaner on his arm; but it is not enough what he receives from rights for his songs. As he knows that Nague and others of his triumph in New York, there he went in 1946 invited and sponsored by Miguelito Valdés.

She is in trouble, things are not easy, until the well-known episode arises in which Mario Bauzá recommends it to Dizzy Gillespie who is looking for Latin percussion to experiment with it at his concert on September 29, 1947. Chano enters, and that night he is officially the "cu-bop" that is a fusion of Afro-Cuban jazz and be-bop. A few dizzying months follow as this new form of music takes hold on the march with concerts in the United States and a trip to Europe in October. In November, while touring the west, his drums are stolen and Chano leaves Dizzy to get new ones in New York. Take the opportunity to rest a little, and one bad day he buys some marijuana cigarettes from the supplier Cabito Muñoz, a veteran of World War II. Chano is not satisfied with the quality of the product, and when he meets the cab at El Río Bar in Harlem, he rebukes him, mistreats him and recovers his money. He is calm listening to the victrola that repeats his version of Manteca with the Gillespie orchestra. But El cabito has gone to get his gun, he returns with it and kills Chano, but his myth begins. Max Salazar: "Chano Pozo", In three parts, Latin Beat, no. 3, 4 and 5 of 1993. N. Chediak, cited work, p. 180; Penguin, cited work, p. 929. See Leonardo Acosta: "The drum of Cuba. Chano Pozo - Rumbero y Jazzista", Rev. Salsa Cubana, Year 4 No.11, 2000, p.21. Radamés Giro, Encyclopedic Dictionary of Music in Cuba, Ed. Letras Cubanas, 2007. Dictionary of Spanish and Latin American Music, SGAE, 2001, T-8 p.919.

With this discography practically ready, we received the Box-Set Almendra Music 101, or TCD-306, "Chano Pozo, the drum of Cuba" with three CD's, and a small 141-page book with the biography of Chano Pozo, and details about the included recordings. He also has numerous photos and reproductions of 78" record labels. In the three compacts there are a total of 78 tracks, most of them musical numbers, but also interventions by Mario Bauzá, Billy Taylor and others, talking about Chano and his music. The first CD contains compositions by Chano in the key versions of orchestras such as Casino de la Playa, Machito, Gillespie, Tito Rodríguez, etc. In the second, recordings by the Havana Casino Orchestra, the Hotel Nacional Orchestra, and the Sextet by Miguelito Valdés with some compositions by Chano and others not, in which, due to the investigations carried out by the author of the text, Jordi Pujol, he considers Chano intervened in them as conguero. He also has four issues of Chano Pozo with his group Azul, and Chano's recordings for the Coda and SMC labels with Olga Guillot, Arsenio Rodríguez and Tito Rodríguez, Miguelito Valdés and others. The last CD is dedicated entirely to Cubop or Afro-Cuban Jazz, with Chano's interventions with the Gillespie orchestra, and other North American jazz groups. Finally, it also includes the numbers that the Pérez Prado, Miguelito Valdés and Benny Moré orchestras dedicated to Chano's death. For the reason explained above, we cannot add these recordings in all the corresponding parts, except for this general mention and some adjustments that we have made in this part dedicated to Chano.

#### **Lp SMC Pro Arte 1152 "Leyends (sic) of Afro Cuban Music"**

We are going to translate and transcribe part of Max Salazar's notes for this album: "Many Pozo fans are aware of his contributions to jazz such as Manteca, Tin tin deo and Guachi Guaro. The music on this album reflects another aspect of Chano, the Afro-Cuban. In January 1947 Miguelito introduced Chano to Mr. Gabriel Oller, owner of the Coda label, and proposed that he record Chano. Oller accepted if Olguita Guillot, recently arrived from Havana, was part of the session. During the next weeks Chano recorded 12 numbers for the Coda. At 11:00 am on February 4, 1947, the Machito orchestra, Miguelito Valdés, Chano Pozo, Arsenio Rodríguez, Olga Guillot and Oller met at the Nola recording studios on Calle 57. Today that meeting is part of musical history. I remember it was a cold day, Miguelito told me. We bought several bottles of whiskey to warm us up. The Whiskey was the payment for the Machito orchestra ... They donated their work to help Olga and Chano. Chano together with Miguelito, Arsenio, Carlos Vidal on the congas and Bilingui Ayala on the bongó recorded four numbers of percussive music of which La teta es is included in this album (Oller renamed it 'Afrocuban rhythm no.4'). At that time the Machito orchestra was under contract with the Verne label. To avoid legal problems, the Machito organization became Chano's orchestra that February 7, with Tito Rodríguez on vocals, Arsenio on guitar (there must be three) and Chano singing and playing on Cómetelo Tó, it happened in Tampa, Why you suffer and Rumba in Swing. René Hernández, whose stimulants are only in Eat It Up and Why You Suffer, made the arrangements. Chano composed lyrics and music except Tampa, which is by Arsenio. On February 10, the Conjunto Batamú became the Chano ensemble for the brave number Serende, with Chano on the conga, Arsenio on tres, Frank Gilberto Ayala on piano and Panchito Riset,

Alonso and Rapindey (Guerra) in the choirs. All these musicians gave their art and talent to promote Chano. Months after these 78" records came out, Chano Pozo was a household name in the Hispanic community in New York."

For this time, according to Salazar, the Machito orchestra consisted of: Machito, dir. and c. ; Mario Bauzá, Bobby Woodlen, Jorge Castro and Frank Dávila, tr. ; José Madera, Gene Johnson, Fred Skeritt, Leslie Jonakins, sax; Julio Andino, ba. ; Uba Nieto, timb. ; José Mangual, bg. ; Renén Hernández, p. ; Carlos Vidal, cg.

According to Pujol, the correct title is "Placetes es" and not "La Teta es", and this makes a lot of sense. See also the staff list for these recordings and the following ones in the Box-Set Almendra Music 101.

**Lp SMC 1152 y en BSCHP:**

1094	2/7/47	CODA 5053	Pasó en Tampa / gu	AR	TR
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**Lp RCA Victor LPM-2398 "The greatest of Dizzy Gillespie"** Contains the recordings of December 22, 1947 by Cubana Be and Cubana Bop, (V 20-3145), by George Rusell-Gillespie-Pozo, of which the notes say: "probably the first big band orchestration to blend jazz and afro-cuban rhythms effectively". Chano sings in them. He also has the recordings of December 30, 1947, Good bait, (V 20-2878), Minor Walk (V 20-3186) and Manteca (V 20-3023).

**Lp Dragon DRLP-34 "Be-bop enters Sweden 1947-49"** It contains among other recordings made by the Gillespie orchestra in Sweden on tours in those years, the following in which Chano was, recorded at the Vinterpalatset in Stockholm on February 2, 1948:

I waited for you-Theme	Gillespie
Our delight	T. Dameron
I can't get started	V. Duke
Ool-ya-koo	Gillespie
Manteca	Gillespie, Pozo
More than you know	Rose
Oo-pop-a-da	Gillespie
Ray's idea	Gillespie Brown

**Lp Prestige 7818 "The Dizzy Gillespie Orchestra at Salle Pleyel Paris, France"** Recorded live on February 28, 1948.

Oop-pop-a-da	Gillespie
Round midnight	Monk
Algo bueno	Gillespie
I can't get started	Duke
Two bass hit	Gillespie
Good bait	Dameron
Afro cuban suite	Gillespie
Ool-ya-koo	Gillespie
Things to come	Gillespie

**Lp Bop 1 y 2** (Edit. en Francia) Radio broadcasts of Dizzy Gillespie and his orchestra from the Royal Roost cabaret, New York, October 2 and 23, 1948. Same as above, conga and bongo drum.

Relaxin' at Camarillo	T. Dameron
Things to come	
Soulphony in three hearts	
One bass hit	Gillespie
I should care	Weston
Guarachi guaro	Ch.P. Gill.
Oop-pop-a-da	Gillespie

**Lp Galaxy / OJC** "In the beginning. Milt Jackson". Recorded in April 1948 according to Nat Chediak, Chano intervenes in this session.

**Lp Blue Note** "New Sounds. James Moody and his modernists", 1948. Grabado semanas antes de su muerte, Chano canta y toca *Tintindeo* en esta sesión según Chediak.

### **PURE PRAIRIE LEAGUE**

La banda estadounidense de rock country se originó alrededor de 1965 en Waverly, Ohio, por el cantante y guitarrista Craig Fuller y otros.

13667	Let Me Love You Tonight / r	RT
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### **ORQUESTA JAIME PRATS**

Various Brunswick records recorded in 1924.

### **JOSEPHINE PREMICE**

Brooklyn, New York, 7/21/1926 - Manhattan, New York, 4/13/2001. Haitian singer.

**Lp GNP 24** "Josephine Premice Sings Calypso", 3/57.

Tierra va tiembla	M. Merceron
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### **PRESTON EPPS**

Oakland, California, 1931 – Los Angeles, California, 5/9/2019. Bongo percussionist.

Original Sound 010 E	Bongo Rock / Bongo Party
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### **THE PRETENDERS**

British American rock band formed in England in March 1978.

**EP Sire MINI 3563** “Extended Play”, 1981.

Cuban Slide

**THE PRETTY THINGS**

English rock band founded in 1963. Still active in 2008.

**Lp Warner Brother BS 2680** “Freeway Madness”, 1973.

Havana Bound / r

**ANDRE PREVIN**

Andre Pervin was Jewish, born in Germany on 4/6/1929 and died in Los Angeles, California, on 2/28/2019. He left Germany in 1939 and settled in Los Angeles. Successful pianist, composer, and conductor. It has hundreds of recordings.

**Lp DL8131** “Let’s Get Away From It All” Andre Previ”

Sidewalks Of Cuba

**Lp W/SW 9171** “Andre Previn At The Piano” Andre Previn and William Whitmore”

Malagueña

**LOUIS PRIMA AND HIS GLEEBY RHYTHM ORCH. (eu)**

Director, trumpeter and singer. New Orleans, Louisiana, 12/17/1910 – New Orleans, Louisiana, 8/24/1978.

ca 1/5/40 Varsity 8170 NY Say si si/ r EL

**PRINCE MILITARY BAND**

Charles Adams Price (1869 - 10/10/1937). Conductor, pianist, and organist. First recorded as a pianist in 1891. First recorded as a pianist. He later worked as music director for Columbia Records in 1905.

	Aretino D-536	The Santiago March
	Standard A-811	Cubanola Glide
	Oxford 4343	
	Lakeside 70140	
1918	Col. A 2500	Off For Havana (A la Habana me voy) Valverde: “Land of Joy”
10/19/09	Col. A 738	El veintitrés de infantería

**PRINCE’S ORCHESTRA**

Founded by Charles Adams Prince (1869 - 10/10/1937), conductor, pianist, and organist for the Columbia and New York Phonograph orchestra. He gathered the Prince band, Prince orchestra and Spanish Band. Then he went on to Puritan Records and Victor Records.

11/1/1909	Col A 811	Cubanola Glide	H. Von Tilzer	
	Col. A 2500	Off For Havana (A la Habana me voy) Valverde: "Land of Joy"		
1/20	Col. A 2906	Bound In Morocco	Herscher	Chalia
8/13	Col. A 5526	La rumba-tango / r	Brymm	
1/27/1910	Vi B-8579	Cubanola Glide	Orquesta Victor	
ca.1900	Col 4324	Cubanola Glide	Paul South y su Orq.	
	Col 4371	Cubanola Glide	Collins & Harlan	
ca.1910	Col 4343	Cubanola Glide	Prince's Orchestra	
11/21/1910	V 8573	Cubanola Glide	Billy Murray y su Orq.	
2/1/17	Col A 5938	Havanola	Hugo Frey	
1909	Co A 1677	La paloma	SY	

**THE PRIVATES AND COLONEL**

Años 50      ABC-Par. 5059      Chopsticks Cha Cha / ch

**ARTHUR PRYOR'S BAND**

Arthur Pryor was born in Missouri on 9/22/1870 and died in New Jersey on June 18, 1942. His father was the founder of the "Pryor Band" where he played the trombone and keys at age 15. He played in the band John Philip, famous in the United States in 1902 and assumed the direction of his late father's band.

1832CY	10/26/1904	National Air of Cuba
	4/1/1909 V-B6959	Havana Selection
	2/18/1910 C-8647	La Cubanola Glide
	V-8579	Cubanola Glide

**ARTHUR PRYSOCK**

VS 123      1952      Mer 70502 CA      Show me how to mambo      AP

**RED PRYSOCK Y SU ORQUESTA**

Tenor saxophone. He was born in Greensboro, North Carolina, 2/2/1926 - Chicago, Illinois, 7/19/1993.

**Lp MG 20211** “Fruit Boots”, 1957.

Rock and Roll Mambo / mb

### **PUCHO AND THE LATIN SOUL BROTHERS**

Henry "Pucho" Brown. Active years 1959-1973.

**Lp International Prestige PR 7471** “Tough!”, 1966.

Vietnam mambo / mb

Strange Thing Mambo / mb

### **CARLOS PUEBLA Y SU GRUPO**

Manzanillo, Cuba, 9/11/1917 - Havana, Cuba, 7/12/1989. Composer, guitarist and singer. He held various trades but was attracted to music. He tried his luck several times in Havana until he could stay in the 1950s. In the middle of it, he played with his group in La bodeguita del medio, where he alternated the songs of the traditional trova with his romantic boleros and his songs, sometimes of social protest such as Influencias, which was a great success in 1956 and which was recorded on Casino set. Others were more of a protest, such as Pobre Cuba, written in 1957.

At the triumph of the revolution in 1959, he became the official singer of the revolution, with numbers that were very successful in the early days, such as And in that came Fidel, Canto a Camilo, etc. He was a chronicler of political events, and his numbers had an eminently didactic and indoctrinating character, typical of this stage and necessary for the new system implemented. He traveled to Chile and other socialist countries. Over time however his message became repetitive, and his hoarse voice began to bore. The Nueva Trova would replace him as emblematic of the revolution. Over time, his chachachás may be remembered more as Influences, or his romantic boleros like I want to talk to you. Mayra A. Martínez, cited work, p. 159. See Radamés Giro, Encyclopedic Dictionary of Music in Cuba, Ed. Letras Cubanas, 2007. Rafael Lam: “Polvo de Estrellas” Ed. Adagio, Havana, 2009, p.57. Dictionary of Spanish and Latin American Music, SGAE, 2001 T-8 p.970. Note; Unless another author appears, all the songs are by Carlos Puebla.

**Lp Riverside 12-815** “La Bodeguita del Medio” 1953. Reeditado en el lp ZYX Muic 55.153, y en el Lp Riverside 12.815

Influencias / s CP

**Lp ICAIC Ld 1004 Carlos Puebla canta al pueblo. 1962**

Esperando la invasión

Rompiendo las relaciones

**Lp Areito 3305** “Carlos Puebla con el grupo Los tradicionales”. Musical chronology of the Cuban revolution. Composed of: Santiago Martínez, 2nd voice and g.; Rafael Lorenzo, marímbula; Pedro Sosa, cant. and sea. 1969. Reissued in Lp Discos Pueblo 1034 (me). 1969

Rompiendo las relaciones / gu CP

**Lp Paredón 1018** “Cuba songs for our America – Carlos Puebla y sus tradicionales” Recorded in Havana, ca.1975.

Hombre de norteamérica / gu CP

Yankee, go home CP

**TITO PUENTE (pr)**

New York, 4/20/1920 – New York, 5/31/2000. Timbalero, vibraphone player, composer, director. He served in World War II, and then studied at the Juilliard School. He worked in the orchestras of Noro Morales, Machito and Pupi Campo until he formed his group Los Piccardilly Boys (1947), which soon grew to an orchestral level. Its first singer was Vicentico Valdés, and his first recordings with Seeco. He signed with the Tico in 1948 for several lp's in the first ones, of 10". He spent time with Victor for a time in the 1950s, recording his album Cuban Carnival in 1956 and especially Dance Manía in 1958 with the voice of the singer Santitos Colón, and many others. By that time, he already shared with the Machito and Tito Rodríguez orchestras as Los tres grandes de la ciudad de Nueva York. He Returned to the Tico label to make more than 40 LPs until the 1980s. From then on it is difficult to keep track of him on the different labels he has recorded, the Grammy awards he has received, and the many other honors. It is long past the hundred lp's. Great Cuban musicians such as Mongo Santamaría, Cándido, Patato, Chino Pozo, Julito Collazo, Francisco Aguabella, Alfredo de la Fé and others passed through his orchestra. And singers like La Lupe, Celia Cruz, Rolando Laserie, Justo Betancourt and others.

It started when the boom of the mambo began, it continued with the stage of the chachacha, with the pachanga, then with the bugalú, and although he says that the only sauce, he knows is the tomato sauce, he is also master of it. Many of the Grammy Awards received were performed by Latin Jazz. Master Puente has been, and will be, in everything. He would need a good chunk of the Great Wall of China, to be able to hang all the awards, recognitions, silver, gold and platinum records, and university titles of Doctor Honoris Causa, which he has received. Tito is not that he is in something, he is in everything. Cuban music has always had a prominent place in its works, in its various genres and composers, and an important place in its orchestra, Cuban singers and musicians.

Tito visited Cuba in 1952 "to meet the Cuban composers" according to his words. He also bought Afro-Cuban instruments. He returned in 1957, invited by Gaspar Pumarejo to the fabulous reunion of Cuban musicians residing abroad, as if he were a Cuban, for their close relationship with our music and musicians. There is no other non-Cuban musician who has used our composers, musicians and singers more extensively in his work than Tito. In his interviews, he always recognized the substantial part of this Cuban presence in his work and denied the existence of salsa.

Penguin, cited work, p. 946. Oxford, cited work, p. 474. Chediak, cited work, p. 182. Steven Loza: "Tito Puente and the making of Latin Music", Univ. Of Illinois Press, 1999. Max Salazar: Mambo Kingdom Latin Music in New York. Shirmen Trade Books, N.Y. 2002. Edspañola and Hispano-American Music Dictionary, SGAE, 2001, T-8 p.973.

See: [La Lupe](#)  
 See: [Celia Cruz](#)  
 See: [Vicentico Valdés](#)  
 See: [Rolando Laserie](#)  
 See: [Rolando Lozano](#)  
 See: [Celio\\_González](#)

VV – [Vicentico Valdés](#)  
 SC – [Santos Colón](#)  
 GM – [Gilberto Monroig](#)  
 AV – [Alfredito Valdés](#)  
 DCS-De Castro sisters

	195__	Tico78-1046	NY	Cuban cutie		
TR 851	195_	Tico 78 10-180	NY	The silver star / ch	EJ	GM
TR 965	195_	Tico 78 10-237 LpTico 1191 CCD508	NY	Let's swing (Pare cochero)/ch-mb	MG	
TR 958	195_	Tico 78 10-231 LpTico1010	NY	Adelle (Me lo dijo Adela) / ch-mb	OP	
TR 373	195_	Tico 10127 SMC105	NY	I do (Que va)	OF	DCS
		SMC 1233	NY	El mambo en Broadway/mb	G.Kessel	AV
		V 20-6734		Que será cha cha / ch		
		V 20-6734		Rumberos / r		



V 20-6370	Vibe Cha Cha / ch	
V 20-6527	Cuban Nightmare / ch	
V 20-6527	Four Beat Cha Cha / ch	
V 20-6698	Little Jump Cha Cha / ch	Dr. Manuel Sanchez Acosta
V 20-6698	Lindo cha cha / ch	
V 20-6734	Que sera cha cha	

**Lp GNP 70 / GNP 70 ST "The Exciting Tito Puente Band in Hollywood", 1962.**

Baila pachanga / ch
Pachanga Flute / ch

**Lp GNP-S 2048 "Puente Now! The Exciting Tito Puente Band", 1969.**

Van baila pachanga / ch
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**Lp Roulette SR 25276 "My Fair Lady Goes Latin", 1964.**

**Lp Victor ACL1-0457 "Tito Puente" Reissued in CD-RCA-3269-2RL.**

V-23-5113	Ariñañara / r	ChP	Vicente, y Alfredo Valdés
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**Victor LPM 1392 "Let's cha cha with Puente", New York, 1956.**

It's the bururú (Dame el bururú)	OM
Ki-ku-ki-kan	R. Azpiazu
Cha charugao	J. Ba.
You are an angel	J.Ba.
Guaririambo	M. Santamaría

**Victor LPM 1617 "Top percussion Tito Puente" Recorded in 1958. Reissued as PRL 1044. Reissued in 1992 as CD-3264-2RL. Tito Puente, timpani; Cuban percussion, Julio Collazo, Mongo Santamaría, Enrique Martí, Francisco Urrutía, Billo Correa low; Evaristo Baró, singers; Mercedita Valdés, Macucho, Marcelino (War?). On side A, the group performs various numbers that although attributed to different Cuban percussionists are actually Lucumí liturgical songs, at least in their form.**

Eleguá	M. Santamaría
Bragada	J. Collazo
Obatalá Yeza	Fco. Aquabella
Alaumba chemache	
Oquere madeo	J. Collazo
Obaricoso	M. Santamaría

**Victor LPM 1479 "Mucho Puente" Recorded in New York in March 1957. Instrumental. Reissued as 102-02019 in Venezuela. And like CD-16445-2 in 1993. Adding A Little Bit of Your Love by J.G.**

La ola marina / ch	VG
Son de la loma / s	MM
Almendra / ca	AV

**Victor LPM 1554 “Be mine tonight-Abbe Lane with Tito Puente” 1957.**

Óye mamá / ch	FR
Aquellos ojos verdes	NM
Babalú	ML

**Victor LPM 1692 “Dancemania Tito Puente” Recorded in 1957. Reissued as DBLI-5017.**

Complicación / gg	Fco. Aquabella	SC
Estoy siempre junto a ti	PD	SC
Agua limpia todo / gg	Fco. Aquabella	

**Victor LSP 1874 “Dancing under latin skies” Recorded in New York, August-September 1958. Edited in 1959.**

Yours (Quiéreme mucho)	GR
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**Victor LPM 2113 “Mucha cha cha” Recorded in New York. Edited in 1959.**

Chanchullo / ch	Cachao
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**Victor FSP 217 “La época de oro de Tito Puente y su Orquesta 1960” Edited in New York in 1960. Edited in 1968.**

Si te contara / b	FRe	SC,Felo
Sepárala también / ch-mb	JRS	SC
Con sandunga / gg	J.Collazo	SC
Cua cua / mb	MG	SC

**CD RCA 3369 2RL “The best of Tito Puente - Vol.1” Edited in 1992.**

08/15/50	EDuVV	NY	Dónde estabas tú / mb		
04/13/51		NY	Cao cao maní tostao / gu-mb	JCM	
08/12/60		NY	A gozar timbero / s-mt	OE	
08/15/60		NY	Separala también / ch-mb	JRS	SC

**Lp Tico 1010 “Dance the chachacha” 1956.**

Adele (Me lo dijo Adela)	OP
The knockout (Cero codazos)	RL
Hot tamales (Los tamalitos de Olga)	JF
Rico vacilón / ch	RRh

Cógele bien el compás	EJ
Carolina	JF
Mangüé (Mango mangüé)	FF

**Lp Tico 1011 “Puente in percussion”** They share with Tito on percussion Willie Bobo, Mongo Santamaría and Patato. 1956.

	Tito on timbales	T.Pu.
Stick on bongo		T.Pu.
Congo beat		T.Pu.
Timbales solo		T.Pu.
Four beat mambo		T.Pu.
The big four		T.Pu.
Swinging mambo		T.Pu.
Tito and Mongo on timbales		T.Pu.

**Lp Tico 1083 “Pachanga con Puente”** 1961. Reissued as CD in 1994.

Caramelos	Rob. Puente
La charanga	M. Rizo

**Lp Tico 1093 “Tito Puente, bailables”** 1963.

Wobble goes latin	JBa
Summer love	JBa
Eres poco	JBa
Pulque	JBa
Mamasita say	JBa
Goza boba	JBa
En Francia	JBa
Felisa	JBa
My sugar daddy	JBa

**Lp Tico 1106 “Excitante ritmo de Tito Puente”** 1963.

Juventud del presente	SM
A gozar timbero	OE
Tus ojos	PD
Mi bomba sonó	SM

**Lp Tico 1109 “The latin world of Tito Puente”** 1963 Reissued as Cd in 1999.

Mambo Inn	M. Bauzá
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	Caramelos	R. Puente	
	Babarabatiri	A. Daly	
<b><u>Lp Tico 1116</u></b>	<b>“De mi para ti”</b> Tito Puente con Santos Colón (cant.) 1964.		
	Imágenes / b	FD	
	Lora timbero / afro	AR	
	El plato roto / s	RO	
	De mi para ti / b	RT	
<b><u>Lp Tico 1120</u></b>	<b>“Canciones que mi mamá no me enseñó”</b> (Various)		
	El plato roto / gu	RO	
<b><u>Lp Tico 1127</u></b>	<b>“Carnaval en Harlem”</b> Canta Santos Colón, 1966.		
	Cuando calienta el sol / bal	M, CRi	
	Mírame más / b	JG	
	Rumba en el patio	A. Boloña	
	Bururú barará	FNC	
	Letargo / b	MiV	
<b><u>Lp Tico 1151</u></b>	<b>“20<sup>th</sup> Anniversary”</b> 1967. Reissued as CD in 1994.		
	Loco de amor / b	MiV	
	La negra Leonó / b-s	ÑS	
<b><u>Lp Tico 1172</u></b>	<b>“El rey Tito Puente”</b> 1968.		
	Guaguancó Margarito	SM	SC
	Tá contento el pueblo / gg	F. Calle	RCz
<b><u>Lp Tico 1191</u></b>	<b>“Tito Puente on the bridge”</b> 1969. Reissued as CD in 2000.		
	A gozar ahora	RCz	
	Congo mulense	MM	
	Dolor cobarde	MiV	
	Sonaremos el tambor	H. Lastra	
	Pare cochero / s-mt	MG	
	El viejo engome	C	
<b><u>Lp Tico 1214</u></b>	<b>“¡Tito Puente Pa'lante!”</b> 1971.		
	Pa'lante / mt	RCz	

No voy a la luna	Orl.Cont.	SC
No puedo ser feliz / b	AG	
Nuestra canción / b	CPL	S

**Lp Tico 1223-Tito Puente presenta a Noraida-** The barbarian of the Latin rhythm. New York, 1970. Reissued as a CD in 1993. Noraida was the widow of Benny Moré, who had been singing for a time, retiring to live in Venezuela, where she remarried.

Se pasó Noraida	Noraida Hdez.
Besos brujos	A.Malerba
Estoy haciendo camino	Noraida Hdez
A Santo Domingo	O.Contreras
Me siento muy sola/b	AR
Yo si bailo la cumbia/cumbia	O.Contreras
Me lo dijo Paco	DR
Mi son Maracaibo	B.Moré
Venezuela estoy aquí	B.Moré

**Lp Tico 1236 Tito Puente. Con Noraida.**

Me voy a desquitar	Francia Domech
Si tú te vas a ir	Rulli Rendo
Soy de Las Lajas	Noraida Hdez
Oye	Tito Puente
Conga medley	DR
De mis recuerdos	Juan Formell
Mataron a mi vecina	Alb. Alonso
Estoy triste	AR
Me colé en el cheque	T.Puente
Chola Anguerengue	Justi Barreto

**Lp Tico 1401 "Tito Puente – Canta Santos Colón, No hay mejor" (Compilation) Reissued as Cd in 1975.**

Babarabatiri	A. Daly
Mírame más	JG
Tus ojos	PD
Imágenes	FD
Complicación	F. Aguabella

**Lp Tico 1413 "Tito Puente 'The Legend' " Canta Santos Colón, 1977.**

Esto es coco	Enr.Ben.
Sepárala también	JRS
Amor de mi bohío / gj	JB

**Lp y CD Tico 1425- “Homenaje a Benny Moré” Vol 1-1978**

Que bueno baila Usted/ s-mt	BM
Yiyi yiri bon/ gu	SM
Bonito y sabroso/ mb	BM
Dolor y perdón/ b-mb	BM
Se te cayó el tabaco/ gu	BM
Encantado de la vida/ b	Jba
Francisco Guayabal/ s-mt	WPL
Baila mi son/ s	
Camarera del amor/ b-mb	JDQ
Santa Isabel de las Lajas/ s-mt	BM

**Lp y CD Tico 1436- “Homenaje a Benny Moré” Vol 2-1979**

Trátame como soy/ gu	P.Brunet
En el tiempo de la colonia/ afro	M.Recio
Manigua/ s-mt	Rca
¡Oh vida!/ b	Y-G
La múcura/ por	R.Fuentes
Nena me muero/ s	E.Benítez
De la rumba al chachachá/ ch	BM
Mi chiquita quiere guarachear/	Andrés Díaz
Como el arrullo de palma/ cr-b	EL
Guantánamo/ s-mt	Rca
El conde negro/ gu	E.Benítez
Dónde estabas tú/ gu	E.Du

**Lp Tico 1439 “Dancemania 80’s” Tito Puente, 1980.**

O che che	M. Cuní
El que sabe, sabe	EDu
El brujo	RCz

**Lp Tico 1440 “Ce’ magnifique” Tito Puente with Azuquita, 1981. Reissued on CD. Patato Valdes, perc.**

Azúcar pa un amargao / gu BJJ  
 Negro de sociedad ARO

**Lp Picante 250 “Tito Puente and his latin ensemble” San Francisco, May 1984.**

Delirio CPL

**Lp Picante 283 “Tito Puente – Mambo Diablo” San Francisco, May 1985.**

No pienses así PD

**Lp Picante 301 “Tito Puente – Sensación” San Francisco, diciembre 1985.**

Contigo en la distancia / b CPL

**Lp Palladium PLP-121 y CD Palladium-121 (1989) “Dance date with Tito Puente” Sings Vicentico Valdés.**

Baile mi mambo J. Guerra VV  
 Nuevo mambo VV  
 El yoyo E. Ortiz VV  
 Oye lo que tiene el mambo J. Guerra VV  
 Arrollando VV

**Lp Fantasy 9422 “Carl Tjader – Primo” New Jersey, 1973.**

Tanga M. Bauza

**CD Alegre 8420 Reeditado en 1995. Y parece Bobo.**

Originally released as a lp with Chivirico Dávila (pr) as a singer, due to technical problems it was reissued on CD singing the Cuban Bobby Escoto, who had been planned to be the original singer: things in life ...

Dime donde vas/mb  
 Baba omí/ s-mt  
 Me llevo los cueros/ r  
 En el zorzal/ gj  
 Llegó el frizao/ mb  
 Eres mi reina/ ch  
 En el ambiente/ gg  
 Cuero para bailar/ oriza  
 Yo soy el merengero/me-pach  
 Guajeo guajiro/ gj  
 Y parece bobo/ oriza  
 Oígame compay/ mb

**Caney CCD-508 “The King of the Chachacha, Mambo and his orchestra” According to his notes, they are recordings from 1952-1955 in New York.**

Pare cochero/mb	Mgu	
Coco seco/ mb	L.Reyes	
La güira/ mb	T.Tejera	VV
Este tumbao/ mb	René Hdez- V.Valdés	VV
Mambo suavcito/ mb	René Hdez- V.Valdés	VV
Bambaram bam bam/ gu/mb	Jba	GM
Cuidado con la mano/ ch	EJ	
Tatalibabá/ mb	F.Santana	VV
Picao y tostao/mb	A.Daly	GM
Mangué/ mb	F.Fellové	
Olga la tamalera/ ch	J.Fajardo	

**MIGUEL PUERTAS SALGADO**

Ca.1919 Co. C3395 La misión de Mr. Crowden PC

**ORQUESTA CHEO BELÉN PUIG (cu)**

Havana, Cuba, 12/29/1908 – Havana, Cuba, 5/15/1971. Pianist, composer and conductor. He studied music with his father José Belén Puig, a clarinet player who had been a member of Enrique Peña's dance band. With the Spanish teacher Fernando Carnicer, he studied piano and harmony, and at the Municipal Conservatory, composition and orchestration. He mastered other instruments besides the piano: guitar, accordion and violin. In 1923 he debuted in his father's orchestra. Two years later he was a pianist in a silent cinema. In 1927 he recorded his first album for the Columbia label playing the piano in his father's orchestra, in the numbers Ráscame aquí and El rey de los bongoseros. In the 1930s he played in the Tata Alfonso orchestra and was also in the Calixto Allende and Alberto Rivera orchestras.

In 1934 he formed his own orchestra that had Pablito Quevedo as a singer; with Cheo's arrangements Pablito's soft voice prevailed on the radio waves; his untimely death in 1936 without leaving recordings made him a legend: he was the Divo of the Crystal Voice. But he was replaced by another great singer, Alfredo Valdés and after this, Alberto Aroche. He composed about a hundred songs of boleros and danzones throughout his career. As an older man, he graduated as a lawyer, combining both activities, like his double colleague Belisario López. For Urfé and for many, he was the best danzón pianist that Cuba had, above the famous Romeu. Cheo Belén was undoubtedly more passionate, more rhythmic in his interpretations. He was surprised by death writing a symphonic poem.

By the 1930s, the orchestra was composed of Che Belén Puig, p. ; José Antonio Díaz, fl. ; Salvador Muñoz, vi. ; Julio Safora, bass; Daniel Reyes, you. ; Francisco Vergara, gu. Notes taken from the brochure of the CD Tumbao 78, Eduardo Robreño: "Any time past was...", Ed. Letras Cubanas, Havana, 1979. Dictionary of Spanish and Hispanic American Music, SGAE, 2001, T-8 p.997.

AA - Alberto Arocha  
 ÑM - Níco Membíela  
 AV - Alfredo Valdés

**Lp Fiesta 1213 "A dance date in Havana"- Cuban chachacha (Orchestra Fiesta Cubana, direction Che Belén Puig**

**Lp Fiesta 1307 "Cheo Belén Puig and his charanga orchestra" 195\_.**



El limpiabota / chr	J. Blez.
La juma de ayer / chr	WG
Errante y bohemia / chr	R. López
No me gustan los bonches / chr	W. Cortada
El derrumbe del solar / chr	E. Ponciano
Lupina / chr	E. Glez.
A gozar con montuna / chr	J. Blez
Ven cariñito, ven / chr	A. Arocha
Que siga el ritmo / chr	O. Muñoz B.
No me quieres ver ya / chr	F. Hdez
Un amor en chachachá / chr	WG
Palvsa / chr	AL

**Lp Rico 3002 “Chachachá in the moonlight - Cheo Belén Puig and his orchestra” 195\_.**

Errante y bohemio / chr	R. López
El chachacha de los envidiosos / chr	WG
La juma de ayer / chr	WG
Lupina en chachacha	E. Glez
Viva el Rey / chr	J. Casamor
El limpiabota / chr	J. Blez
Alma guajira / chr	L. Ramos
Feliz contigo / chr	W. Cortada
Quiéreme mucho / chr	GR
El derrumbe del solar / chr	E. Ponciano

**“PUNTILLITA”  
 (Manuel Licea)**

Yareyal, Holguín, 1/4/1927 - Havana, Cuba, 12/4/2000. He started as a singer in small groups in his town. Later he sang with the González Allué orchestra in Camagüey. In 1945 he left for Havana and that same year he entered the Julio Cueva orchestra; It makes the sound of the little lace popular and remains well known. As the orchestra dissolves, it continues singing in other groups. Thus, for example, on a day in October 1951 when Bienvenido did not go to record, Rogelio Martínez made use of it and recorded a single number with La Sonora. He has recorded and belonged to other orchestras, as appears on his discography. He is also fortunate to be one of the singers recycled by Ry Cooder for his project "Bengay" or Buenavista Social Club. Life begins at age 70 ... but ends very soon when you are a member of the Buenavista Social Club.

PT – Orq. Pepito Torres  
 LM – Orq. Lio Mora

**Lp Bluebell 304 “Flagler Street – Carlos Montiel y otros artistas”**

Así es Baracutey

C. Gómez

Fuí culpable

C. Gómez

**PAUL QUINICHETTE Y BENNIE GREEN**

Bennie Green- Trumpeter born in Chicago, Illinois, on 4/16/1923 and died on 3/23/1977 in San Diego, California. I work with many of the great bands. Paul Quinichette- tenor saxophonist born in Denver, Colorado on 5/17/1916 and died on 5/25/1983 in New York.

**DAN W. QUINN**

San Francisco, California, November of 1889 – New York, Nov 7/1938. He was one of the first American singers to become popular. One of the best singers to record records

Col 5316

"The brave crew of the Maine"

Wim. B Fairchild

Col 5320

"Remember the Maine"

Chas Robinson

**CARLOS QUINTANA**

Singer, born in Florida, Camagüey, 1927.

COE- Coro y Orquesta ESSO

551

1949

P 30016

CU

Blancas Navidades

I. Berlin

COE

**LAZARO QUINTERO**

We understand he was a double bass player, and apparently lived for a time in New York where he made the Eva Garza recordings. There are no further details.

According to John Cowley, in an undated French catalog, the following recordings by Lázaro Quintero appear, which must be from the 30s, but we do not have more details regarding the place of recording, etc. In Alain Boulanger's notes to Lp HQ2079 it is said "and Morejón who cut a few sides for Cristal under the name of Lázaro Quintero". This is corroborated in the notes to CD MMA-30911 that contains a number of the Orchester Typique Cubain Lázaro Quintero, Sabrosona r, recorded ca.1933. We do not know if this is the same Lázaro Quintero.

W 3371

195\_\_

CNT-1168

Rhumba serenade / r  
 Bruga

W 3374

195\_

CNT-1168

Bim bam bum / r

N. Morales