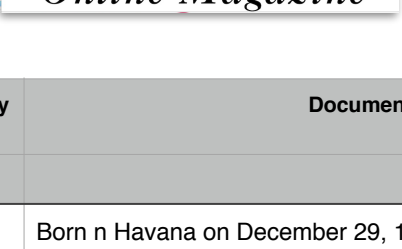


For: Article 10402 | Cuba Watch  
04/05/2017

Title: Cuban Music Is Caribbean Music, Not Latin Music.



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Item	Subject	Date and Timeline	Name and Topic	Nationality / Origins	Document / Information	Website references
1	Danzon Mambo Creator (Cellist and pianist)	1938 -- One of his compositions, was broadcast by Arcaño In 1938, was a rhythmic danzón entitled 'Mambo'	Orestes Lopez	Cuban	<p>Born n Havana on December 29, 1911</p> <p><b>It is known the Orestes Lopez, Arcano's cellist and pianist who invented the Danzon Mambo in 1938. Orestes's brother, bassist Israel "Cachao" Lopez, wrote the arrangements which enables Arcano y Sus Maravillas to enjoy world-wide recognition. Arcano and Cachao are alive. Orestes died December 1991 in Havana.</b></p> <p>In 29 August 1908, Havana, Cuba. As a child López studied several instruments, including piano and cello, and he was briefly in a local symphony orchestra. His brother, Israel 'Cachao' López, also became a musician and influential composer. From the late 20s onwards, López played with charanga bands such as that led by Miguel Vázquez and he also led and co-lead bands. In 1937 he joined Antonio Arcaño's band, Sus Maravillas. Playing piano, cello and bass, López also wrote many arrangements in addition to composing some original music. One of his compositions, broadcast by Arcaño in 1938, was a rhythmic danzón entitled 'Mambo', with which López unwittingly laid the foundation for what would become, by way of variations, two immensely popular dance crazes. One of these was the mambo, although Pérez Prado would lay claim to originating the form after making a musical breakthrough in 1949. The other was the cha cha cha, popularized by Enrique Jorrín. López's 'Mambo' appears to have had its roots in a tumbao of his brother's. Among other songs López either composed or popularized through his infectiously rhythmic arrangements were 'Camina Juan Piesao', 'El Truco De Regalillo', 'Los Jóvenes De La Defensa' and 'Yo El Moro Eléctrico'.</p>	<p>Artist Biography by Max Salazar</p> <p><a href="http://www.allmusic.com/artist/antonio-arcaño-mn0001534741/biography">http://www.allmusic.com/artist/antonio-arcaño-mn0001534741/biography</a></p> <p>And also:</p> <p>Artist Biography by allmusic.com</p> <p><a href="http://www.allmusic.com/artist/orestes-lopez-mn000485432">http://www.allmusic.com/artist/orestes-lopez-mn000485432</a></p> <p><a href="http://www.allmusic.com">http://www.allmusic.com</a></p>
2	Bassist & Musucial Arranger.	1938 -- One of his brother's compositions, was broadcast by Arcaño In 1938, was a rhythmic danzón entitled 'Mambo'	Israel "Cachao" Lopez.	Cuban	<p>Born in Havana on September 14, 1918, just over a decade after Orestes, Cachao was the product of a sprawling, multi-generational musical family. At age eight he joined a local children's septet that featured singer Roberto Faz, himself a significant figure in Cuban musical history as well, and within a year teamed with another future legend, pianist Ignacio Villa (aka Bola de Nieve) to play his neighborhood movie theater in support of silent film presentations.</p> <p><b>In tandem with his multi-instrumentalist brother Orestes,</b> bassist <b>Israel "Cachao" López introduced to Cuban music the African rhythms that transformed the island's traditional danzón into what is now known as the mambo -- he also pioneered the descarga, the late-night jam sessions that revolutionized the sound and scope of Afro-Cuban pop and jazz.</b></p> <p><b>The Cuban Revolution of 1959 nevertheless spelled the demise of Havana's reign as a center of music and nightlife, and after leaving with the Ernesto Duarte Orchestra for a Spanish tour in 1962, Cachao did not return to his homeland, beginning an exile that extended for the remainder of his lifetime. He soon settled in New York City, playing in support of Tito Rodríguez and later Eddie Palmieri -- Cachao spent much of the 1970s in Las Vegas, headlining revues at the MGM, Sahara, and Tropicana hotels, before settling in Miami in 1978. Although the South Florida region was by now home to a growing community of Cuban refugees, Cachao spent the 1980s in relative obscurity, often playing quinceañeras and weddings to support himself while Latin music struggled to reclaim its onetime commercial prominence.</b></p> <p>Bassist <b>Israel "Cachao" Lopez,</b> wrote the arrangements which enables <b>Arcano Y Sus Maravillas</b> to enjoy world-wide recognition..</p>	<p>Artist Biography by Jason Ankeny</p> <p><a href="http://www.allmusic.com/artist/cachao-mn0006039697/biography">http://www.allmusic.com/artist/cachao-mn0006039697/biography</a></p> <p><a href="http://www.allmusic.com">http://www.allmusic.com</a></p> <p>And also:</p> <p>A Look at The Origins of Mambo - by Carlos Quintana</p> <p><a href="https://www.thoughtco.com/history-of-mambo-2141623">https://www.thoughtco.com/history-of-mambo-2141623</a></p>
3	Mambo Creator Arsenio Rodríguez. Bandleader, tresero and percussionist.	1940's - Mambo was created around 1940	Arsenio Rodríguez	Cuban	<p>Born on August 30, 1911, in Guira de Macurijé in Cuba's western province, Mantanzas.</p> <p><b>One of the most important figures in the history of Cuban music, was a prolific composer (he penned close to 200 songs), tresero, percussionist, and bandleader whose innovations changed the face of Latin dance music and paved the way for what would eventually become known as salsa. He is considered the father of the conjunto, an instrumental format that was revolutionary for its time because it introduced the conga drum, which had previously been considered taboo because of its African origin. His compositions, many of which became standards of the Cuban and New York salsa repertoires, frequently emphasized Afro-Cuban, particularly Congolese, elements in their subject matter.</b></p> <p>During this period, the standard format for playing son with the added drive provided by the conga's deep tone and the trumpet section's power. Around this time, Rodríguez introduced the son montuno, a son with a montuno section featuring improvised vocals (soneros) by the lead singer (sonero) over a repeated chorus; trumpet, tres, and piano solos also occurred frequently. Rodríguez is also credited, along with bandleaders Antonio Arcaño and Pérez Prado, with developing the mambo rhythm during this period. Another key innovation was the band's adaptation of the guaguanco to the dance band/conjunto format. The guaguanco is an Afro-Cuban style traditionally performed by voices and percussion; Rodríguez mixed some of its melodic and formal elements with those of the son. These further "Afro-Cubanizations" of the son are among Rodríguez's most important and lasting contributions. The conjunto format, son montuno, and mambo are three essential elements of what would later be called salsa.</p> <p>As a composer, performer, and musical experimenter, Rodríguez was one of the undoubted giants of Cuban music. In the United States, he was a decisive influence in the '60s and '70s típico movement, and his experimentation pointed to way to some of the developments made by the more adventurous architects of salsa, such as Willis Gólon. His legacy is recognized on several tribute albums, including Larry Harlow's Tribute to Arsenio Rodríguez and Tito's all-star Recordando a Arsenio.</p>	<p>Artist Biography by Nick Herman</p> <p><a href="http://www.allmusic.com/artist/arsenio-rodr%C3%ADguez-mn000600775/biography">http://www.allmusic.com/artist/arsenio-rodr%C3%ADguez-mn000600775/biography</a></p> <p><a href="http://www.allmusic.com">http://www.allmusic.com</a></p>
4	Bandleader	(1937-1947) Era	Antonio Arcaño	Cuban	<p>Born in Cuba December 29, 1911 One of Cuba's most revered musicians, whose era (1937-1947)His legend is known the world over in that it was <b>Orestes Lopez, Arcano's cellist and pianist who invented the Danzon mambo in 1938.</b></p>	<p>Artist Biography by Max Salazar</p> <p><a href="http://www.allmusic.com/artist/antonio-arcaño-mn0001534741/biography">http://www.allmusic.com/artist/antonio-arcaño-mn0001534741/biography</a></p> <p><a href="http://www.allmusic.com">http://www.allmusic.com</a></p>
5	Bandleader	1940's	Pérez Prado	Cuban	<p>Born in Cuba on December 11, 1916 in Mantanzas, Universally known as the King of the Mambo, Pérez Prado was the single most important musician involved in the hugely popular Latin dance craze. Whether he actually created the rhythm is somewhat disputed, but it's abundantly clear that Prado developed it into a bright, swinging style with massive appeal for dancers of all backgrounds and classes</p>	<p>Artist Biography by Steve Huey</p> <p><a href="http://www.allmusic.com/artist/pérez-prado-mn0000310383/biography">http://www.allmusic.com/artist/pérez-prado-mn0000310383/biography</a></p> <p><a href="http://www.allmusic.com">http://www.allmusic.com</a></p>
6	Bandleader Multi-instrumentalists. Musical Director.	1930s, 1940's, 1950's, 1960's, 1970s, 1980's, 1959's,	Mario Bauza	Cuban	<p>Born April 28, 1911 in Havana, Cuba A talented section player who rarely soloed, Mario Bauza's main importance to music was behind the scenes as one of the main instigators of Afro-Cuban jazz, the potent mixture of Latin rhythms with jazz improvisation. A multi-instrumentalist, Bauzá played clarinet and cello with the Havana Philharmonic before moving to New York in 1930. During a stint with Noble Sissle in 1932, he switched to trumpet. As musical director with Chick Webb (1933-1938), Bauzá helped convince the drummer of the potential greatness of Ella Fitzgerald. He was with Don Redman during 1938-1939, and then Cab Calloway (1939-1941). Bauzá was largely responsible for Calloway hiring Dizzy Gillespie, and in 1947 he would introduce Gillespie to Chano Pozo. Bauzá became the longtime musical director of his brother-in-law Machito's orchestra (1941-1978), encouraging Machito to add jazz solos to his music. In the 1980s and early '90s as the head of his own Afro-Cuban orchestra, Mario Bauzá's urging, Machito's band (which he's own Afro-Cuban orchestra, Mario Bauzá's urging, Machito's band (which he's own playing trumpet) recorded three excellent albums of his arrangements and finally received some recognition for his important contributions to music.</p>	<p>Artist Biography by Scott Yanow</p> <p><a href="http://www.allmusic.com/artist/mario-bauza-mn0000828166/biography">http://www.allmusic.com/artist/mario-bauza-mn0000828166/biography</a></p> <p><a href="http://www.allmusic.com">http://www.allmusic.com</a></p>
7	Machito Front man, singer	1930s, 1940's, 1950's,1960's	Machito	USA	<p>Born February 16, 1912 in Tampa, Florida</p> <p>Francisco Gutierrez Grillo - Was known under the performing name as 'Machito'.</p> <p><b>Machito</b> played a huge role in the history of Latin jazz, for his bands of the 1940s were probably the first to achieve a fusion of powerful Afro-Cuban rhythms and jazz improvisation. At its roaring best, the band had a hard-charging sound, loaded with jostling, hyperactive bongos and congas and razor-edged riffing brass. <b>Machito</b> was the front man, singing</p> <p><b>Machito</b> founded the Afro-Cubans band in 1940, taking on Bauza the following year as music director where he remained for 35 years.</p> <p>The <b>Machito's</b> Afro-Cubans band really began to catch on after the end of World War II, appearing with-- and no doubt influencing -- <b>Stan Kenton's</b> orchestra (<b>Machito</b> played maracas on <b>Kenton's</b> recordings of "The Peanut Vendor" and "Cuban Carnival") and recording some exciting sides for Mercury and Clef. Upon Bauza's urging, <b>Machito's</b> band featured a galaxy of American jazz soloists on its recordings from 1948 to 1960, including <b>Charlie Parker</b> (heard memorably on "No Noise"), <b>Dizzy Gillespie</b>, <b>Flip Phillips</b>, <b>Howard McGhee</b>, <b>Buddy Rich</b>, <b>Harry "Sweets" Edison</b>, <b>Cannonball Adderley</b>, <b>Herbie Mann</b>, <b>Curtis Fuller</b> and <b>Johnny Griffin</b>. Playing regularly at New York's Palladium, <b>Machito's</b> band reached its peak of popularity during the mambo craze of the 1950s, survived the upheavals of the '60s and despite the loss of Bauza in 1976, continued to work frequently in the '60s, '70s, and early '80s when the term "salsa" came into use.</p>	<p>Biography by Richard S. Ginell</p> <p><a href="http://www.allmusic.com/artist/machito-mn0000220374/biography">http://www.allmusic.com/artist/machito-mn0000220374/biography</a></p> <p><a href="http://www.allmusic.com">http://www.allmusic.com</a></p>
8	Big Bandleader & Singer	1930s, 1940's, 1950's,1960's	Benny More	Cuban	<p>Born Bartolomé Maximiliano Moré in 1919 in the village of Santa Isabel de Las Lajas in Las Villas Province, Cuba,</p> <p><b>Benny Moré</b> is the greatest singer of popular music Cuba has ever produced. Think <b>Frank Sinatra</b> or <b>Nat King Cole</b> and you'll get an idea of how he's perceived in Cuba, and how he should be regarded elsewhere. In the nearly half century since his death, no Cuban vocalist has emerged to fill his shoes, and he remains as close as ever to the hearts of the Cuban people. Few singers in this hemisphere have consistently matched his interpretive gifts, vocal virtuosity, and comfort with a range of styles.</p> <p>It is unfortunate that <b>Moré</b> never brought his outstanding band to record or perform in the United States, even though he was active during one of the rare moments in U.S. pop music history when authentic Cuban music was in demand. <b>Moré</b> decided to stay in Cuba after the Revolution.</p> <p>Moré also formed and led the leading Cuban big band of the 1950's, until his death in 1963.</p> <p>His was the quintessential Afro-Cuban big-band sound of the 1950's: brash, multi-textured, dynamic. But unlike New York bands like <b>Machito &amp; His Afro-Cubans</b>, <b>Moré</b> was not pushing the boundaries of Latin jazz. His music was more "pop" than <b>Machito's</b>, but it was anything but formulaic.</p>	<p>Artist Biography by Spencer Harrington</p> <p><a href="http://www.allmusic.com/artist/benny-moré-mn0000758194/biography">http://www.allmusic.com/artist/benny-moré-mn0000758194/biography</a></p> <p><a href="http://www.allmusic.com">http://www.allmusic.com</a></p>
9	Tico Recording Corp. - World Music Label	Started 1948	Tico	USA	<p>Founded in 1948 by producer George Goldner, <b>Tico Records</b> was the earliest New York record label specializing in Latin music. Early artists on <b>Tico</b> were some of the giants of the Latin music genre. <b>Tico</b> records originally had a banner with the following: "King of the Cha Cha Mambo." <b>Tico</b> was the early home of Tito Puente. In late 1949, Puente organized a line-up of four trumpets, three trombones, four saxophones and a full rhythm section for a recording session for the label. He was the majority of the <b>Tico</b> label for its first ten years, then left for RCA, only to return to <b>Tico</b> in the 1960s. At one time <b>Machito</b> and <b>Tito Rodríguez</b> also recorded with <b>Tico Records</b>. The great vocalist Celia Cruz was also contracted with <b>Tico Records</b> in the early 1960s when she left Cuba and began an almost decade-long association with bandleader <b>Tito Puente</b>. However, after eight albums on the label, she asked to be released from her contract.</p> <p>In 1966, <b>Tico Records</b> produced a series of jam sessions called the "Congo All Stars" at the Village Gate club in New York with stars like Joe Cuba, Eddie Palmieri, <b>Tito Puente</b>, and Johnny Pacheco. The label also later co-produced a Carnegie Hall concert with Puente, La Lupe, Ismael Rivera, and many others. Again, these <i>descargas</i> paved the way for <i>salsa</i>.</p> <p><b>Tico Records</b> was sold to <b>Fania Records</b> in 1974, and <b>Fania</b> continued to use the <b>Tico</b> name for many releases. <b>Tico's</b> last recording was made in 1981, and after that time, all <b>Tico</b> artists changed labels.</p>	<p><b>Tico Records, A Latin Music Bedrock</b></p> <p><a href="http://www.allmusic.com/resource_uploads/static_resources/0155062298/12031/ch08_latin_record_labels.html">http://www.allmusic.com/resource_uploads/static_resources/0155062298/12031/ch08_latin_record_labels.html</a></p> <p>Artist Biography by Bruce Eder</p> <p><a href="http://www.allmusic.com/artist/george-goldner-mn0000648075">http://www.allmusic.com/artist/george-goldner-mn0000648075</a></p> <p><b>George Goldner</b> is one of those behind-the-scenes figures in the history of popular music, akin to <b>Leonard and Phil Chess</b>, <b>Lew Chudd</b>, and <b>Art Rupe</b> -- a record label owner and entrepreneur with a certain love of music and a knack for seeing it created</p>
10	Alegre Recording Corp. - World Music Label	Started 1954 (Officially in 1956)	Alegre	USA	<p>The label was originally formed by <b>Al Santiago</b> as a mid-'50s record store named Casalegre, and his ear for great music naturally turned from selling it to organizing its recording production. He was the first to record a parade of great Latin artists, from <b>Johnny Pacheco</b> to <b>Eddie Palmieri</b> to <b>Willie Colón</b>. (Given the inspiration <b>Santiago gave to Pacheco</b> alone, it's easy to reach the conclusion that <b>Fania</b> would never have existed in the same form without him.) He also organised, produced, and released many of the best Latin albums of the '60s, from Palmieri's first few <b>Lu Perfecta</b> records to the <b>Alegre All-Stars</b> dates, which are better than virtually any other <i>descarga</i> jams (barring only the originals by <b>Cachao</b>), which makes them better than virtually any Latin record extant.</p> <p>Albert Santiago, born in 1932, Spanish Harlem, Manhattan, New York City, New York, USA, of Puerto Rican parentage. Pianist, saxophonist, composer, arranger, band leader, conductor, record producer, Latin retail record store owner/manager. Latin record label founder and boss. Santiago was born into a musical family. His father was a professional musician who played violin, saxophones, clarinet and trombone with various Latin dance bands and his uncle led a Latin big band. His older sister studied piano with a female professional musician who worked on the New York Latin scene and frequently performed in the same band as his father. Santiago began piano tuition with the same teacher in the early 40s, but did not take to the instrument.</p>	<p><b>Alegre Recording Corp, A Latin Music Bedrock</b></p> <p>Review by John Bush</p> <p><a href="http://www.allmusic.com/album/the-house-that-ait-built-the-alegre-records-story-1957-1977-mw0000786886">http://www.allmusic.com/album/the-house-that-ait-built-the-alegre-records-story-1957-1977-mw0000786886</a></p> <p><a href="http://www.allmusic.com/artist/al-santiago-mn0000615255">http://www.allmusic.com/artist/al-santiago-mn0000615255</a></p> <p><a href="http://www.allmusic.com">http://www.allmusic.com</a></p>
11	The Cuban Revolution	Started 1959	Reference Documents	Cuban	<p>America had been highly influential in Cuba since the early 1900s. Much of Cuba's industry was owned by US business and its main export, sugar, was controlled by the USA</p> <p>In 1950s, Cuba was being led under the corrupt and oppressive military dictatorship of Fulgencio Batista. However, Batista feared US interests on the island and hence, Washington supported him.</p> <p>The Cuban Revolution</p> <p>The Batista regime was extremely unpopular with the Cuban people. In 1956, Fidel Castro and Che Guevara gathered a force of guerrilla fighters and started a revolutionary war against government forces. By 1958, the revolution had spread throughout Cuba, culminating in the fall of Havana in early 1959. Batista fled the country in 1959 and Castro formed a liberal nationalist government. He wanted Cuba to be free from US influence.</p> <p>Castro wanted to remove the stranglehold that US business had on the economy. US businesses were nationalised and land reform limited the size of farms. This meant that the Cuban economy could begin to work for poorer Cubans instead of Americans and corrupt upper-classes.</p> <p>US foreign policy</p> <p>The US refused to accept the presence of a communist government in Cuba. This only served to push Castro into the arms of the Soviets.</p> <p>Monroe Doctrine</p> <p>America's attitude towards South America had been solidified under President Monroe in 1823. The USA saw itself as the protector of South and Central American countries from outside interference. By the 1960s, the US saw communism as an economic threat to these countries and hence their sphere of influence.</p> <p>Domino theory</p> <p>By the late 1950s, the US subscribed to the domino theory - the thought that if one country was to become communist, then soon afterwards, communism would develop in the neighbouring countries. If Cuba was communist (Castro had announced that it was in 1961), it was thought that communism would eventually spread to Latin America. This would affect America's economic interests.</p> <p>The arms embargo and communism</p> <p>Reforms were enough to suggest to the Eisenhower administration that Castro was a communist. The US stopped selling arms to Cuba and considered banning the purchase of sugar from Cuba (which counted for 80 per cent of its exports).</p> <p>Castro invited the USSR to buy sugar instead, and they agreed. In the early years of Castro's rule, as the USA alienated itself from trade with Cuba, his government built up increased trade links with the USSR. In 1960, the USA refused to trade for sugar. Consequently, Castro nationalised all US businesses.</p> <p>Bay of Pigs invasion</p> <p>The humiliating Bay of Pigs defeat pushed Cuba towards the Soviet Union. A small number of Cubans who supported Batista fled the country after the revolution. These exiles formed part of a US plan, cautiously supported by President Kennedy, to invade Cuba in 1961 and overthrow Castro. The aim was to land on the Southern coast of Cuba, at the Bay of Pigs. Here a force of Cuban exiles (trained by the CIA) would kick-start a popular uprising against Castro. The invasion failed due to poor planning, lack of US air support and, arguably, hesitation on the part of President Kennedy. After this, it was clear to Castro that the USA wanted to overthrow his regime.</p>	<p><b>The Cuban Crisis</b></p> <p>In October 1962, the world came close to nuclear war. A crisis developed over Cuba as a result of aggressive US foreign policy, tensions created by the arms race and the actions of Khrushchev.</p> <p><a href="http://www.bbc.co.uk/education/guides/zygiq6#/revision2">http://www.bbc.co.uk/education/guides/zygiq6#/revision2</a></p>
12	USA Embargo On Cuba	Started 1962	Reference Documents	USA	<p>The United States' stance:</p> <p>The United States maintained the Cuba embargo because Cuba had not met the conditions required to lift it. Proclamation 3447 signed by President Kennedy on Feb. 3, 1962, established the embargo against Cuba to reduce "the threat posed by its alignment with the communist powers." [5] The embargo was strengthened by the 1992 Cuban Democracy Act [6], and the Cuban Liberty and Democratic Solidarity (LIBERTAD) Act of 1996 (also known as Helms-Burton) [1-3] which specified conditions for terminating the embargo. According to US law, Cuba must legalize all political activity, release all political prisoners, commit to free and fair elections in the transition to representative democracy, grant freedom to the press, respect internationally recognized human rights, and allow labor unions. Since Cuba had not met these conditions, the embargo was not to be lifted.</p>	<p>John F. Kennedy, "Proclamation 3447 - Embargo on All Trade with Cuba"</p> <p><a href="http://www.presidency.ucsb.edu">http://www.presidency.ucsb.edu</a>, Feb. 3, 1962</p> <p>"Cuban Democracy Act"</p> <p>Oct. 23, 1992</p> <p>One Hundred Fourth Congress of the United States of America, "Cuban Liberty and Democratic Solidarity (LIBERTAD) Act of 1996"</p> <p><a href="http://www.gpo.gov">http://www.gpo.gov</a>, Jan. 3, 1996</p>
13	Fania - World Music Label	Started 1964	Fania	USA	<p><b>Fania Records, A Latin Music Legend:</b></p> <p><b>The Birth of Salsa</b></p> <p>The Fania Label launched singing young bands from the Latino barrios as well as Cuban ex-pat singers, so that by the early 1970s, it had brought on board numerous famous stars now considered salsa legends.</p> <p>In the end, Fania's great success was due, in most part, to the signing of new talent, the development of their potential, as well as the ability to recognize the direction the music was taking at the time and having the artists contribute to that vision. Perhaps more importantly, however, was the unprecedented level of promotion and marketing Fania gave Latin music—something never attempted in Latin music to such a great scale.</p> <p><b>Fania History</b></p> <p><b>The history of Fania Record is synonymous with the history of the music we now know as salsa.</b> To talk about Fania is to talk about the birth, and subsequent explosion, of salsa music worldwide. What's more, it is synonymous with the biggest names in the world of salsa and the salsa of yesteryear whose musical legacy lives on through recordings now considered great classics in the genre.</p> <p>Fania Records was founded in 1964 by Italian-American lawyer, Jerry Masucci and, multi-talented musician Johnny Pacheco. Pacheco had already achieved artistic recognition and his production—Cafonazo—was his first album under the Fania label, achieving great success for the record company. Masucci himself negotiated the contracts with the various musicians and bands to bring them to the label. At first, due to economic limitations at the time, these new artists were mostly young musicians from The Bronx and Puerto Rico—precisely the key to Fania's success. Masucci supervised everything that happened in the company including the contracting of new talent like Ruben Blades and Joe Bataan, as well such well-established artists as Celia Cruz and Ray Barretto.</p> <p>Johnny Pacheco was Born in Santiago de los Caballeros, Dominican Republic.</p>	<p>Fania Records, A Latin Music Legend</p> <p><a href="http://www.worldsalsafederation.com/Faniahistory.html">http://www.worldsalsafederation.com/Faniahistory.html</a></p>