

PEREZ PRADO



Mambo No.5



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Recorded in Mexico 1949 - 1950

1. Go Go Mambo! (P. Prado).....2:51
2. Jose (P. Prado)3:23
3. Cuban Mambo (Xavier Cugat)2:31
4. Macome (P. Prado)3:17
5. Mambo En Sax (P. Prado)2:30
6. Mambo No. 5 (P. Prado)2:48
7. La Chula Linda (P. Prado).....3:02
8. Mambo Del Ruletero (P. Prado)3:09
9. Pianolo (P. Prado)3:39
10. Mambo Del Papelero (P. Prado).....2:50

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Alle Menschen
sind Ausländer.
Fast überall.



The acknowledged father and 'King Of The Mambo' is Dámasco Perez Prado, born in Matanzas, Cuba, in 1916. It was there that he received his musical education, studying classical piano in his early youth. In 1947 Prado took his band for its first ever trip to Venezuela and Argentina, and also recorded his very first sessions, which made very little impression on the Cuban public. In 1948, Perez Prado went to Mexico, where he played with many different groups and where he organized a new orchestra, at least a half of which had to be made up by Mexican musicians, according to the Musicians Union. He rented the theater Blanquita de Mexico and advertised a programme with the title 'Al Son Del Mambo'. It turned out to be a huge success, a success which he shared with another top Cuban artist, the great Benny Moré. Among the Cuban musicians to be found in that orchestra were: Modesto Durán (conga), Aurelio Tamayo (timbales), Florecita and Perique (trumpets), and Clemente Piquero (bongos).

Although Prado recorded some important instrumental numbers such as *José* and *Macome*, the mambo that we all know so well – and its way of being presented – didn't really take off until 1949 when there came *Que Rico El Mambo*, and following this came an uninterrupted series of popular compositions: *Mambo No. 5*, *Pianolo*, *Caballo Negro*, *Mambo Del Ruletero*, *Mambo No. 8*, etc... The mambo and Perez Prado caused the most excitement seen in Mexico since Pancho Villa! Perez Prado, together with Benny Moré, won over the noble aztec public during their tours of different parts of Mexico, also making many recordings between 1948 and 1950. Due to the great success of both these Cuban artists in Mexico, the public bequeathed on Prado the title 'King Of The Mambo', and on Benny Moré 'Prince Of The Mambo'.

On the 8th of April 1950, Perez Prado opened at the Margo Theater, where the only advertising simply stated: "*Perez Prado, Inventor of the Mambo*". It drew a huge number of people, and his triumph was total. The theater was full every night, as were the afternoon shows as well, and Prado soon became the public's new favorite figure. That unforgettable era of 'The King Of The Mambo' in Mexico was a period of maximum creativity by this great artist, and it opened the doors in the United States to place him in a position where every imaginable horizon was within his reach.

