

## Pa'lante Mix

### Narration Transcription

This is Daniel del Pielago. I host a weekly radio show on WPFW 89.3 FM in Washington, D.C., titled *Pa'lante*, from 8 to 10 p.m. every Sunday evening. Amongst the goal of sharing and preserving the music that came to be known as salsa, my show focuses on affirming and lifting up the African presence in salsa music.

The first song on this playlist is titled "Africa," and it's by Puerto Rico's own La Sonora Ponceña. The song does not mince words and centers Africa as the main influence on this music.

[Music: "Africa" by La Sonora Ponceña]

Next up is Louie Ramirez and the song "I Hear a Bembé," from his album *In the Heart of Spanish Harlem*. A bembé is a magic musical ritual within the Afro-Cuban religion and culture, commonly referred to as Santería, which has direct links to Africa. It's incredible that in 1967 when this song came out, Louie is talking about hearing a bembé in the heart of Spanish Harlem.

[Music: "I Hear a Bembé" by Louie Ramirez]

The Orquesta Broadway, formed in New York in the early 1960s, has been making great *charanga* music for decades. All along, they've been making music that refers to and uplifts the African presence in charanga and salsa. In 1974, La Broadway releases a beautiful ode to the African continent with the song "Viva Africa."

[Music: "Viva Africa" by Orquesta Broadway]

The Orquesta Olivieri, known for nice boogaloos and *guajiras*, released a song on their 1968 debut album titled "African Guajira." The song, sung in English, is a wonderful mix of all the cultures involved in making this music, but with a direct nod to the African roots.

[Music: "African Guajira" by Orquesta Olivieri]

We close with Ray Barretto's "Alafia Cumaye," a personal favorite of mine steeped in the African tradition. I love the aggressive nature of this cautionary *salsa dura* song, which lets you know "*con los santos, no se juegan.*" Peace.

[Music: "Alafia Cumaye" by Ray Barretto]