

## Bobby Sanabria: Jazz History Revised

By Jerry Osterberg

Every one of Bobby Sanabria’s seven big band recordings, beginning with *Live & in Clave!!!* in 2001, has been nominated for a Grammy, including the most recent *West Side Story Reimagined* in 2018. Recorded live by the 21-piece Bobby Sanabria Multiverse Big Band at Dizzy’s Club Coca-Cola in NYC, it is a masterly rendition of the entire score of Leonard Bernstein’s iconic musical. It reached #1 on the national Jazz Week radio charts and won the prestigious 2019 Record of the Year Award from the Jazz Journalists Association.

While the entire band couldn’t fit on the Don’t Tell Mama stage, Marilyn Lester, who produced the program in celebration of Jazz Month, managed instead to fill the setting with the beautiful sounds of the Bobby Sanabria Quartet. For close to two hours, the members of the American Popular Song Society sat fully engaged as Sanabria provided his audience with a virtual master class about the origins of

Afro-Cuban music, its evolution, the

pioneers, and wonderful examples of the genre.

Indeed, after listening to Sanabria’s telling of the history of the music and its introduction to the United States through the port of New Orleans, the primary port of entry for the slave trade, one can’t help but appreciate that the American Songbook’s boundaries truly extend south to include the entire Caribbean, Cuba, Hispaniola (Dominican Republic and Haiti), and Puerto Rico, in addition to Central and South America. Those are the regions which made up the Atlantic slave trade emanating from Africa, first from Zaire and later from Nigeria; and with the Africans came their music.

With years of teaching experience behind him, Sanabria lead us through the history of Afro-Cuban music, providing examples of “Poly Rhythm” the most important of the three, the others being melody and harmony. In his demonstration, Sanabria played drums, while the rest of his band, Silvano Monasterios – piano, Leo Traversa –

bass, and Peter Brainin – sax and flute, assisted in creating the appropriate combination of rhythms. He also spoke about long gone individuals such as Louis Moreau Gottschalk, a native of New Orleans and observer of “Congo Square,” and a popular composer of classical music until his death in 1869. Widely traveled, not only in Europe, but in the Caribbean, he was heavily influenced by what he heard in the tropics and introduced Creole music to the classical canon, the first to do so.

As early as 1899, W.C. Handy went to Cuba and was completely smitten by what he heard. When he returned to the United States, he wrote the classic “St. Louis Woman.” Sanabria’s band played the song, which provided an opportunity for a delightful sax solo by Peter Brainin. It must be said that every band member was given numerous opportunities to demonstrate his talent. Other well-known songs included “Besame Mucho,” written by the Mexican born Consuelo Velazquez, a quite popular concert pianist



Photo by Glen Charlow

Left to right... Silvano Monasterios, Leo Traversa, Bobby Sanabria, Peter Brainin



## President's Message...

Linda Amiel Burns, President

Dear APSS Members, friends, family, and fans,

Can you believe that our 2021-2022 season is coming to a close? This has been an incredible year for APSS, and we are ending with two sensational events in May and June that you cannot miss!

Last month we celebrated Jazz Month with a fabulous show starring renowned host, expert, historian, musician, and drummer Bobby Sanabria, along with his exceptional band. Bobby was fascinating, and taught us about the roots of Afro Cuban Jazz, rocked Don't Tell Mama with his music, and nobody wanted the afternoon to end. Thanks to Marilyn Lester, for producing this wonderful program. Also thanks to our sponsors Joan Adams and Jerry Osterberg for helping to make this Program possible. Jerry has also written the lead story, so in case you missed Bobby Sanabria, read all about it in this issue. All our Programs are videotaped and can be seen at any time at [www.apssinc.org](http://www.apssinc.org).

On Saturday, May 14th, Sandi Durell's renowned 20th Annual Songwriter Series will be held at Don't Tell Mama from 12-2. Don't miss it! Over the past two decades, Sandi has presented the works of many prominent and up and coming composers. So much fun to discover all this new and veteran talent. If you look at the listing in this Newsletter, you can expect a jam-packed and exciting program!

On Sunday, June 12th, the first Gala Benefit for APSS will be held at The Cutting Room. The invites with all the info, names of the performers, and how to purchase tickets are in this issue. Come at 5:00PM for a lively cocktail hour with drinks and canapes. At 6:00PM, you will be seated in their theater, for a star-studded show honoring the Broadway legend, Lee Roy Reams. Our Music Director is esteemed Board Member Michael Lavine, and co-producers Sandi Durell and Marilyn Lester are putting together a remarkable line-up for this once in a lifetime show. So buy tickets to our Benefit! You will be supporting this marvelous organization which means so much to all of us. Don't forget, you can also take an ad in our Program which will be handed out that evening to everyone who attends.

APSS has made it through many decades, several different venues, a host of obstacles, and now with your financial help, we can continue bringing you monthly educational and exciting shows.

See you on May 14th at Don't Tell Mama, and again on June 12th at The Cutting Room. Then we can all take a well earned summer break until the Fall.

Best wishes,

*Linda*

**MEETING LOCATION:** starting with 2021 - 2022 Season



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## Bobby Sanabria... cont...

and composer, born in Mexico in 1916. The song, sometimes known as “Kiss Me a Lot,” among other titles, has been recorded countless times by artists as diverse as Frank Sinatra and the Beatles. One of the highlights of the April program was a leisurely flute solo of “Besame Mucho” by Brainin.

Another gorgeous solo was performed on piano by Silvano Monasterios in “Insensatez” (“How Insensitive”), written by Antonio Carlos Jobim. Contrary to how the song is usually heard, this arrangement was anything but slow, yet unique and entertaining. Sanabria’s storytelling was filled with interesting history, all of it, in one way or another, descriptions of what became the foundation of the Afro-Cuban genre and its place in the evolution of American popular music. Among the giants who were instrumental in laying the essential groundwork was Mario Bauza, Cuban born and a frequent presence in New

York City’s jazz scene. His composition “Tanga” was the first piece to blend jazz harmony and arranging technique, with jazz soloists and Afro-Cuban rhythms. Bauza was the co-founder and musical director of Machito and his Afro-Cubans, for which he recruited Tito Puente. During his time as lead trumpeter for Chick Webb’s Orchestra, Bauza met fellow trumpeter Dizzy Gillespie. After Bauza joined for the Cab Calloway band, he convinced Calloway to hire Gillespie.

One of the brightest moments in the entire afternoon was a composition written by Gillespie in the early 1940s. Sanabria’s quartet captured “Interlude” perfectly. Also known as “A Night in Tunisia,” Sarah Vaughn recorded the song in 1944 following the addition of lyrics by Raymond Leven. The song soon became a jazz standard and covered

by over 400 artists. It’s considered a good example of “bebop,” an important jazz variation, created by Gillespie and others. The presentation was greatly enhanced by striking piano and sax solos.

Another song which brightened the day was “El Manisero” (aka “The Peanut Vendor”), a bouncy and spritely tune familiar to most of the audience, although they may not have heard it for a while. It is arguably the most famous piece of music created by a Cuban musician.



Written in the “son-pregon” style, it’s a reference to the street vendors, and composed by Moises Simons. It sold one million copies of sheet music and at least one million recordings. Made more than 160 times, an instrumental version was even recorded by Stan Kenton. The debut performance in New York City in 1930 by the Havana Casino Orchestra, is notable for being the first instance of a bi-racial band in New York. The irresistible rhythm of “The Peanut Vendor” made it extremely popular and led to a rumba craze in the United States and Europe throughout the 1940s.

Sadly, the clock struck 2:00 and APSS had to vacate the room to make room for a cabaret matinee.

What an afternoon we had! Sanabria has an encyclopedic knowledge of his subject, as if he’s only one degree of

separation from the founders he spoke about. With countless years of teaching at the New School, NYU, the Manhattan School of Music and elsewhere, he knows how to make music history interesting. During the 1990’s, he was the drummer for Mario Bauza’s Afro-Cuban Orchestra and has appeared on a wide variety of recordings with Dizzy Gillespie, Tito Puente, Eddie Palmieri, Ray Barretto, and many others. He’s conducted hundreds of clinics in the United States and worldwide.

While continuing his teaching and touring, Sanabria has performed and lectured for thousands of public- school students, teachers, and families as part of the NYC-run Arts Exposure Program. Bobby Sanabria grew up in the South Bronx, born to Puerto Rican parents. While attending a Tito Puente concert at the age of 17, he slipped backstage and asked the legendary percussionist if he could sit in. Puente agreed, and the experience spurred him to make Latin jazz his career, beginning with the band of Mongo Santamaria.

Sanabria is the host of Latin Jazz Cruise, a weekly radio show heard on WBGO FM Jazz 88 on Friday evenings from 9:00 to 11:00 PM EST. For those who would like to see him again nearby, he’ll be appearing at the New School on May 11, the Carlos Abadie Latin Jazz Festival on May 13, Riverside Park on May 20, Town Hall on May 24, Dizzy’s Club on June 17-19, and Bryant Park on July 23.

Bobby Sanabria has been known to say: “Jazz history has to be completely re-written.” Based on what APSS members and guests saw and heard on April 9, it appears that he’s already written several chapters.



## Bringing Latin Music to America: The Brilliant Pioneers

By *Jerry Osterberg*

Here are five extraordinary musicians whose introduction of Latin rhythms from the Caribbean, Central America and South America during the formative years of jazz in the United States in the 20<sup>th</sup> Century, made an indelible impression on the music of the Great American Songbook.



Juan Tizol

**Juan Tizol:** Born in 1900, he was a Puerto Rican jazz trombonist and composer; best known as a member of the Duke Ellington Band and co-writer of the jazz standards “Caravan,” “Pyramid,” and “Perdido.” Although his original instrument was the violin, he switched to the valve trombone, which he played throughout his career. He trained under his Uncle Manuel Tizol, the director of the municipal band and symphony in San Juan. Juan Tizol also gained experience playing in local operas, ballets, and dance bands. At the age of twenty, he joined a band that was traveling to the United States to work in Washington, D.C. Ultimately, they took up residence in the Howard Theater, where they played for traveling shows and silent movies.

Many of the players were also hired to perform in small jazz or dance groups, which is how Tizol came to the attention of Duke Ellington. Tizol joined Ellington’s band in 1929, becoming the second trombonist, opening new possibilities for Ellington’s writing. Tizol made many contributions to the band throughout the 1930s and 1940s, including composing. He was largely responsible for bringing Latin influences

into the Ellington band. After joining Harry James for a brief period, he went back to Ellington. Later, he played sporadically with James, Nelson Riddle, Louis Belson, and on Nat King Cole’s short-lived television show in the mid-1950s.

**Maria Grever** (de la Portilla Torres):

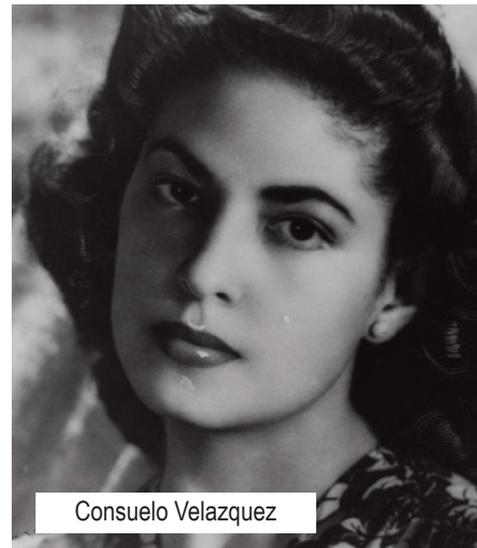
She wrote her first song, a Christmas carol, at the age of four. Her first published song, written when she was eighteen, “A Una Ola,” sold three million copies. Grever moved with her father to his city of birth, Sevilla, from Mexico City, when she had just turned six. She studied music in France with Claude Debussy and Franz Lenhard. During her lifetime, Grever wrote 1,000 songs, most of them boleros, and she became popular in Europe, Latin America, and the United States.



Maria Grever

In addition to having several international hits, she contributed music to an Esther Williams film and a song recorded by the Andrew Sisters “Ti-Pi-Tin. Grever is best known for “Cuando Vuelva a tu Lado,” recorded by Dinah Washington in 1959 as “What a Difference a Day Made.” Other versions were covered by Andy Russell, a Mexican American singer, Vaughn Monroe, Dean Martin, Ben E. King, Little Anthony & the Imperials, Bobby Darin, Natalie Cole,

Diana Ross, Barry Manilow, Rod Stewart, and Eydie Gorme.



Consuelo Velazquez

**Consuelo Velazquez:** Having been born in Mexico City in 1916, she was known as a concert pianist and composer of many well-known Mexican ballads such as “Amar y vivir,” “Cachito,” and “Besame Mucho.” At the age of four, she showed an aptitude for music; she began studies in music and piano at the age of six, and by eleven, Velazquez was well on her way to a degree in teaching music and concert piano at the National Conservatory of Music. Her first public concert was held in the Palacio de Bellas Artes in Mexico City, and soon after she began as a composer of popular music. She also appeared as a concert pianist soloist. Her most well-known success is “Besame Mucho,” composed in the Cuban music genre bolero when she was sixteen. In 1944, Nat King Cole made the first adaptation of the song in English.

It’s been recorded and performed by hundreds of artists since then, among them: The Beatles, Placido Domingo, Frank Sinatra, Sammy Davis Jr, Xavier Cugat, Vera Lynn, Andrea Bocelli, and Diana Krall.

**Mario Bauza:** He was an Afro-Cuban jazz, Latin, and jazz musician, who was born in 1911. Among the first to introduce Cuban music to the United States, Bauza’s composition “Tanga” was the first piece to blend jazz harmony and arranging technique with jazz soloists and

Afro-Cuban rhythms. As a child he studied clarinet, becoming recognized as a prodigy, and was featured with the Havana Symphony at the age of eleven. The symphony came to New York City to record in 1926 and Bauza stayed with a relative for a time. He witnessed a performance of George Gershwin's "Rhapsody in Blue" and was inspired by the saxophonist Frankie Trumbauer's solos. Although he returned to Cuba, he



Mario Bauza

came back to New York in 1930 and learned to play the alto saxophone while maintaining his clarinet technique.

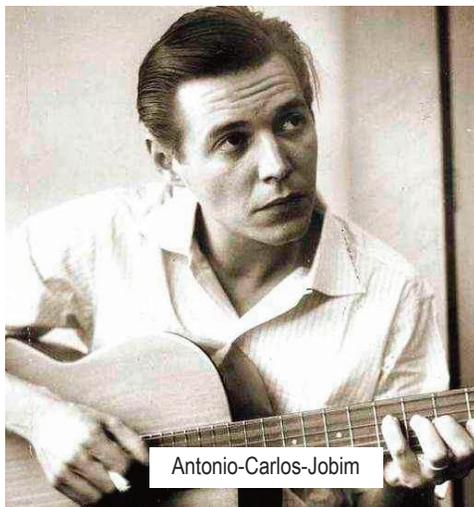
Three years later, Bauza was hired by the Chick Webb Orchestra as lead trumpeter and musical director after learning to play the trumpet in a period of two weeks to replace another musician for a recording session. It was during this time that he met his fellow trumpeter Dizzy Gillespie, and allegedly discovered and recruited Ella Fitzgerald for the Webb band. In 1938, Bauza joined the Cab Calloway band, leaving two years later to form his own band with his vocalist brother-in-law, but not before persuading Calloway to hire Gillespie. It was during this time that Bauza's band, Machito and his Afro-Cubans, made their first recording and brought in a timbalero named Tito Puente.

**Antonio Carlos Jobim:** The Brazilian born musician, also known as Tom Jobim, was a composer, pianist, guitarist, songwriter, arranger and singer. Considered one of the great exponents of Brazilian music, he internationalized bossa Nova and, with the help of

prominent American artists, merged it with jazz in the 1960's to create a new sound with popular success.

His album *Getz/Gilberto* was the first jazz album to win the Grammy Award for Album of the Year. The single of "Garota de Ipanema" ("The Girl from Ipanema"), Jobim's own composition, has become one of the most recorded songs of all time, 240 by last count. Many of his songs are now included in jazz and pop standard repertoires. American jazz singers Ella Fitzgerald and Frank Sinatra prominently featured Jobim's songs in their recordings, as have musicians such as Oscar Peterson, Herbie Hancock, Chick Corea and Toots Thielemans.

Jobim's musical roots were planted firmly in the work of Pixinguinha, the legendary musician and composer who created modern Brazilian music in the 1930s. He was also influenced by the French composers Claude Debussy and Maurice Ravel, and by the Brazilian composers Ary Barroso and Heitor Villa-Lobos, who has been described as Jobim's most important musical influence.



Antonio-Carlos-Jobim

In 1958 the Brazilian singer and guitarist Joao Gilberto recorded his first album with two of the best-known songs of Jobim: "Desafinado" and "Chega de Saudade." The recording inaugurated the Bossa Nova movement in Brazil. The sophisticated harmonies of his songs caught the attention of jazz musicians in the United States, especially following Jobim's first performance at Carnegie Hall in 1962.

Key to making his music better

known in the English-speaking world was his collaboration with the American jazz saxophonist Stan Getz, Joao Gilberto, and Astrud Gilberto. The release of the two albums which resulted from this partnership created a bossa nova craze in the United States and subsequently internationally. Jobim wrote many of the songs for both recordings, the first of which became one of the best-selling albums of all time and made Astrud Gilberto into an international sensation. The album won the Grammy Award for Album of the Year in 1965, the Award for Best Jazz Instrumental Album, and the Award for Non-Classical Best-Engineered Album, and "The Girl from Ipanema" won the Grammy Award for Record of the Year.

"Aguas de Marco" ("Waters of March") was composed by Jobim in 1972. He wrote both the Portuguese and English lyrics which do not tell a story, but rather a series of images that form a collage. The inspiration for the song came from Rio de Janeiro's rainiest month. The words and music have a constant downward progression much like the water torrent from the rains flowing into the gutters, which typically would carry sticks, stones, bits of glass, and almost everything and anything. Both sets of lyrics speak of "the promise of life," perhaps allowing for other, more life-affirming interpretations, and the English version contains the additional phrases "the joy in your heart" and the "promise of spring." "Waters of March" has been recorded hundreds of times, most especially by cabaret singers such as Mary Cleere Haran, Nicole Henry, Stacy Kent, Nancy LaMott, Susannah McCorkle, Jane Monheit, Mark Murphy, Billy Stritch, and Paula West. One of the best versions is performed as a duet by Jobim and Elis Regina.

Some will have read this and recognized the names of the songs, if not the story behind them.

These brilliant musicians represent just a handful of the many who contributed their talent to the Great American Songbook, the vast catalog of music that has made our lives richer. They have left us with a legacy we can all be grateful for.

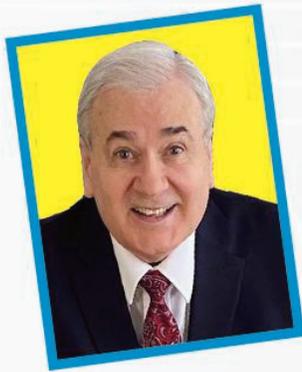


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## LEE ROY REAMS LEAVES 'EM WANTING MORE

by Marilyn Lester (reprinted from the APSS March 2017 newsletter)



Carol Channing, Jerry Herman and Lee Roy Reams

Lee Roy Reams has always had an instinct and ability to leave audiences wanting more. He's a classic triple-threat: an accomplished singer, dancer and actor. He's also expanded into choreography and directing in his career on the stage and on screens large and small.

Reams made his Broadway debut in 1966 in *Sweet Charity*. Besides the music of Cy Coleman and Dorothy Fields, he's sung Strouse and Adams, Styne and Comden/Green, Warren and Dubin, Mel Brooks, Menken and Ashman/Rice and Jerry Herman, for whom he has a particular feeling, along with many, many more. Of Herman's music (Reams has performed in *Hello Dolly!*, *La Cage aux Folles* and in a Herman tribute revue, among others), Reams acknowledges a particular affinity and a regard for Herman's genius in melody and lyric. In that respect, he's seen quite an evolution in the way musicals and songs are written and performed. The shift, he observes, has been from melody and rhythm to tunes that are more akin to operatic recitative – not at all melodic and sometimes downright dissonant. These pieces are not really songs, he notes, but about words. "What you're getting," Reams says, "is information, not feeling."

Coming up in the Golden Age of Musicals, with the likes of Cole Porter and Rodgers and Hart/Hammerstein, Reams notes that these writers excelled

because their work conveyed emotion in the melodies, as well as in the lyrics. "That's the function a song is supposed to serve when it comes up in a show," he says, adding on a second thought, "Well, there's no good or bad, better or worse – it's a matter of style, just different." Reams thus notes evolution in music for the stage from traditional and melodic to rock phase to rap and *Hamilton*. "It's not pleasant to my ear – not my taste," he says, "but there's room for everything." Reams knows change will happen and the evolution will continue – that's just the way it is.

What Reams finds most satisfying is performing. Directing is a relatively new pursuit, and is satisfying, but it comes



Lee Roy Reams

with certain elements that a direct connection with the audience doesn't include. Mainly, the director takes the flack if something is amiss. "Like it or not," he says, "it's the director that's held responsible if a show presents problems to anyone." But work is work, and Reams in not one to shirk any aspect of his craft, or a new challenge. In that latter regard, although he says that singing any given composer's music isn't difficult for him, he regards Stephen Sondheim as requiring a higher level of concentration than most. Sondheim, Reams says, is intellectual in a way that requires the performer to think about what's coming up next in the lyric – a process that calls for absolute attention. "When I was doing *Company*," he notes, "I'd get to the theater a half hour earlier than usual to go

over the music and keep learning it." Reams cites, for example, "Being Alive" as a song that requires a special undertaking in concentration.

By contrast, the music of Jerry Herman comes naturally to him; Herman is territory in which Reams says is easy to lose himself. He regards Herman as intellectual also, but in a very different way than Sondheim. Herman's lyrics have a focused point of view, Reams observes, and they make great sense. But, he adds, because Herman's music is so melodic, the lyrics often get short shrift. He also notes that Jule Styne referred to Herman as "The Irving Berlin of his generation." In the twenty first century, he very much likes the work of Jason Robert Brown and Alan Menken, as well as Stephen Flaherty and Adam Guettel, but says, "There just aren't the opportunities in the theater these days to showcase their work. There aren't enough shows to work on."

What would a fly on the wall hear Lee Roy Reams sing in his own private moments? "The songs that go through my head are the tunes of the Great American Songbook," he acknowledges. "Mostly mainstream theater numbers – so many of them, and I love them all." That lucky fly would hear one of the great entertainers of our time sing the timeless works of Cole Porter, Jerome Kern, both sets of



With Margaret Hamilton in the 1969 Revival of *Oklahoma!*

R&H and more. Fortunately, Lee Roy Reams isn't stopping any time soon; we can look forward to a future full of many more chances to be thrilled and uplifted by this wonderful artist's classic, well-honed talent – and of course, be left yearning for more.



# Lucille Ball & Desi Arnaz

By Glen Charlow

Perhaps it's not the most classic vision of contemporary marriage, but a fiery redhead and a smooth Latin lover managed to make it work, capturing our hearts every week on TV and becoming one of the most loved couples in Hollywood history. Lucille Ball was born August 6, 1911 in Jamestown, New York. Her dreams of Hollywood drew her west, and after an uncredited stint as one of the Goldwyn Girls in *Roman Scandals* (1933) she made Hollywood her permanent home so that she could pursue a career in films. She appeared in many small movie roles in the '30s as a contract player for RKO Radio Pictures, including a two-reel comedy short with the Three Stooges (*Three Little Pigskins*, 1934) and a movie with the Marx Brothers (*Room Service*, 1938).

She had heard a lot about a Latin lover from New York City, but when Lucille Ball first laid eyes on the Cuban-born Desi Arnaz on the set of the 1940's musical *Too Many Girls*, she concluded that someone had sold her a bill of goods. "Desi was in greasy makeup and old clothes, and I thought he wasn't so hot," Lucy later recalled. The feeling was mutual. "This is an ingénue?" Desi asked director George Abbott when he saw Lucy's bedraggled costume and fake black eye.

*"I had started calling her Lucy shortly after we met; I didn't like the name Lucille. That's how our television show was called I Love Lucy, not Lucille."* – Desi Arnaz

When they got past the makeup, though, the chemistry was irresistible. "You could tell the sparks were flying with Lucy," says Eddie Bracken, a costar in the film. "It happened so fast it seemed it wouldn't last. Everybody on the set made bets about how long it would last." But the 28-year-old B-movie queen and the 23-year-old Cuban bandleader were enthralled. "She talked about Desi all the time," recalls her friend, actress Maureen O'Hara. "I said, 'Go ahead and marry him if you love him.'" Six months later they did, forming a union that would produce an entertainment empire, two children,

and one of the most popular television series of all time.

*"How I Love Lucy was born? We decided that instead of divorce lawyers profiting from our mistakes, we'd profit from them."* –Lucille Ball

Desperate for a way to spend more time together, which meant getting Desi off the road, the pair created *I Love Lucy*.



To prove that they could make the sitcom work, Arnaz and Ball formed Desilu Productions (the very first independent television production company) and used \$5,000 of their own money to produce the pilot for *I Love Lucy*. In doing so, Arnaz and Ball made themselves their own bosses, and provided their product to CBS rather than working directly for the network or a sponsor, which was then the common practice in television.

*"I'm sometimes scared of everything that has happened to us. We didn't think Desilu Productions would grow so big. We merely wanted to be together and have two children."* –Lucille Ball

The shooting schedule gave them a chance to work on their relationship and finally have children. "All their hopes, plans and dreams for a happy future were wrapped up in that TV sitcom," writes

daughter Lucie Arnaz in her introduction to the recent book, *I Love Lucy*.

But as their dynasty grew, Desi worked 14-hour days and spent weekends on his boat with his latest "hot tamale." The stress wore on the marriage, with Desi often exploding in abusive fits of temper. Once Lucy aimed a gun at Desi's head and even pulled the trigger. When only a tiny flame sputtered from the muzzle, Desi stepped up and lit his cigar.

*"Lucy and I would love furiously and fight furiously."* –Desi Arnaz

"It got so bad that I thought it would be better for us not to be together," Lucy said in court when they divorced in 1960. Lucy enjoyed a fulfilling, 28-year-marriage to comedian Gary Morton; Desi retired, selling his share of Desilu Studios to his ex-wife, and married his neighbor Edie Hirsch. But Lucy remained Desi's loyal defender, visiting his deathbed in 1986. Ten years earlier, in his autobiography, Desi wrote of Lucy, "All I can say is that I loved her very much and, in my own peculiar way, I will always love her."

*"I hate failure and that divorce was a Number One failure in my eyes. It was the worst period of my life. Neither Desi nor I have been the same since, physically or mentally."* –Lucille Ball

Arnaz was diagnosed with lung cancer in 1986. He died several months later on December 2, 1986, at the age of 69. Lucille telephoned him two days before his death, on what would have been their 46th wedding anniversary. They shared a few words, mostly "I love you." She said, "All right, honey. I'll talk to you later."

*"When we got married, nobody gave it more than two weeks. There were bets all over the country, with astronomical odds against us."* –Desi Arnaz

This article originally appeared in the Feb./Mar. 2013 issue of *TIMES SQUARE CHRONICLES*.

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*Loving*  
**LUCY**