

Acknowledgements

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Place blasted James Brown, The Temptations, Otis Redding and other soul greats from the 1960s and 1970s. Lucho's contacts included protagonists of Panama's vibrant soul scene, such as Ernie King (Kabir) of The Festivals and Carlos Brown of The Exciters, who had performed at Johnny B's and other clubs on the very same block a few decades earlier. It was Lucho who got me in touch with these and some other Panamanian musicians, with whom I conducted many of the interviews for this book. *Gracias, Lucho.*

Another key figure in my focus on Panama was the record collector Roberto Ernesto "Beto" Gyemant, whose compilation "Panama! Latin, Calypso and Funk on the Isthmus 1965–75" (Soundway, 2006) with its insightful liner notes was my first source of information about soul music in a country where I hadn't expected to find it. After unsuccessfully trying to reach Beto for some time, we met by a wild coincidence when we both had an appointment with the late Afro-Panamanian community organizer Ines Sealy at the Waikiki Restaurant in Parque Lefevre. To his delight, I told him that his pioneering work as a record digger had actually inspired me to write part of my dissertation on Panama's soul scene. Thank you, Beto!

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