

Mr. Harmonica

Johnny Puleo



The Little Giant of Music

1909 – 1983

by Art M. Daane & Ken VanEtten

He starred in movies. He was a recording artist. He was one of the funniest comedians to ever walk on a stage. He spoke two universal languages fluently (music and pantomime). He was an international celebrity and yet, in spite of all of these accomplishments, Johnny Puleo never stood any higher than four feet, six inches.

Johnny was born with the genetic trait known as dwarfism. He was also born with a keen ear for music and a natural ability to make people laugh.

Johnny's life was greatly influenced by his association with Borrah Minevitch. Minevitch was the leader of the Harmonica Rascals, a group known for playing complex arrangements of classical and popular songs on mouth organs. He was a shrewd businessman and a great showman. Audiences came to see the Harmonica Rascals not only for the music. They also came to watch Borrah Minevitch conduct the group. As Dom Sgro said, "He was one of a very few guys in show business who could turn his back on an audience and get away with it."

Always on the lookout for new talent, Minevitch would travel to major cities in the United States and sponsor harmonica contests. The winner of the contest was offered a fifty-dollar cash prize, or the opportunity to go on the road with the Harmonica Rascals for six months. Johnny Puleo won one of these contests and chose to go on the road.

At one of his first concerts with the Rascals, Johnny kept stretching and standing on tiptoe to reach the microphone and the audience howled with laughter. Minevitch, knowing a good thing when he saw it, signed him to a life-long contract, which paid him between sixty and eighty dollars a week, a tidy sum

in those days. From that point on, The Harmonica Rascals were a musical-comedy group.

The art of pantomime was the key to their success. Minevitch, with his exaggerated facial expressions and grandiose conducting style, played the part of the authority figure. He was the conductor and he was in charge.

In his group there was a little four-foot-six-inch scamp who was constantly disrupting the performance. The other members of the group were always picking on this little guy and pushing him out of the way. Then (as the saying goes) all Hell would break loose! Johnny would hit, kick, pinch, punch, bite and jump on the other band members, sending the whole performance into chaos. Audiences loved it. Here was the little guy, trying to get noticed and striking back at those who were holding him back.

It is interesting to note how the stage routines of the Harmonica Rascals changed after Minevitch stopped touring with them. When Borrah Minevitch conducted the Rascals, he played the role of the father figure against Johnny's "child". When Johnny got in trouble with the other band members, he would run to Minevitch and wrap both arms around his legs for protection.

After Minevitch stopped performing, the role of the conductor was left in the act. New comedy bits came into being with Johnny playing practical jokes on the conductor. It was vaudeville stuff, it was slapstick and it was hilarious.

Johnny Puleo could make an audience laugh just by changing his facial expressions. His pantomime work was so perfect that many people were under the impression he was a mute.

Unlike Minevitch, Johnny was actually a good harmonica player. On the chromatic harmonica he was fond of old jazz standards, which he played in his own easygoing, lilting style. His instrument of choice was a Hohner Super Chromonica in the key of G.

He is best known for his work on the Polyphonia, a harmonica with the notes of the chromatic scale arranged consecutively. In the harmonica bands of the time Polyphonias were used to add a little zip and color to arrangements, primarily as a background instrument. Johnny became a master of this instrument and extensive examples of his Polyphonia playing can be heard on all of the Audio Fidelity recordings he made with his Harmonica Gang.



Johnny's movie credits with the Harmonica Rascals include "One in a Million," (1936) – "Love under Fire," (1937) – "Rascals," (1938) – "Romance and Rhythm" (1940) aka "Hit Parade of 1941" – "Always in my Heart," (1941) – "Je Suis de la Revue," (1949) and four movie-shorts; "Finn and Caddy" (1931) – "Where's that Tiger" (1933) – "Out Camping" (1933) – "Talent Scout" (1933). With Burt Lancaster, Tony Curtis and Gina Lollobrigida he acted in "Trapeze" (1956) as "Max" the dwarf.

In 1941 Johnny tried to leave the Rascals and start his own group. The entire new group moved in with Johnny's parents, living and rehearsing in the basement. It did not last long. Borrah Minevitch found them. Johnny had no option but to return. His contract was for life!

Minevitch handed the scepter to Johnny in 1949 and was rarely seen again. Frank Marquis became the regular "conductor". It wasn't until Minevitch died in 1955 that Johnny could start his own band. Thinking that the name "Harmonica Rascals" was copyrighted, he chose to call his group the Harmonica Gang.

Tony and Dom Sgro are two people who experienced the difference between working for Borrah Minevitch and working for Johnny Puleo. One big difference was the size of their paycheck. As teenagers they landed a job with Minevitch's Rascals. They had to leave the group after six months because they had difficulty surviving on the small amount they were paid. After Minevitch's death, Johnny Puleo doubled everyone's salary. Band members were also paid extra for recording sessions and television appearances. While Minevitch had a reputation for being a miser, Johnny Puleo earned a reputation for being a generous man to work for.

Johnny Puleo would not hire a harmonica player who had an "attitude", even if he was a virtuoso. He made a point of hiring people who would work well with the rest of the group. In the words of Tony Sgro, "We were like a family".

Little difference was noticed between the stage shows of the late Minevitch groups and Johnny's Gang. The comedic interplay between Johnny and the Conductor was perfected through years of working with Minevitch, who invented the role. Frank Marquis performed the role of the conductor in both Minevitch's Rascals and Johnny Puleo's Harmonica Gang. Other members who were honored with the job were Les Magann and Dominic Sgro.

Dom Sgro recalled the night he was chosen for the role. "Les Magann told everyone in the group that whoever he passed the hat to during the intermission would be the next conductor. I thought it would go to Joe Campinelli since he had been in the band longer, but Les passed by Joe and handed me the hat. Then I had to go on stage that night and perform the role. I was a nervous wreck but Johnny talked me through it and I became the conductor. You can't beat Minevitch though, he was the greatest conductor there ever was."

According to the Sgro Brothers, Johnny was a practical joker and one of his favorite targets was Frank Marquis, and the pranks usually happened onstage, in front of an audience.

On one occasion he stuffed tissue paper into Frank's harmonica. When Frank went to take his solo during the show, his harmonica wouldn't work. Another time, Johnny removed the chromatic slide from Frank's harmonica and reinstalled it backwards. Again, when Frank attempted his solo, he was playing in C sharp instead of C major.

The funniest (and most embarrassing) prank happened before an audience of diplomats and dignitaries. According to Tony Sgro, "We used to have this bit where Johnny would go up and unbuckle Frank's belt while he was conducting. His pants would fall down showing off his boxer shorts, which were covered with big red hearts. We had taken this bit out of the act and hadn't performed it for over a year.

On this one night, in front of this distinguished audience, Johnny went up and started unbuckling Frank's pants. Frank looked at him and said, 'You wouldn't dare!' Down came his pants right in front of the audience. The problem was, Frank wasn't wearing any underwear! And then he had to bend over and pull up his pants!"

According to those who worked for him, this little man with the impish sense of humor was one of the kindest and most generous people ever to work in show business. He enjoyed helping those who were in less fortunate circumstances and was quick with a handout for any friend who had fallen on hard times.

For forty-six years Johnny Puleo was a main attraction. Borrah Minevitch and His Harmonica Rascals certainly would not have gained such popularity without him. He performed for Royalty and Presidents and reached millions of average people through his television and stage appearances. His comedy and music live on in eight movies, five movie shorts and eight L.P. recordings.

Johnny Puleo died of a heart attack at Holy Cross Hospital in his native Washington D.C. on May 3, 1983. Wherever harmonica fans gather, he remains a topic of conversation. He certainly is one of the most important figures in the history of the harmonica and he lived his life in such a way that he is admired and missed by those who knew him. What better epitaph could a man be given?

Some liner notes:

"THE LITTLE MAN WHO'S LEFT OUT"

-Johnny Puleo Reflects on the Eternal Fate of the Little Fellow-

"It's a world fit for normal-sized people. A world made-to-measure for middling man. A world where even the microphones seem to raise their heads high as the unattainable stars.

A hard world for a dwarf."

(from the British newspaper "Picture Post, 17 September, 1949,")

Johnny and his harmonica have been inseparable ever since he was a child in his native Washington D.C. A graduate of the famous Harmonica Rascals founded by Borrah Minevitch, Puleo began his stage career when he won a harmonica contest in Boston. Later he joined a comedy variety act, during which time he learned much of the art of pantomime that has contributed so much to his success. He then joined the Harmonica Rascals, with whom he toured all over the world. His four feet, six inches (1 meter and 37 centimeters) stature, graced by facial expressions and actions that bespeak a wonderful flair for basic comedy, has made him a striking figure with audiences everywhere. And his everywhere includes Royal Command Performances in England and before the Presidents of the United States and France. In addition to his mastery of the harmonica, he is a past master of the art of pantomime and a dramatic actor of considerable ability. The Harmonica Gang has appeared at top super clubs throughout the nation, including the famous "Latin Quarter" in New York and Miami Beach; The "Riviera" in Las Vegas; "Palmer House" in Chicago; "The Roosevelt" in New Orleans; and "Twin Coaches" in Pittsburgh.

(The above are liner notes from the Gang's LP, "Volume II.")



Members list of the Johnny Puleo Harmonica Gang

Last Name

Andre
Bang
Boblink
Burton
Campinelli
Curtale
Di Fulvio
Demase
De Santis
Doucette
Fendall
Ford (Playford)
Gordon
Hadamik
Hadamik
Harmon
Lass
Magann
Marquis (Marchoveccio)
McCaskey "Stagg McMann"
Mitkowski
Moore
Pace
Paskas
Patierno
Powell
Samuels
Sgro
Sgro
Stryker
Tedeschi
Wal(s)ton
Wright

First Name

Pierre
Bobby
Charles "Bud"
Michael
Joe
Jimmy
Jo "Jo Jo"
Gene
Louis
Dave
Chuck
Carl
Eddie
Hank
Bob
Hal
Bob
Les (Lester)
Frank
Hugh "Pud"
Frank "Moose"
Skippy
Vic
Andy
Vito
Don
Henry
Anthony "Tony"
Dominic "Dom"
Tom
Mike
Ray
Carl



T.V. shows the Gang appeared on:

The George Gobel Show, The Andy Williams Show, The Ford Show starring Tennessee Ernie Ford , The Texaco Star Theater with Milton Berle, The Chevy Showroom with Pat Boone and The Johnny Rivers Show, The Ed Sullivan Show, The Hollywood Palace with Bing Crosby and Milton Berle, The Perry Como Show, The Steve Allen Show, Coke Time with Eddie Fisher and The Kraft Music Hall. Their music was featured on a weekly ABC Radio Network show called *Dr. Pepper Time*, hosted by Dick VanDyke.

Night clubs and stage shows the Gang appeared on:

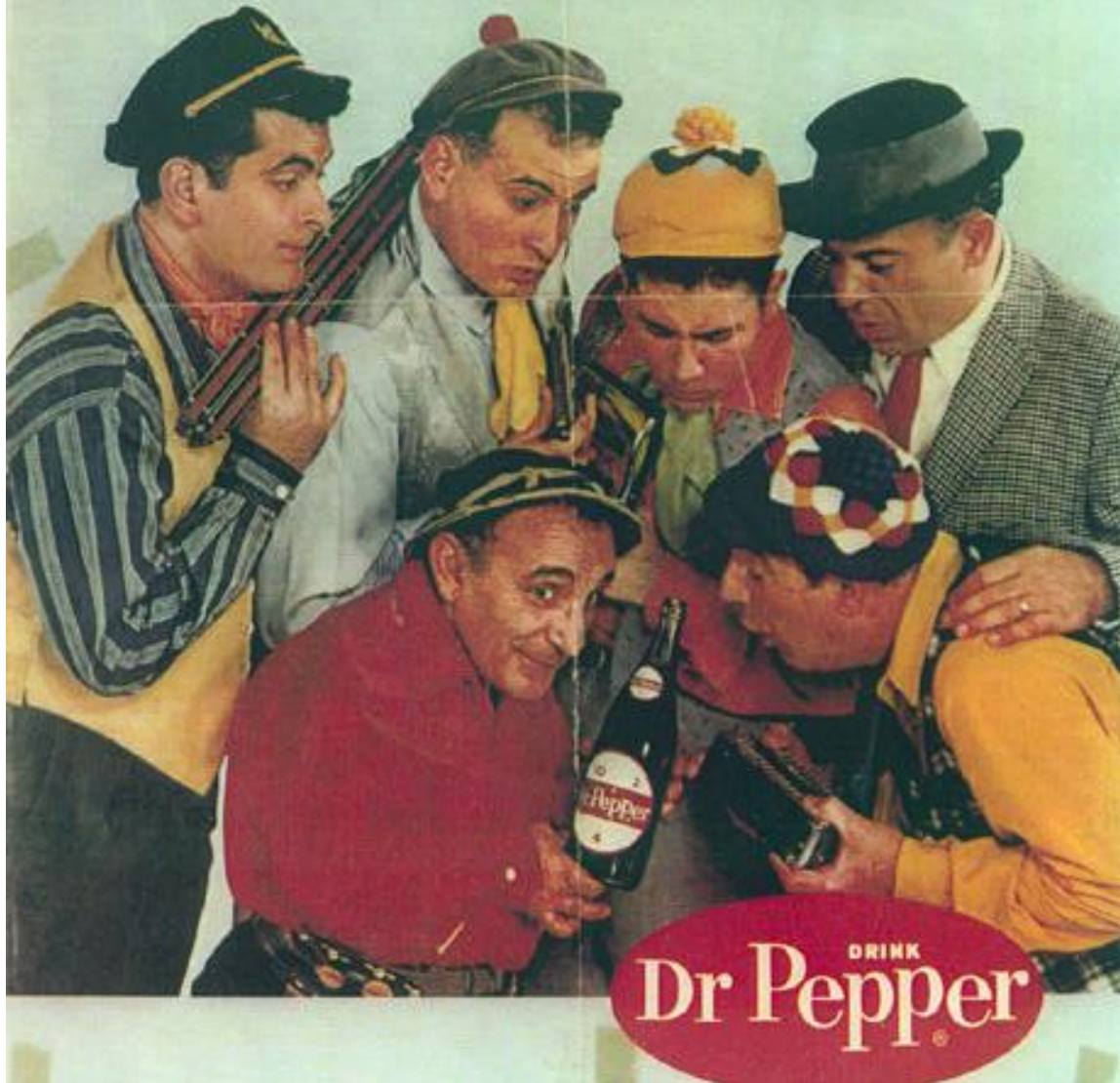
The Moulin Rouge, Jimmy Durante, The London Palladium, The Latin Quarter, The Parker House, The Tropicana in Havana, Cuba and the Sgro Brothers' Restaurant in Elmira, New York. They also appeared in Las Vegas on numerous occasions.



<p>JIMMY DURANTE and his ALL-STAR SHOW</p> <p>I LOS GATOS The Acro-Cats</p> <p>II SONNY KING</p> <p>III THE PIERO BROTHERS Good Neighbors from The Argentine</p> <p>IV THE BOB HAMILTON TRIO Dancing Stars of Television & Night Clubs</p> <p>V JOHNNY PULEO and his HARMONICA GANG</p> <p>INTERMISSION</p> <p>JIMMY DURANTE with EDDIE JACKSON Jules Bullone at the Piano Jack Roth at the Drums "The Durante Girls" Choreography by Aida Broadbent</p>	<p>Celebrating JULY 25th thru JULY 28th</p>  <p>Jerry Lewis and BIG STAGE SHOW</p> <p>Tickets Now On Sale At SUPER MUSIC CITY BOXOFFICE 1330 F ST. - ST. 3-3234 or ST. 3-3916 Center Bureau Amphitheater Boxoffice TU 2-2420 Hours: 10 A.M. to 10 P.M., Sunday 1 P.M. to 10 P.M.</p> <p>MAIL CHECKS PLEASE Enclose Check or Money Order payable with Self-Addressed and Stamped Envelope.</p> <p>\$1.75-3.50-5.00-7.50 Tax Inc.</p> <p>SUPER ATTRACTIONS INC. STAFF 1110 1/2 Street, N.W. President: Jerry Lewis Vice-President: Fred Field Manager: William Wilson A.S. Manager: Alvin Wilson Adm. Services: David G. Palmer Box Office Staff: Mickey Park, Treasurer Alvin Brown, Lee Swanson, Eddie Prosser</p> <p>Washington, D. C. Mr. Gene Lillian Smith Lucy Kormanoff James Arthur Mr. Stewart</p> <p>Managers of The National Trial & Justice Building, National Book Station, Capitol U. World Recreation, National Capital Park, National J. Kelly</p> <p><small>PLEASE SAVE YOUR BOOK CHECKS in the event an interruption before the completion of this tour of shows, your book check will be returned for another performance in the event of show cancellation. We are sorry to hear it.</small></p>
---	--

It's different... I like it!

TUNE IN "Dr Pepper Time" on ABC radio network
starring **Johnny Puleo** and his harmonica gang



Top left to right: **Tony Sgro – Dominic Sgro – Eddie Gordon – Frank Marquis**

Bottom left to right: **Johnny Puleo – Dave Doucette**

The Audio Fidelity Record Story

by *Ken VanEtten*, from the memories of *Dom and Tony Sgro*

In 1957 Johnny Puleo and his Harmonica Gang (Dom Sgro, Tony Sgro, Les Magann, Joe Campinelli and Dave Doucette) were playing at the Roosevelt Hotel in New Orleans, in the Blue room.



In the audience one night was a man named Sidney Frey.

Mr. Frey was in town to see a group called the *Dukes of Dixieland*. When he saw Johnny and his Gang he told them he was the owner of a company called *Audio Fidelity Records*. His company was about to introduce something new to the world, STEREO recordings. He was so impressed with Johnny and His Gang; he signed them to a record deal.

When Johnny Puleo's first album was released in early 1958, it was only the second stereo album on the market. (The first, of course, was by The Dukes of Dixieland, in November 1957.)

The recording session took place in a studio in New Jersey. The Harmonica Gang was playing an engagement at a nightclub called the *Latin Quarter* in New York City. They would get done with a performance around 1:00 a.m., get in a car and by 2:00 a.m. they would be at work in the recording studio, where they would stay until 5:00 or 6:00 a.m.! This schedule continued until the project was finished.



Tony Sgro relates this, about that first recording session;

"We were all in one large room but we were separated from each other by portable sound walls. I was in one corner with the chord harmonica and Joe was way across the room with the bass. The Chromatics and Johnny were also separated from each other. We had no headphones and we couldn't see each other. The only way we could hear each other was the sound inside the room itself."

Interesting is the following:

You can try experimenting at home by playing this recording and panning hard left, then hard right. You will hear the primary instruments on each track, but the microphones also picked up the sound of the other harmonicas in the room, which you can clearly hear playing in the background.

The Harmonica Gang pictured on the cover of the first album is not the same Gang that recorded it. It was just an old publicity photo that they used. In fact, neither the Sgro Brothers nor Dave Doucette was ever pictured on any of the Audio Fidelity recordings.

Pictured on the first album (from left to right) were Joe Campinelli, Lou DiSantis, Gene Demase, Les Magann and, of course, Johnny Puleo.

With the exception of Gene Demase (on the far left holding Dom) this is the group that recorded the first album. From left to right after Gene Demase: Dom Sgro, Tony Sgro, Dave Doucette, Joe Campinelli, Les Magann and, of course, Johnny.



The first two recordings included songs that the Gang had been performing in their shows and others that they had been practicing for some time. The songs on these albums are a representation of the group at its creative best.

On the next four albums, the band felt that they were just "churning them out" as producer Sidney Frey started becoming more and more involved in the recording sessions, going so far as to conduct the group on some numbers. (Unfortunately, he did not have a good sense of timing.) He also started changing arrangements and endings on some of the tunes.

The third album introduced a new sound when a new member, Eddie Gordon, joined the group with the Harmonetta. The Harmonetta added some color to the arrangements. It was also able to play chords that weren't available on the chord harmonica. The first Harmonetta solo Eddie recorded with the group is featured on "*Oh Marie*".

The sixth album, *Jewish and Israeli Favorites* was the last album that featured the sound of harmonicas exclusively. Bass and drums were added to some cuts on the *Volume 8* album and a string bass was added to the mix on Great *Movie Themes*.

The genius behind the arrangements was Dave Doucette. Not only a virtuoso harmonica player, he had a gift for hearing how the different sounds of the harmonica band should blend together. One of his greatest works was an original composition, *French Touch*, which appears on the second album. Tony Sgro actually suggested the title for this piece to Dave. The sound produced by the ensemble is reminiscent of the classic *Holiday For Strings* with its tight harmonies among the chromatics, playing in a pizzicato style.



Canadian born Doucette was a living legend in the world of the harmonica. He was a natural arranger, especially for the harmonica. He played and arranged for many well-known groups such as: **Harmonica Sparklers – Harmonica Champs - Carl Freed’s Harmonica Harlequins – Harmonica Hi-Hats – Borrah Minevitch Harmonica Rascals – Harmonica Express – Stereomonics - Johnny Puleo Harmonica Gang** and maybe some of which I have no knowledge.



Dave Doucette
Detroit, Michigan
September 3, 1982
photo by Danny Wilson

The Gang has eight LP's to their credit, shown below. There is an extensive list compiled by Ken VanEtten after the cover photos, showing all the songs and personnel who were involved in them.



Volume 1



Volume 2



Volume 3



Volume 4



Volume 5



Volume 6



Volume 7



Volume 8



Audio Fidelity LP Information
Johnny Puleo Harmonica Gang
Volume 1 (1957 AFLP 1830 – AFSD 5830)

A second edition was released on which “12th Street Rag” is replaced by “Bolero Fantasy”

	Sheik of Araby/It had to be you	
Johnny	Puleo	Lead chromatic
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Peg o' my Heart	
Dominic	Sgro	Lead chromatic
Dave	Doucette	2nd chromatic
Les	Magann	3rd chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass
	12th Street rag	
Dave	Doucette	Lead chromatic
Dominic	Sgro	2nd chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Cuddle up a little closer	
Dominic	Sgro	Lead chromatic
Dave	Doucette	2nd chromatic
Les	Magann	3rd chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass
	St. Louis blues	
Dominic	Sgro	Lead chromatic
Dave	Doucette	2nd chromatic
Les	Magann	3rd chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass

	Italian Medley	
Dominic	Sgro	Lead chromatic
Dave	Doucette	2nd chromatic
Les	Magann	3rd chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Miente Me	
Dave	Doucette	Lead chromatic
Dominic	Sgro	2nd chromatic
Les	Magann	3rd chromatic
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Always in My Heart	
Dominic	Sgro	Lead chromatic
Dave	Doucette	2nd chromatic
Les	Magann	3rd chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Peanut Vendor	
Dominic	Sgro	Lead chromatic
Dave	Doucette	2nd chromatic
Les	Magann	3rd chromatic
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Southland Tribute	
Dave	Doucette	Lead chromatic
Dom	Sgro	2nd chromatic
Les	Magann	3rd chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Roses of Picardy	
Dave	Doucette	Lead chromatic
Dom	Sgro	2nd chromatic
Les	Magann	3rd chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Orpheus	
Dave	Doucette	Lead chromatic
Dom	Sgro	2nd chromatic
Les	Magann	3rd chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass

A Stereophonic (Binaural) tape recording of this production was also released

Audio Fidelity LP Information
Johnny Puleo Harmonica Gang
Volume 2 (1958 AFLP 1859 – AFSD 5859)

	Sabre dance	
Dave	Doucette	Lead chromatic
Dom	Sgro	2nd chromatic
Tony	Sgro	Chord
Joe	Campinelli	Bass
	I'm Confessin' that I Love You	
Dominic	Sgro	Lead chromatic
Dave	Doucette	2nd chromatic
Vic	Pace	3rd chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass
	There'll Never be Another You	
Dominic	Sgro	Lead chromatic
Tony	Sgro	Chord
Dave	Doucette	Bass
	Espana Cani	
Dominic	Sgro	Lead chromatic
Dave	Doucette	2nd chromatic
Vic	Pace	3rd chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Sweetheart of Sigma Chi	
Dave	Doucette	Lead chromatic (obligato)
Dominic	Sgro	2nd chromatic
Vic	Pace	3rd chromatic
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Granada	
Dominic	Sgro	Lead chromatic
Dave	Doucette	2nd chromatic
Vic	Pace	3rd chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass

	Stars and Stripes Militaire	
Dominic	Sgro	Lead chromatic
Dave	Doucette	2nd chromatic
Vic	Pace	3rd chromatic
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Sweet Sue	
Johnny	Puleo	Lead chromatic
Dominic	Sgro	2nd chromatic
Dave	Doucette	3rd chromatic
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Springtime on the Danube	
Dave	Doucette	Lead chromatic
Dominic	Sgro	2nd chromatic
Vic	Pace	3rd chromatic
Frank	Mitkowski	4th chromatic
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Night on Witches Mountain	
Dominic	Sgro	Lead chromatic
Dave	Doucette	2nd chromatic
Vic	Pace	3rd chromatic
Frank	Mitkowski	4th chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass
	French Touch	
Dave	Doucette	Lead chromatic
Dominic	Sgro	2nd chromatic
Vic	Pace	3rd chromatic
Frank	Mitkowski	4th chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass
	Whirlpool Polka	
Dave	Doucette	Lead chromatic
Dominic	Sgro	2nd chromatic
Vic	Pace	3rd chromatic
Frank	Mitkowski	4th chromatic
Johnny	Puleo	Polyphonia
Tony	Sgro	Chord
Joe	Campinelli	Bass



This is the group that recorded Vol. 3 – 4 – 5 - 6
(Posing with Hugh O'Brien)

Audio Fidelity LP Information
Johnny Puleo Harmonica Gang
Molto Italiano (1958 AFLP 1883 - AFSD 5883)

Dominic
 Dave
 Les
 Johnny
 Tony
 Frank
 Eddie

Sgro
 Doucette
 Magann
 Puleo
 Sgro
 Marquis
 Gordon

Lead chromatic
 2nd chromatic
 3rd chromatic
 Polyphonia
 Chord
 Bass
 Harmonetta

Sicilian Tarantella
 C'e la Luna in Mezzo Mar
 Roman Guitar
 Ciribiribin Funiculi
 Funicula
 Oh Marie
 Carnaval in Venice
 La Francesca
 Tango of the Roses
 O Sole Mio
 Over the Waves
 Santa Lucia

Audio Fidelity LP Information
Johnny Puleo Harmonica Gang
Western Songs (1959 AFLP 1919 – AFSD 5919)

Dave
Dominic
Johnny
Tony
Frank
Eddie

Doucette
Sgro
Puleo
Sgro
Marquis
Gordon

Lead chromatic
2nd chromatic
Polyphonia
Chord
3rd chromatic or Bass
Bass or 3rd chromatic

Yellow Rose of Texas
On Top of Old Smokey
Eyes of Texas
Home on the Range
Tumbling Tumbleweed
Red River Valley
Deep in the Heart of Texas
Don't Fence Me In
When Your Hair Has Turned
San Antonio Rose
Mexicali Rose
It Makes no Difference
Wagon Wheels
Ghost Riders in the Sky



"Johnny was a very religious man."

Audio Fidelity LP Information

Johnny Puleo Harmonica Gang

Encore Italiano (1960 AFSD 5931)

Dominic
Dave
Johnny
Eddie
Tony
Frank

Sgro
Doucette
Puleo
Gordon
Sgro
Marquis

Lead chromatic
2nd chromatic
Polyphonia
Harmonetta or 3rd chromatic
Chord
Bass

Tarantella Calabrese

Il Bacio D'amore

Serenata Toselli

Ritorn'a Sorrento

Tic-toc polka

Arriverderci Roma

Caprice Italien

Vincin'o Mare

La Traviata

Il Bacio

Ferryboat Serenade

Tesoro Mio



“He could also be very serious”

Audio Fidelity LP Information
Johnny Puleo Harmonica Gang
Jewish & Israeli Favorites (1961 AFLP 1950 – AFSD 5950)

Dominic	Sgro	Lead chromatic
Dave	Doucette	2nd chromatic
Johnny	Puleo	Polyphonia
Eddie	Gordon	Harmonetta or 3rd chromatic
Tony	Sgro	Chord
Frank	Marquis	Bass

Hava Nagila
Tzena Tzena
My Yiddische Mama
Yussel Yussel
Anniversary Waltz Shein
vi di Leveune Bei Mir Bist
Du Schein Roszhinkes
mit Mandlen
Die Greene Kuziene
Frailach
Der Naye Sher
Ershter Valse



In addition, Audio Fidelity issued a 45rpm record by Johnny Puleo and his Harmonica Gang in the Netherlands.

Jewish and Israeli Favorites -Vol. 1

(Mono FBE 209 - Made in Holland)

Side one: Hava Nagila – Ersther Valse

Side two: Die Greene Kuziene – Shein vi di Leveune



"Sometimes he would be loaded"

Audio Fidelity LP Information
Johnny Puleo Harmonica Gang
Great Movie Themes (1962 AFLP 1969 – AFSD 5969)
Personnel Unknown

Colonel Bogey
Never on Sunday
Tonight
Exodus
Moon river
High Noon La
Dolce Vita
Limelight Theme
Around the World
Lili Marlene
Ruby
Waltzing Mathilda

Johnny Puleo Harmonica Gang
Volume 7 (1962 AFLP 2130 - AFSD 6130)
Personnel Unknown

Begin the Beguine
Yes We Have No Bananas
Just One More Chance
Dark Eyes
Pigue Dame
Lover Come Back To Me
I Saw Her Standing There
Tea for Two
All My Loving
Valse Blurette
Malaguena
Helena Polka



“The ‘Poly’ Virtuoso”



LP/CD Information

Johnny Puleo & the Chimes family

Harmonica Gold

(BD ST 275-276 (Double Album))

(GMCD - 80038 (CD))

Personnel information by Danny Wilson

**Johnny
Michael
Gil**

**Puleo
Chimes Sr.
Chimes**

**Polyphonia
Lead chromatic & Harmony
Chord & Bass Harmonicas**

Peg O' My Heart

Medley 1;

The Band Played On
The Sidewalks of New York
Bicycle Built For Two
The Bowery
The Streets of New York

Medley 2;

In The Evening By The Moonlight
Down By The Old Mill Stream

Medley 3;

The Yellow Rose of Texas
Dixie

Medley 4;

On Top Of Old Smokey
Down In The Valley
Home On The Range
Red River Valley

Medley 5;

Shenandoah
Tom Dooley
She'll Be Comin' Round The Mountain

The Entertainer

Medley 6;

Camptown Races
My Old Kentucky Home
Old Folks At Home
Oh, Susanna

Medley 7;

Greensleeves
Country Gardens

American Patrol

Medley 8;

Swing Low, Sweet Chariot
Go Down Moses
Michael, Row The Boat Ashore

Ciribiribin

Medley 9;

The Stars And Stripes Forever
The Marine Hymn
Artillery Song

Tie a Yellow Ribbon

Medley 10;

Mary's A Grand Old Name
You're A Grand Old Flag

Medley 11;

Columbia, The Gem Of The Ocean
Battle Hymn Of The Republic
When Johnny Comes Marching Home

Medley 12;

Home Sweet Home
Bill Bailey, Won't You Please Come Home

Medley 13;

Londonderry Air
The Irish Washerwoman
Wearing Of The Green
The Rose Of Tralee

Medley 14;

How Dry I Am
There Is A Tavern In The Town
When the Saints
Always in my heart
Whole World in His Hands

Medley 15;

The Blue Tail Fly
Old MacDonald Had A Farm
The Old Gray Mare
Turkey In The Straw

Come Back to Sorrento

Medley 16;

Deep River

Down By The Riverside

I've Been Working on the Railroad

Medley 17;

Annie Laurie

Comin' Thru' The Rye

Loch Lomond

Auld Lang Syne

Sources:

Dominic Sgro

Tony Sgro

Danny Wilson

Jean-Pierre Dréano

John Bryan

Art M. Daane.

Helmond, Netherlands 14 March 2003.

Webmaster: [RELDAART ©](#)

artdaane@snowisp.com