

SABICAS Y ESCUDERO

Agustín Castellon Campos, Pamplona 1912 - New York, 1990. Mario Escudero, Alicante, 1928-2004. Important Spanish guitarists. See dictionary of Música Española e Hispanoamericana Vol.9 page. 517 and Escudero vol. 4 p. 736.

Lp DL-8897 "The romantic guitars of S y E", 1959.

Siboney / r EL

Lp EKL 121 "Sabicas(solo) Vol. 2", 1957.

Malagueña/ r EL

SABU

New York, USA, 7/14/1930 – Estocolmo, Sweden, 1/13/1979. Lp Blue Tone BLP-1561 "Palo Congo- Sabu Martinez" 195_.

Lp Blue Tone BLP-1561 "Palo Congo- Sabu Martinez", 195_.

Tribilin Cantore C.Codines

Rhapsodia del Maravilloso

SACASAS (ANSELMO) ROYAL HAVANA ORCHESTRA

Manzanillo, 11/23/1912 - Miami, 1/23/1998. Pianist, composer and arranger. He graduated as a pianist at age 16 from the Conservatory in his hometown. The following year he moved to Havana and began as a silent film pianist at the Gloria theater. He starts talking movies and has to work on danzoneras brass bands. The flute player Luis Carrillo teaches him the rudiments of arranging. He works with different groups until he reaches one of the best brass bands of his time, that of Tata Pereira who played at the Havana Sport Academy. Sacasas delves into the already existing style of piano solos in danzones, pioneered by Romeu and other masters, and soon becomes famous for his energetic, dynamic style. In 1936 Miguelito Valdés joined the Castro Brothers orchestra as a singer, and convinced its conductor Manolo that the pianist Juanito Castro was not up to the level of the orchestra. He takes him to listen to Sacasas, but Manolo doubts that a charanguero pianist fits well in the style of a jazz band, but decides to take the risk. Sacasas – this is his great merit - perfectly adapts his style of arranging and playing to the needs of the son, the bolero and the guaracha. His fierce staccato piano solos will create a tradition imitated by many pianists inside and outside of Cuba; it is all a stylistic school. All this where it will be seen more clearly in the Casino de la Playa orchestra, which Miguelito and Anselmo founded in 1937, taking with them several musicians from the Castro Brothers. And the saga of the best three years of the Casino de la Playa begins, until both musicians leave the orchestra in 1940. Sacasas speaks bitterly of these three years, he says they were the saddest of his life, with constant low-paid work, which the orchestra had very bad musicians, etc. But there are still recordings of it. Before leaving Cuba, both made several recordings with the Havana Riverside orchestra in which they followed the same style of the Casino de la Playa. Miguelito left for the United States in April 1940 to sing with Cugat's orchestra, and Sacasas formed his new orchestra, debuting at the Colony Club in Chicago. In 1941, he is playing at the Conga Club in Manhattan. He followed his orchestra later at the La Martinique club and Havana Madrid. They also do seasons in Miami. He does radio and recordings with Victor and Decca. In 1959 he settled in Miami as musical director of the Fountainbleu hotel, and also worked at the Ronde club. In 1963 he settled in San Juan, Puerto Rico, as musical director of the Hotel San Juan and its famous Tropicoro cabaret. He retired in 1976 and settled in Miami. (Interview by Gilbert Mamery; Article by Max Salazar published in Latin Beat, September 1991; Article by Napoleón S. Padilla published in the magazine Réplica edition 664. Dictionary of Spanish and Hispano-American Music, SGAE 2002, T-9 p.522.

Sacasas Royal Havana Orchestra

67986	8/19/40	De 3377	NY	The Breeze and l / r	EL-E	A. Stillman
67987	8/19/40	De 3418	NY	Cosquillas / r	LA	E
67988	8/19/40	De 3377 Lp GM1530	NY	Elube Changó / r	Alb. Rivera	DS
67989	8/19/40	De 3418	NY	Fiestecita / r	Enr. González	DS
68583	1/14/41	De 3634	NY	Dinah / cg	S.M.Lewis	ins
68584	1/14/41	De 3672	NY	Cuatro vidas / r	J. Carreras	ins
68585	1/14/41	De 3634	NY	Goin' conga / cg	A. Iznaga	ins
68586	1/14/41	De 3672	NY	Begin the beguine / beg	C. Porter	ins

For the recordings of January 4, 1945, the orchestra consisted of 4 sax, a trb, 2 tr, (one of them Walfredo de los Reyes). The rest were Latino, with Octavio Mendoza, mar y c; José García, bg; Antonio Lara, ba; Luis Figueroa, dr; and A. Sacasas, p and dir.

By March 16, 1945, Ariel Duchesne replaced Martin Magnes on the tr; Oscar Madera enters as one of the sax and vl.

By May 9, 1945, Mandel Peña replaced Duchesne in the tr. For June 13, 1945, Rudy de Leonardis replaced Peña in tr; Libertad Usera replaces Figueroa on drums.

For August 13, 1946, there are big changes, the 14 musicians are: Oscar Madera, David Weiss, Edwin J. Anderson and Phillip Fálcone, they stay on the sax; José García, bongo; José H. Gelabert, trb; Robert Fuentes, timpani; Pedro Allende, tumbadora; Ramón Fabery, Manuel Peña and Paul Cohen, tr; Rogelio Valdés, ba; Rubén González, mar y c; and Sacasas p.

For December 5, 1946, Madera and Peña leave; Vidal Bolado enters for Allende on the tumbadora, Hubert Salvatto for Valdés on the ba; the timpani is eliminated and Efraín Vaz enters on drums; García leaves and is replaced by Anivar (sic) D. Jiménez on the bongo.

There are other small changes during 1947, the orchestra does not record in 1948, and by June 1949, W. de los Reyes is back on tr; F.V. Pozo (possibly Chino Pozo) in the tumbadora, F.G. Álvarez on bongo, J. Belzaguy on ba; and Octavio Mendoza is not there. We have no further account of the orchestra after the session on October 5, 1949.

Sacasas Havana Madrid Orchestra

D5XB-16	1/4/45	V 23-0241 TCD 079 HQCD 77	NY	Acabaste / s-mt	Castro. Valencia. etc.	OM
D5XB-17	1/4/45	V 23-0241	NY	Caramba caramba / gu etc.	Don Raymat,	OM
D5XB-18	1/4/45	V 23-0242 TCD 079	NY	Linda mujer / gu	R.Duchesne	OM
D5XB-19	1/4/45	V 23-0242 HQCD 77	NY	Koki koka / s-pr	GV	
D5XB-79	2/6/45	V 23-0269	NY	Adoración / beg	R.Seijo	*M
D5XB-80	2/6/45	V 23-0268	NY	Envidia / beg	Ch Rodríguez	*M
D5XB-81	2/6/45	V 23-0269	NY	Óyelo tú / b	JG	*M
D5XB-82	2/6/45	V 23-0268	NY	Mi nuevo amor / b-beg	C.Valencio,etc.	*M

* It will be this Margarita 2343. Olga Margarita Salgado, who appears later in this Discography recording a number of Sacasas?

Sacasas Havana Madrid Orchestra

D5XB-149	3/16/45	V 23-0292 TCD 079	NY	Sol tropical	A.Sacasas,etc.	OM
D5XB-150	3/16/45	V 23-0303 TCD 057 HQCD 77	NY	Pa' lo pollo maí	L.J.Morlotte,etc.	OM
D5XB-151	3/16/45	V 23-0292 TCD 079 HQCD 77	NY	Si tu me llevas te llevo	ÑS	OM
D5XB-152	3/16/45	V 23-0303 TCD 057 HQCD 77	NY	Y que le voy a hacer	A.Sacasas,etc.	OM
D5XB-257	5/9/45	V 23-0314 TCD 057 HQCD 77	NY	Vamos a gozar / s-mt	L.Cárdenas	OM
D5XB-258	5/9/45	V 23-0314 TCD 057 HQCD 77	NY	¡Ay! sí, - ¡Ay! no	C.Valencia,etc.	OM
D5XB-259	5/9/45	V 23-0308 TCD 057 HQCD 77	NY	Poco loco / gu	A.Sacasas, etc.	OM
D5XB-260	5/9/45	V 23-0308 TCD 057 HQCD 77	NY	Si no te veo más / c-b	C.Valencia, etc.	WR
D5XB-410	6/13/45	V 23-0324 TCD 079 HQCD 77	NY	Mi vacilón / gu	C.Varela, etc	OM
D5XB-411	6/13/45	V 23-0327 TCD 079	NY	Pronto José	Luis Martin	OM
D5XB-412	6/13/45	V 23-0324 TCD 079 HQCD 77	NY	La ruñidera/s	Alej.Rodríguez	ins
D5XB-413	6/13/45	V 23-0327 TCD 079	NY	Capullito de alelí/b	RH	ins

Sacasas and his Orquesta

D6XB-1327	3/8/46	V 23-0424 HMV GV133 TCD 057	NY	El tumbaíto / s-mt	F.Miró-PD	RG
D6XB-1328	3/8/46	V 23-0425 V-26-9002	NY	Guardo un recuerdo	Margarita,etc.	WR
D6XB-1329	3/8/46	V 23-0424 HMV GV133 TCD 057	NY	Rumba negra	A.Sacasas	RG

HQCD 77							
D6XB-1330	3/8/46	V 269002 V 23-0425 TCD 079 HQCD 77	NY	Mambo		C.Valencia,etc.	RG
D6XB-2207	5/23/46	V 23-0461 HVM GV134 TCD 079	NY	La bodega del ñato / gu		JGu	RG
D6XB-2208	5/23/46	V 23-0462 HVM GV135 TCD 057 HQCD 77	NY	No te quiero / b		Candito Ruiz	WR
D6XB-2209	5/23/46	V 23-0461 HVM GV134 TCD 079	NY	Guampampiro / gu		GRF,etc.	RG
D6XB-2210	5/23/46	V 23-0462 HVM GV135 TCD 057 HQCD 77	NY	La atómica humana / gu		ÑS-B	RG
D6XB-2647	8/13/46	V 23-0521 TCD 057 HQCD 77	NY	Siempre de allá pa'cá / gu		H.Bello	RG
D6XB-2648	8/13/46	V 23-0521 TCD 057	NY	La cigüeña / s-gu		BCa	RG
D6XB-2649	8/13/46	V 23-0526 TCD 079	NY	El cumbanchero / r		RH	RG
D6XB-2650	8/13/46	V 23-0526	NY	Revoltillo / gu		FC,etc.	RG
D6XB-3374	12/5/46	V 23-0578 TCD 057 HQCD 77	NY	Me deja solito / s-mt		G. Kessell	RG
D6XB-3375	12/5/46	V 23-0573 TCD 057	NY	Te seguiré queriendo / b		A.Sacasas,etc.	BR
D6XB-3376	12/5/46	V 23-0573 TCD 057 HQCD 77	NY	Lengua mala / gu		JCasamor	RG
D6XB-3377	12/5/46	V 23-0578 TCD 057 HQCD 77	NY	Soltando chispas / gu		R.Márquez	RG
D7XB-251	4/11/47	V 23-0651 etc.	NY	Cose, cose, cose / gu		Joe Davis,	RG
D7XB-252	4/11/57	V 23-0651	NY	Quizás, quizás / b		OF	RG,OM
D7XB-253	4/11/47	V 23-0652 TCD 057 HQCD 77	NY	Paquete no / s-mt		IF	RG
D7XB-254	4/11/47	V 23-0652 TCD 057 HQCD 77	NY	Hasta que se rompa el coco / gu		BJG	RG

D7XB2022	11/10/47	V 23-0753	NY	Lo que va de ayer a hoy / b-mt	LG	RG,OM
D7XB2023	11/10/47	V 23-0753	NY	Cantando y riendo / mb A.	Coen	RG
D7XB2024	11/10/47	V 23-0798	NY	Cielito / gu	Ch P	RG
D7XB2025	11/10/47	V 23-0798 Tipe 83	NY	El hijo de Chenchá / gu	LG	RG
D7XB2551	12/1/47	V 23-0855 TCD 057	NY	Dale Pepe / s-mt	SSu	RG
D7XB2552	12/1/47	V 23-0992	NY	La botella / gu	Oct.Mendoza	RG
D7XB2553	12/1/47	V 23-0992	NY	Anuncios clasificados / gu	BJG	RG
D7XB2554	12/1/47	V 23-0855 TCD 057	NY	A-E-I-O-U / gu	Oct.Mendoza	RG
D9FB-1605	6/2/49	V 23-1341 TCD 079 HQCD 77	NY	Chupa, chupa / mb	E.Taronji	RG
D9FB-1606	6/2/49	V 23-1307	NY	Vamos, prietita / gu-mb	Kennedy, etc.	RG
D9FB-1607	6/2/49	V 23-1307	NY	New York rumba / gu-mb	A.Sacasas, etc.	RG
D9FB-1608	6/2/49	V 23-1341 V 75-8188 TCD 079	NY	Maíz / gu-mb	A.Sacasas, etc.	RG
D9FB-2352	10/5/49	V 23-1438 TCD 079 HQCD 77	NY	El salón del rey del mambo / mb	A.Sacasas-Grieg	
D9FB-2353	10/5/49	V 23-1529 TCD 079	NY	Guararé / gu-mb	R.Fábrega	ins
D9FB-2354	10/5/49	V 23-1529 TCD 079	NY	Opus 13 / gu-mb	R.Faberi	RG
D9FB-2355	10/5/49	V 23-1438 TCD 079 HQCD 77	NY	B.Flat mambo / mb	JB Ferrera	ins

Tumbao CD-057 "Anselmo Sacasas y su Orquesta - 1945-47 Poco Loco" Edited in 1995. It contains 20 of the recordings made for Víctor at that time, annotated in the respective 78".

Tumbao CD-079 "Anselmo Sacasas y su Orquesta - Sol Tropical" Released in 1996. It contains 19 of the Víctor recordings of the orchestra between 1945-49 and another that we have not been able to locate: Sacasas beat.

Harlequin CD-77 "Anselmo Sacasas and his orchestra 1942-44" Edited in 1996. It contains 24 recordings annotated in the respective 78".

ALABAMA SACRED HARP. SINGERS

The "Alabama Sacred Harp Singers" were any of the informal groups that participated in four sessions recorded in Alabama in the 20th century. On April 16, 1928, a group led by J.C Brown and S. Whit Denson recorded several songs.

W-147331 10/29/28 Co 15349D Cuba
 W-147330

EMILIO SAGIBARBA

Mataro, Spain, 03/26/1876 - Polop de la Marina, Alicante, Spain, 8/7/1949. Famous baritone.

1913-16 V 45275 Celos cubanos / r

JEAN SAINT PAUL ORCH

Aveyron, France.

ca 1950 Ronnex 1239 Danube chacha / ch

ca 1950 Ronnex 1239 Chacha poco jaco

KYU SAKAMOTO

12/10/1941 - 8/12/1985. He was a Japanese singer.

45 rpm HMV HQ 5019. "Benkyo wo chachacha", 1963

ORQUESTA DE SALON

82732 16/23 Co C- 3482 Noche de amor J. Prats
 Manteca CB ChP

SALSOUL ORCHESTRA

Salsoul records and others, used this orchestra to record between 1975-1982.

1977 Ritzy mambo / mb

SAN SALVADOR

Monson - Massachusetts, 1925 - 1998. Bebop jazz guitar.

Lp Bethlehem BCP 74 "Tribute to the greats", 10/57.

OLGA SAMAROFF

Olga Samarova. True surname Hickenlooper. Aug / 8/1880, San Antonio, Texas- 5/17/1948 NY City Pianist and music critic.

192_ V 7304 Malagueña / r EL

MICHAEL SAMMES SINGERS WITH CLIFF RICHARD

2/19/1928 Reigate, England- Reigate, England, 5/19/2001. Singer.

Dot Lp 3474/ 25474 “Wonderful to be young (Southach)”

Mambo Medley / mb

Just dance / r

Mood mambo / mb

JOSEPH SAMUELS JAZZ BAND

Born in Tennessee, violinist. He recorded between 1915 to 1925.

		Hollywood 1163		Martha / r	D. Reiss
5060	1/24/1923	Apex8008 Banner 1163 Regal 9434	US	Martha	MS

SAN JOSÉ ORCHESTRA

5/23 Emerson 10640 Havana / r

SAN REMO RUMBA ORCHESTRA (in)

1115	1/9/1931	Crown 3044 NY Imperial 2635 Cristal 5175		The peanut vendor /r	MS
W400389	3/5/1928	OK 16305 Ok 16635 ODOnly 16305 ODOnly 16635	SA	Perlas de Cuba / r	

SANDPIPERS

Folk rock trio that became famous in 1960 for its Guantanamera version. They were from California.

Lp 117/ SP 4117 “Guantanamera”, 1966.

Guantanamera / r JF

Lp A&M 135- 4135 “Misty Roses”, 1967.

Cuando salí de Cuba / r L. Aguilé

Lp A&M 4159 “The Spanish album”, 1969.

Guantanamera / r JF

Lp A&M 4296 “Greatest hits”, 1970.

Cuando salí de Cuba / r L. Aguilé

Guantanamera / r JF

JODIE SANDS

Philadelphia, 11/27/2008. Her real name was Eleanor DiSipio.

Chancellor 1029 Always in my heart /b EL

SANFORD FAMOUS ORCHESTRA (EU)

Small band created in 1916, they broke up in 1922.

11/20 Emerson US Sweet Cuban love
 10305

MONGO SANTAMARIA

Havana, 4/7/1917 - Miami 1/2/2003. Percussionist, composer. Born in a poor neighborhood in Havana with a long history of Afro-Cuban music, Jesús María, as a child, began to play drumheads and continued when his job as a postman allowed it. At the beginning of the '50s he arrived in the USA via Mexico with his cousin, also percussionist, Armando Peraza. He works with the Gilberto Valdés orchestra, then with Pérez Prado's orchestra for three years and with Tito Puente's for seven, but simultaneously he makes records of Afro-Cuban music on his own. He then plays with George Shearing's group and Carl Tjader's. Later, on his own account, he records with the singer La Lupe, and with various combinations of famous jazz players or Latin soloists. He is practically 33 artist dedicated to recordings and concerts. He has about 50 records to his credit. Mongo took the work started by Chano Pozo - his idol – and created the final of result of it. Of simply rhythmic instruments, of accompaniment such as the conga or tumbadora (as it is known in Cuba) these two geniuses turned it into a solo instrument, when combining several congas, they were able to produce different notes, of different duration and timbre, unlike drums where this is difficult. In addition, playing several congas in unison is a show of strength and skill, an almost magical choreography of invocation to the gods, that hardly any other soloist can match. Mongo like Chano, knew how to blend perfectly with jazz, creating fusions and hybrids that paved the way for both types of music. (Barry Kernfeld. The New Grove dictionary of jazz, London, Macmillian Press 1988, Vol.2, pag.414). Penguin cited work, pg.1035. Chediak, cited work, pg.208, where is also a list of his recordings with other artists; Max Salazar: “Mongo Santamaría, The turning point” Part.1, Latin Beat, nov.1997; Part 2, Latin Beat, dec/january, 1998. Diccionario de la Música Española e Hispanoamericana, SGAE, 2002, T-9 p.742. See discography Cubana Cuba Canta y Baila (Cristobal Diaz Ayala).

See discography of Música Cubana: Cuba Canta y Baila p.32 a p.57 (<https://latinpop.fiu.edu/SECCION06S.pdf>).

SANTANA

Carlos Santana, guitarrista, director del grupo Latin Fussion.

45 rpm Col 45552 “Tabu”, ML.

GEORGE SANTANA

Little Lp DA-LL-2001 "Panorama", 1963.

Siboney / r EL

SANTIAGO

We cannot determine if all of these recordings were broadcast in the early 1900s. See Santiago de Compostela (Spain), Santiago de los Caballeros (Dominican Republic), Santiago de Cuba, (Cuba). Of course, at that time because of the Spanish-American War, the most frequently mentioned was the last one. The music sounds more similar to Santiago de Compostela, Spain.

1495	Bef ap 18999	Metropolitan orchestra / r	
8003	12/29/1898	Banc / r	Varios artistas
A 20		Prince's Military Band	
A 152		Waltz Santiago	
E 543		Santiago Walz / r	Varios artistas
Star 6003		The Santiago march	Banda Militar
	1896-1899	Santiao Waltz / r	A. Corbin
D-536		Prince Military Band / r	

SANTO & JOHNNY (eu)

Duo made up of brothers who played Rock and Rock instrumental. Santo Farina, 10/24/1937 and Johnny Farina 4/30/1941.

Lp Canadian American SCALP 1002 "Santo & John NY Encore"

The breeze and I EL

Lp Canadian American SCALP 1018 "Mucho", 1965

Miami Beach rumba / r I. Fields
 Perhaps, perhaps, perhaps/ r OF
 Green eyes/ r NM

PABLO DE SARASATE

Pamplona, Spain 3/10/1844- 9/20/1908 Biarritz, France. Famous violinist and composer, he debuted in Paris in 1860 and in London in 1861.

42650 1904/5 Habanera / h

SARITA AND COMPANY

Lp World Pacific W 1282/ S-1282 st "SPC", 1960.

Rumba Gitana / r

SAUTEN-FINNEGAN

American swing-jazz band popular in the 1950s. Sauter played mellophone, trumpet, and drums.

45" Victor 5432 "Coco bongo".

DOMENICO SAVINO & THE SINTONIA DE GRANADA

Toronto, Canada, 1/13/1882 – New York, 8/8/1973. Director.

Kapp-KL 1220 "España: The romance and fire of Spain", 7/61.

La comparsa / r	EL
Malagueña	EL
Gitanerías	EL

JAN SAVITT

Sept. 4, 1907, Russia- Oct 4 / 1948. Sacramento, Calif. Violinist and band leader.

61931	9/25/41	V- 27615	US	A weekend in Havana	
74091	2/19/42	V- 27809	US	Always in my heart	E

WALTER SCHARF

8/1/1910 Manhattan, NY- 2/24/2003 Brentwood, Los Angeles. Film composer.

Lp Jubilee JLP 1079 "Passion", 1958.

Love with maracas
 Fantastic rhumba / r
 Conga flute / r
 Sub rhumba / r

LALO SCHIFRIN

6/21/1932 Buenos Aires, Argentina. Pianist, songwriter, conductor.

Lp Roulette SR-42013 "Lalole-the latin sound", 1968. Reissue de Tico 1070

The breeze and I / r	EL
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Malagueña / r EL

Chacha Flamenco / ch

Lp Verve V6-8624. "Once A Thief" And Other Themes", 1965.

Roulette rumba / r

Lp Roulette SR-52088. "Jalo brilliance", 1962.

Cubanobe CB

Lp Verve V/V6 8601 "New Fantasy", 1964

Peanut vendor / r MS

TITO SCHIPA

Lecce, Italy, ca.1889 - New York, 12/16/1965. Turn-of-the-century lyrical tenor, possibly no one has mastered the art of modulating, pronouncing, and controlling vocal effects quite like him. Aware of his limitations, he always dabbled in a reduced operatic repertoire in which we are honored that *Il Viandante* by Eduardo Sánchez de Fuentes appears. Like other lyrical singers of his time, he made very limited forays into the popular world and here we are also fortunate to have his versions of three Cuban songs, two of which, *Quiéreme mucho* and *Rosalinda*, were recorded first in acoustic sound and then electric. . We also had the honor of dedicating a song written by him to Cuba, a privilege that no other country had. He visited us several times, the first between May 6 and June 11, 1921 to sing 6 operas at the National Theater, among them *Il Viandante*; He returned in 1922 to give concerts in the same theater on December 1, 3 and 5. According to Célida Parera Villalón ("*Pro-Arte Musical y su divulgación musical en Cuba*", Senda Nueva de Ediciones Inc.", Senda Nueva de Ediciones Inc., New Jersey 1990, p.44) also visited Havana in 1924 but does not appear in his biography. He returns to Havana to the same theater for two concerts on April 23 and 26, 1929; and again on May 6 and 9, 1947. Another link with Cuba is that Pepito Echániz was his accompanying pianist on several tours between 1921 and 1924. "Tito Schipa: A biography by Tito Schipa Jr.", Baskerville Publishers Dallas, 1996. *The Record Collector*, edited in London, Vol. XIII, bov. 4-1951-Jun-Jul, 1960. Dedicated to Tito Schipa. See also Leonardo Depestre *Cien famosos en la Habana*. Ed. Social Sciences, Havana, 1999.

66142	1923	V-929 V-66142 LPV 206 LPV 7-301 GEMM CD 9163	Quiereme mucho / r	GR
	1924	V- 1030	Rosalinda Recites / r	ESF
	1924	V- 1031 V- 1153	A Cuba / r	T. Schipa

TRIO SCHMED

ABC Par- 9660 Yodel cha cha / ch

CLIFFORD SCOTT (EU)

06/21/1928 San Antonio, Tx - 4/19/1993 San Antonio, Tx. Saxophonist with important jazz men and with the famous Ray Charles.

56-59 King 5145 US Cuban echoes

RAYMOND SCOTT (us) AND HIS NEW ORCHESTRA

True name Harry Warnow. New York, 9/10/1910 – Los Angeles, California, 2/8/1994. Composer, arranger, conductor and pianist. He was the first to experiment with electronic effects in music production, and between 1934-38 he directed a quintet that broadcast on CBS. He recorded these compositions that the Oxford dictionary calls “novelty music”. I consider them chamber jazz music, like what Benny Goodman did with small combinations, El Manisero is one of those recordings. In 1942 he dared to form the first racially mixed orchestra in the United States. Oxford, cited work, p. 520; Penguin, cited work, p. 1043.

WCO-26180	12/21/39	Co 35364	US	The Peanut Vendor / pr	MS	
				V-Disc 733 US	The peanut vendor/ pr	MS

LYDIA SCOTTY (AR)

Cantante, Buenos Aires, Argentina 1/8/1920.

ca. 58	SCELP 409	Siboney	EL
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JOHN SEBASTIAN

3/17/1944 Greenwich- Village-NY. Vocalist, guitarist, pianist.

V 20-2060	Malagueña / r	EL
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SEEBURG SPOTLITE BAND

Lp Pepuse 2 RS 2214 “Together in concert”, 1975.

Little Lp 1962

Lp D-104 “Seeburg Spotlite band Vol. 4”, 1964.

Lp D-107 “Seeburg Spotlite band Vol. 4”, 1964.

Rico Vacilon/ ch

Lp D-114 “Seeburg Spotlite band Vol. 14”, 1964.

I'd rather mambo/ mb

Lp D-117 “Seeburg Spotlite band Vol. 17”, 1964.

The breeze and l/ r	EL
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Lp D-134 “Seeburg Spotlite band Vol. 34”, 1964.

Rico Vacilon

Lp D-139 “Seeburg Spotlite band Vol. 39”, 1964.

Go chachacha / ch

Lp D-146 “Seeburg Spotlite band Vol. 46”, 1964.

Jerg a chachacha / ch

Lp D-157 "Seeburg Spotlite band Vol. 57", 1964.

Chachacha de Paris / ch

Lp DN-301 C "Discoteam", 1965.

Mambo Island / mb

Lp DN-307 C "Discoteam 7", 1965.

Jerk a chacha / ch

Lp DR515 C "Rhythm of me15", 1965.

Jerk a chacha/ ch

Lp DR 505 C "Rhythm of me 5 B", 1965.

Chacha rock

PETER SEEGER & ARLO GOTHRIE

Arlo Gothrie, Cooney Island New York, 7/10/1947. Singer of "folk", American. Peter Seegar, Manhattan New York, 3/5/1919 - Manhattan, New York, 1/27/2014. He was a Composer and played the banjo and the guitar.

Lp Pepuse 2 RS 2214 "Together in concert", 1975.

Guantanamera / r

JF

CHARLIE SEGAR

American blues pianist. Pensacola, FL.

9/10/34 Dec 7027 US Cuban Villa Blues/ ch

GEORGE SELLERS (fr?)

Accordionist.

1931 GRP K6407 Fr Le marchand du cacahuates
(El manisero) MS

NOEL DE SELVA Y SU ORQUESTA PANAMERICANA

C440	194_	Panam 40	NY	Acércate más / r-b	OF
C 4402582	194_	Panam 135	NY	Tres palabras / b	OF
C- 440	194_	Pan 108	NY	Negra Leonó / r-gu	ÑS
C- 440	194_	Pan 109	NY	Siboney / r	EL
C- 440	194_	Pan 17	NY	Tumbando caña / gu	JBL

C- 440	194_	Pan 17	NY	Toda una vida / r-b	OF
C- 440	194_	Pan 05	NY	La Paloma	SY
C- 440	194_	Pan 108	NY	Babalú / r	Mle
C440887	194_	Pan 110	NY	Quiéreme mucho / r	GR
C- 440	194_	Pan 21	NY	El muerto se fue de rumba	JBL

BEN SELVIN ORCHESTRA (eu)

New York, 3/5/1898 - New York, 7/15/1989. Band leader.

151366	2/27/31	Col2422D	NY	African lament	EL	Paul Small,v
195131	2/27/31	Col4476	NY	African lament	EL	
*151368	2/27/31	Co24220	NY	Mama Inez	EG	
*195132	2/27/31	Co4447	NY	Ay Mama Inez	EG	
	6/23	Vo. 14604		Havana	Lyman- Schonberger	

* These appear edited as Orq. Enric Burrow

MARCELLA SEMBRACH

Ukraine, 2/15/1858 - Polish, Coloratina, 1/11/1935. Soprano.

11/2/08	V 6575	NY	Bolero: Merce dilette amiche / r
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ORQUESTA SENSACIÓN

According to data given by Rolando Valdés (timbalero) on the back cover of Lp Ansonia 1568 in 1978, the orchestra was formed when the musicians Jesús Esquizarrosa "Chuchú", timpanist of the Arcaño orchestra, Miguel Santa Cruz "El pitcher", percussionist and Eloy, flutist, both from the Melodías del 40 orchestra, they went to see him in 1953. Rolando and Chuchú had belonged to the Unión orchestra. They decide to form the new group called Sensation and they even add a slogan: There is only one! Their first singer was Dandy Beltrán, but they also had Alfonsín Quintana, Celio González, Guillermo Escandón, Gerardo Pedroso, Abelardo Barroso, Luis Donald, Tabenito, René del Mar, Elpidio Piedra and Eddy Alvarez. They were successful immediately. They acted on radio, clubs and traveled outside of Cuba. So far Rolando.

Certainly 1953 was a good time to start a brass band, especially if it completely abandoned the danzoril repertoire and took the new chakra. But really the big boost comes from the Sensation orchestra, when shortly afterwards Goris, owner of the Puchito records, with whom they had already recorded their first album, puts the singer Abelardo Barroso, whom he recycles (possibly the first case of recycling of the Cuban singer). So fashionable now, to sing with the orchestra, and the success is instantaneous from Arráncame la vida (a tango bolero by Agustín Lara, also recycled in chachacha) and other numbers. So, they recorded 6 LP's for Puchito between 1954 and 1956, and others for Maype, Areito and other labels. Apparently, in the mid-1970s, Rolando moved to the United States, and made recordings for other labels starting in 1975, in Miami and New York. Apparently also, sometime after this, he returns to Cuba.

According to CD-514, the composition of the orchestra from 1954 to 1956 was: Rolando Valdés, dir., Güiro and choirs; Abelardo Valdés, cant; Tabenito (Mario Varona), Luis Donald and Eddy Alvarez, choir; Juan Pablo Miranda, fl.; Ovidio Pérez Pinto and Lauri, vi.; Jesús Esquizarrosa, timb.; Carlos Zulueta, p.; Miguel Santacruz "El piche", tumb. The 17 numbers marked with * below appear on this CD. In the numbers marked with two **, El Negro Vivar, trp. ; Enemelio Jiménez, alto sax, and Generoso Jiménez, trb., And also in the number No hay mi mi son, which does not appear in any

LP.

If we go to Palacios, " Catálogo de Música Popular Cubana", page 44, and Tony Basanta: "The Sensation in 2000", Cuban Salsa Magazine, Year 4, No.11, says that: The Sensation has had Rolando as directors. Valdés until 1960 and Richard Egües Jr., existing until 1983 when Israel Barroso entered.

It seems that there is not just one sensation, as his slogan said, but one in Cuba, and another outside, at least for a while... See Rafael Lam, "Los reyes de la salsa" Cuban Book Institute, 2011, p81.

AB – Abelardo Barroso
 LD – Luis Donald
 EA – Eddy Alvarez
 T – Mario Tabenito Varona
 CG - Celio González

Lp Puchito 542 "Tiene Sabor – Orquesta Sensación" Reissued as Adria 11. La Habana, edited at the end of 1958. Cant: Tabenito, Barroso and Donald. Reissued as Antilla CD-11.

Casablanca (As time goes by) / dz H.Hupfield

Lp Puchito 557 "Danzonchά – Orquesta Sensación". 1958 Reissued as Adria and Antilla 13 and CD-13. Cant: Barroso, Tabenito and Eddy Alvarez. It has trp., Trb. and sax the orq.

Coctel para dos / ch Youmans
 Luna azul / ch Rodgers
 Carioca / ch Youmans

P. SEPULVEDA

6/27/1917V 69693 MI niña/ hab Leopoldo Gutierrez

ORQUESTA SERENATA TROPICAL

Col - Plaza 3411 "Rumbas solamente rumbas Vol. 1", 1967.

Para vigo me voy / r EL
 Maria la O / r EL
 El manisero/ mb MS
 Rumba del principe Igor / r

Col- Plaza 3411 "Rumbas solamente rumbas Vol. 2"

Aquellos ojos verdes / r NM
 Cubanacan / r MS
 Tu me acostumbraste / r
 Cuando calienta el sol / r CRi

MERCEDES SERO (es)
 Cupletist

Zaragoza, Spain, 4/10/1900 - Barcelona, Spain, 2/23/1970. Important artist. Dictionary of Spanish and Hispano-American Music, SGAE, 2002, T-9 p.935 . Successful singer and dancer.

BS 2456	1927	V 79333	Es	Camagüeyana / cp	Milán
	1927	V 79333	Es	La última hora	Ed

BOLA SETE

Brazilian composer and singer. Guitarist born in Rio de Janeiro on 7/16/1923 and died in California on 2/14/1987.

Lp Fant 3358/ 8358 "Bola Sete's 'Tour de Force'"

Mambeando / m

DOC SEVERINSEN

7/7/1927 Arlington, Oregon. Trumpeter, leader of the band, he played in some of the great bands of the 30s, like Tommy Dorsey, Charlie Barnet, etc.

Command R3388388350 "High, wide and wonderful", 1965.

Malagueña/ r EL

Command 909 "Swinging & Singing", 1967.

Guantanamera JF

SEVILLA RUMBA BAND (eu)

3/8/32	Crown 3305	Green Eyes / r	NM
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DAVID SEVILLE & CHIPMINKS

David Seville is about a fictional character, created by Ross Bagdasarian, for the singing group "The Chipmunks"

Liberty LRP-3132/LST 7132 "Lets all sing with the chipmunks", 1959.

Old Mac Donald chachacha / ch

FRED SHARP'S ROYAL CUBANS (EU)

Cleveland, 1913 - Sarasota, 12/14/2005. Guitarist.

1927	Champion 15181	Toreador
1927	Champion 15181	In a Little Spanish Town
1927	Champion 15182	There is a Little White House

1927 Champion Don't Sing Aloha When I Go
 15182

ORQUESTA ARTIE SHAW

Arthur Arshaswsky, New York, 5/23/1910 - 12/30/2004. Clarinetist, conductor, composer. He quickly placed himself among the best until he had his orchestra, and soon he placed it alongside the best swing bands. In 1938 he fully triumphed with his version of Begin the beguine, but he surprised everyone and broke the band in full success, he went to Mexico for a season to rest, when he returned to revolutionize the world with Perfidia and Frenesí. Continued for many years, it was one of the few white bands to dare to use black musicians, such as trumpeter Roy Eldridge and singer Billy Holiday. He is a lucky man, he was one of the husbands of Ava Gardner and Lana Turner. Oxford, work cited, p. 524; Penguin, work cited, p. 1058.

JM - José Mangual, perc.
 Ch.P - Chino Pozo, perc.
 RR - Roberto Rodríguez, perc.

055099	10/7/40	V 2735	HY	Danza lucumí / r (Chantez le bas)	EL
	1945	V 20-1696	US	Tabú / afro	ML

Lp V-LPM 1201 “Both feet in the groove – Arti Shaw” 1938.

030735	12/19/38	Bb10091		Jungle drums (Canto Karabali)	EL
75639	12/30/49	De 24889 DeDL 5286 MCA 2-4081	NY	Orinoco	JM, ChP, RR
75640	12/30/49	De 24889 DeDL 5286 MCA 2-4081		Mucho de nada	JM, ChP

ROLAND SHAW

Leicester, England, 5/26/1920 - 5/11/2012. Composer, conductor, traditional pop.

Lp London SP 44235 “The wonderful wacky 40’s” 1975

Taint What You Do (It's The Way Cha Do It) / ch

GEORGE SHEARING (ing)

London, 8/13/1919 – New York, 2/14/2011. Pianist, composer, conductor and more than arranger, creator of a new sound. Born blind, studying piano and leaning towards jazz, and after being nominated the best jazz pianist in his country for seven consecutive years, he decided it was time to go to the United States in 1947, and quickly mastered the new language of be-bop, but in his own way. He forms a group in which the vibraphone and guitar combined with their chords, create a new sound, which will surprise the atmosphere since September in the rain, his first hit in 1949 with MGM, with which he records until 1955. But he listens to Machito and becomes contaminated. He begins to experiment with Cuban jazz, but also in his way. If we compare afrocuban jazz to a pitcher, let's say from that pitcher, Shearing copies the curves and ball changes, but not the straight hard ones. His is not stridency. It is a sensuality, and a softer Latin sound. In fact, September in the rain, when he had no Latin musicians in his group, he had irremissibly Latin sensuality, and Latin tumbao...

Nat Chediak (cited work, p. 217) includes the works of the Shearing Quintet where the Latin influence is most noticeable. And the path is two-way; the group of the Harmonics of Felipe Dulzaides and the group with which Frank Domínguez records his songs are strongly influenced by the Shearing sound. Oxford, work cited, pp. 525. Max Salazar: “The Latin George Shearing”, Rev. Latin Beat, February 1995, p.30.

1951	MGM 10986	US	The breeze and I	EL
	MGM 0107	US	So this is Cuba	

Lp MGM "Latin Satin", 1953. Cándido participates in the congas.

Lp Capitol T-648 "The Shearing Spell" Los Angeles, 1955. George Shearing, p.; Al McKibbon, bass; Bill Clark, drums; JohnNY Rae, vibes; Armando Peraza, bg.; Willie Bobo, tb; Toots Thielemans, harmonica.

Autumn in New York	V. Duke
Strange / s-mt	M. Fisher
Yesterdays	J. Kern
Out of this world / b	H. Arlen
Goodnight my love	Arnheim
Moonray	Shar
Cuban carnival	P. Rugolo
Midnight on cloud	L. Feather
The man I love	G. Gershwin

Lp Capitol 720 "The George Shearing Quintet with string choir", 1956. taff presumably the same as above plus the string accompaniment.

Lp Capitol 11454 "Latin escapade - The George Shearing Quinteg", 1956. His most Latinized album, with the same musicians.

Mambo with me	Tito Puente
Without you	OF
Mi música es para ti / b	RT
Yours	GR
Cuban love song	McHugh
Poodle mambo	G. Shearing
Canto Karabalí	EL

Lp Capitol 1124 "Blue chiffon – The George Shearing Quintet and orchestra", 1958. qual to the previous. For example, I love you in Chachachá time. 1958.

Lp Capitol T-1187 "Shearing on the stage" 1959. Shearing, Percy Brice on drums; McKibbon, bass; Emil Richards, vibes; Thielemans on guitar and harmonica; Peraza on percussion, who stands out especially in Caravan and Nothing but the best on this album.

Lp Capitol ST-1219 "Peggy Lee and George Shearing" Recorded live during the Disc Jockey Convention held in Miami in May 1959. A number consisting of a Latino, Mambo in Miami by Armando Peraza, already appears.

Lp Capitol T-1275 "Latin affair – The George Shearing Quintet" (1959). It contains several songs from Armando Peraza's pen: Mambo balahu, This is Africa, and Estampa cubana, and Juan Palangana by Miguel R. Avila.

Lp Capitol T-1715 "The George Shearing Quintet – The San Francisco Scene", 1960. Another more melodic-style album, but Peraza's work is highlighted in Peraza's own My New mambo, and in The Lullaby of Birdland.

Lp Capitol T-2048 “Old gold and Ivory – George Shearing quintet and orchestra” ” Here Latin percussion does its thing in Falla’s *Ritual fire dance, Malagueña* de Lecuona.

Jazzland JCP	Mambo in chimes
SSL-1117	So rare, Sorry wrong Rhumba

THE SHEPHERD SISTERS

An American quartet from Middletown, Ohio. Four sisters: Martha, Gayle, Judith and Mary Lou, Shepherd.

1956	Romer 1152	Rock n’ roll chachacha/ ch
	Melba 101	

THE SHEPPARDS

45’ rpm Theron T-5013. “Cool Mambo”, 1955. Recorded in the US.

SHERBA’S CASTLE-BY-SEA ORCHESTRA

1/17	P 20139	Havanola / r	MS
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ALLAN SHERMAN

United States, 11/30/1924 - Los Angeles, United States, 11/20/1973. Singer and actor.

Lp Warner Brother W/WS 1539 “Allan in Wonderland”, 1964.

Green eyes	NM
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JOE SHERMAN & HIS PACHANGA CHARANGA

Kapp KL 12411/ KS 3241 “Viva la Pachanga”, 1961.

La pachanga / ch	
Mac the knife / ch	
Gozando la pachanga / ch	
Charanga / ch	
Pancho calma / ch	
Everything coming up roses / ch	
Never on Sunday	
A popular pachanga / ch	

Tenesi / ch
 Pachanguero / ch
 Cabeza Dura/ ch
 Vamos pa la pachanga / ch

SHERRYS

Lp Guyden GLP 503 “At the hop with the Sherrys”, 1962.

The new cha cha cha / ch

LEROY SHIELD

Pianist radio orchestra in the 30's. They wrote Hollywood music.

37818 2/15/22 El faisán / r EI

STICK SHIFT

Lp 2002 “Duals”, 1964.

Cha cha guitars/ ch

SAHIB SHIHAB

Savannah, Georgia, 06/23/1925 - Nashville, Tennessee, 10/24/1989. Jazz sax.

Savoy SSL-2225 “The bebop boys”

Tropicana / r A. Brito

NAT SHILKRET (eu)

New York, 12/25/1889 – New York, 2/18/1982. Clarinetist, composer and conductor. He started out playing in symphony orchestras, but later joined the popular scene as the author of many hits from the years 1924 to 1932, and above all as Director of light music for the RCA Victor from 1915 to 1945. Penguin cited work, page 1063.

36876	10/27/26	V rech	NY	Quando te alejas de mi lado / b	Juan Pulido
49297	12/27/28	V 22198 V 46154	NY	Canto Siboney / c	EL
49933	2/7/29	V 22198 V 46154	NY	¿Me odias? / b	EaL
		V 23571	NY	Bolero	

V20172 NY La Paloma SY
 V24112

DINAH SHORE (eu)

Frances Rose Shore. 3/1/1917, Winchester, Tennessee - 2/24/1994, Beverly Hills, California. Xavier Cugat's orchestra was the perfect springboard for the soft and warm voice of this southerner, with numbers like "Quiéreme mucho", "Andalucía", etc. From then on, everything went well for him. The war necessitated her solo voice on sentimental songs, and then she continued her career successfully first in film and then on television, on her own show for many years. Penguin, work cited, p. 1065 and Oxford, work cited, p. 527.

See: Orquesta Xavier Cugat

SHOT GUNS

Wyncote Lp W/SW 9094 "30 Dancehits", 1965.

The chacha march / ch

THE SHYTANS

Rohhex 1089 "Savoy mambo", 195_

Power 106 Savoy mambo / mb

45" Bruce Record "Tea for two mambo", 1954.

SAL SICARRI

LP Gone 5004 "Big Beat Cha cha cha's", 1959.

Continental cha cha / ch

Syncopated clock chacha /ch

Rico Vacilon / ch

Blue moon chachacha / ch

Sweet and Gentle / ch OP

FELIX SIERRA & EMILIA VERGERI

Felix Sierra, there is information on another recording of the two of them as Félix La Sierra. He sang in Tampa in 1926. Emilia Vergeri, opera singer, her full name was Emilia Sanchez Vergeri and in 1917 she sang at the Teatro Colón de San Juan. Vergeri was the teacher of Panchito Naya, a Cuban tenor.

1909 Col C625 Habanera del pompón / h

MYRTA SILVA (pr)

Arecibo, Puerto Rico, 9/11/1923 - San Juan, Puerto Rico, 12/2/1987. At the age of 10 she was already playing maracas and singing. She went to live in New York in 1937 and soon became a singer and entertainer at the Hispanic Theater in New York. In 1939 she joined the Grupo Victoria by maestro Rafael Hernández and made her first recordings; in 1949 they made a tour of Central America. She starts composing. She takes her first trip to Cuba in 1942 and sings for the CMQ. In 1949, she came to Cuba for the third time, she began to sing in the Sonora Matancera program live on Radio Progreso. When the following year she left for New York and Celia Cruz came to replace her, the public protested. They loved Myrta very much, and Celia had a hard time conquering them at first. She returned to Cuba in 1952 and lived long periods there until 1960. Her career continued triumphant as a composer, entertainer, with her own television programs in Puerto Rico and New York until her death. She was very loved and admired in Cuba, and as we will see, she recorded with many Cuban artists and helped them in exile. Diccionario de la Música Española e Hispanoamericana, SGAE, 2002, T-9, p.1021. Ramírez Bedoya, cited work, p. 189. Cristóbal Díaz: "The legacy of Myrta Silva", Rev. La Canción Popular, 1988, p.45.

Orquesta directed by A. Cibelli

BS 063454	4/4/41	V 83466 LP Ext. 13	NY	Me voy mamá / gu	OE
		V 83466	NY	Rumba matumba / r	BC
his orchestra					
BS 071874	2/20/42	V 83812 TCD-92	NY	Chupa chupa / afro-cg	MA
BS 071875	2/20/42	V 83786 TCD-92	NY	Caridad / gu	H. de Villar
BS 073413	3/9/42	V 83833	NY	No nene, no juego más / gu	M y O de la Rosa
BS 073414	3/9/42	V 83861	NY	Quién fue / gu	GRF

Myrta Silva with Orquesta de Rafael Hernández

MBS079283	1944	V 23-0200	Me	Mercé La Mulata / gu-swing	ML
MBS079284	1944	V 23-0200	Me	Sinvergüenza / gu	EG

Myrta Silva con Orquesta dirigida por Absalón Pérez

79240	1943	V 70-7100	Me	La farola luce	EG
79294	1943	V 70-7100	Me	Drume negrita	EG

Myrta Silva con Orquesta

D6XB-2561	7/31/47	V 23-0518	NY	Facundo / tg-cg	EG
D6XB-2562	7/31/47	V 23-0508	NY	El golpe de cintura / gu	ÑS
D6XB-2563	7/31/46	V 23-0522	NY	Esto es lo último / gu	RBS
	1946	V 23-0463	NY	El trompo y la cabulla	
D6XB-2564	7/31/46	V 23-0527 V-75-7541	NY	Camina como chenchela la gambá/gu	ÑS
	1947	V-23-0744	NY	Echale tierra y tápala	ÑS
	1948	V-23-1030	NY	Adiós compay gato	ÑS
	1949	V-23-1450	NY	Si la envidia fuera tiña	G.R.Fiffe
	1949	V-23 -1450	NY	Pá La Habana me voy	EGr
	1949	V-75-8157	NY	Castigadora	ÑS

1949	V75-8177	NY	La flauta de Bartolo	G.R.Fiffe
1949	V-75-8177	NY	El talismán	Mar. Cervantes
1954	V-23-6458	NY	Papaíta salcochá	ÑS
1954	V-23-6404	NY	El trompo y la cabulla	ÑS
1954	V-23-6352 V-75-9413	NY	Donde me pongo Cachita	ÑS
1954	V-23-6404	NY	Como duele eso	ÑS
1955	V-75-9669	NY	Con maña se rompe	Felix Amaro

Myrta Silva con Orquesta Charles Rodríguez

BAVE 090384	10/12/48	V 23-1127	Ch	Serenata mulata / b	BC
BAVE 090385	10/12/48	V 23-1373	Ch	Qué te parece / b	JG
BAVE 090389	10/12/48	V 23-1326	Ch	Sabrosa / gu	GRF
BAVE 090401	10/12/48	V 23-1069	Ch	La mujer y la pulga / gu	GRF
BAVE 090429	10/12/48	V 23-1373	Ch	Compay gallo / s-gu	ÑS
PRR 782	1953	CLN-730		Ay que sospecha tengo / gu	ES

Lp MNCP 21 “Voces de la XEB”, 1947.

Camina como Chencha / gu ÑS

Lp Musart DM-1452 “Myrta Silva: La gorda de oro”, Grabado en México.

Cuidadito compay gallo / gu ÑS

Lp Spanoramic 161 “Myrta Silva y Daniel Santos en TV”, 1963.

Yo tengo una cosa B. Soler

MARTÍN SILVEIRA

De este artista hablamos en la primera parte de la obra Discografía Cubana de 1898 a 1925. Al parecer estas fueron las únicas grabaciones eléctricas que hizo.

ca.1926	Co 2422x		El silencio	PC
ca.1926	Co 2475x		El 7 de Diciembre Parte 1	PC
ca.1926	Co 2475x		El 7 de Diciembre Parte 2	PC
1-30-09	V-62305		Las agonías de Cuba Parte 1	PC
1-30-09	V-62305		Las agonías de Cuba Parte 2	PC
1-31-09	V-62299		Miss Penela	PC

1-19-11	V-63486	La caída de Mr. Brown	PC
1909	Co 6820	New York	PC

SILVERTONE ORCHESTA

Los registros de Silverton se fabricaron entre 1916 y 1928 y luego se grabaron brevemente entre 1940 y 1941. Realizado principalmente por Columbia Record y Paramount y Gennet. Por supuesto, la orquesta era una para grabar los discos. Hay un libro sobre Oxford y Silvertone records 1911-1918.

Silverton5055 US Cuban moon

GINNY SIMMS (EU)

5/13/1913 San Antonio, Texas-04/04/1994 Palm Springs, Cal. Singer, joined the Kay Kayser orchestra in 1934, and took some photos.

6/13/41	Okeh 6282	You're The Moment Of a Lifetime	SK
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LU ANN SIMMS

Rochester, United States, 7/11/1932 - Hollywood, United States, 9/22/2003. Pop singer.

45' rpm Jubilee 5302 "The cha / Lypso", 1957.

DANNY SIMON

Lp 10" Col 6310 "Piano Magic Vol. 2", 1953. Danny Simon and his rhythm (Reissued FL 9251)

Rumbantana

Oye mi rumba/ r

Lp 10" Col 9511 "Piano Magic Vol. 1", 1950.

Metete duro al bongo

Siboney EL

Ritmo de guaracha / r

Gozando el mambo / mb

Rapsodia en rumba/ r

ENRICO SIMONETTI ORCHESTRA

Lp Fox 3015 "Bravissimo!", 1959.

Babalu / r	ML
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ORQUESTA MOISÉS SIMONS

There are discrepancies as to the year of birth of Moisés Simons or Simon, the creator of *El Manisero*. For some, it was 8/24/1889. However, other researchers place this date in 1888. In an interview by journalist Arturo Ramírez for the magazine "Carteles" in 1943, two years before his death, Simons gave the date 1888 and we stick to it. By the 1920s, Simons was already a recognized composer and conductor. He created other works such as the 1914 Magazine and The Coral Fisherman. Since magazine music has to be varied, Simons gets used to composing and mastering the different genres of Cuban music, from Afro motifs, such as *Lamento negroide* and *Vacúnala*, to refined songs like *Serenata cubana* (Cuban Serenade). Other numbers from those 1920s hit deep in popular favor. What is the *danzón* and *Palmira*, the mulatto who does not want to know about the *virullilla* people and who has *billions* and *billions*, expressions that become part of the popular vocabulary: a mulatto with billions and billions was the non plus ultra of feminine sensuality ...

All these numbers were recorded by Rita Montaner in 1927 and 1928. In that year, Simons made a trip that he describes as exploratory, to New York. When he returned from his trip, according to Robreño, Simons was in the café one night in the Havana corner of San José and Amistad. An inspiration comes to him, probably motivated by the passing of a little roasted peanut vendor, so popular in Havana in those years. And on a napkin write an outline of what *El Manisero* will be. Days later he premiered it at the Molino Rojo theater, as part of a music magazine. According to a version collected by Enrique Betancourt in his book "Apuntes para la historia" ("Notes for History"), Simons only composed the music, and it was Gonzalo G. de Mello who wrote the lyrics, in the presence of several witnesses. Without denying the possibility, it seems strange that Simons needed help writing the lyrics for this song, when he always wrote the lyrics for his compositions; And none other than Don Fernando Ortiz, an outstanding Cuban musicologist and scholar, maintained that *El Manisero* was a folk cry of an anonymous peanut seller, who in the second half of the 19th century served as the basis for a Cuban dance written by Gottschalk and Simons took it from there...

Aside from the intrinsic merits of the number, *El Manisero*'s overwhelming success is due to several factors: it was immediately recorded by Rita Montaner in 1928, guaranteeing its popularity in Cuba and other Latin countries that received the Columbia recordings; but above all it was recorded by Antonio Machín with the Don Aspiazu Orchestra in 1930 and was aided by the success of the Orchestra's personal performances at the Palace Theater in New York, it became the first Cuban musical number of total success in the United States. A su vez, Rita Montaner lo lleva a Europa y lo populariza en Francia. Su éxito estaba consolidado a nivel internacional. . In turn, Rita Montaner took him to Europe and popularized it in France. Its success was consolidated internationally. Although called rumba outside Cuba, for advertising and commercial reasons, it is actually a son-cry, the first Cuban son to become internationally famous. *El Manisero* arrives at the cinema, and is sung in the movie "Cuban Love Song". It is recorded, among many others, by the Italian tenor Tito Schipa, in 1933. *El Manisero* becomes a classic number of the international popular repertoire, which is still heard. In 1930, Simons traveled to Spain to premiere his zarzuela *Niña Mersé* and went to Paris. By joining the Society of French Authors, you receive a considerable sum for your copyrights. In total, Simons calculated in 1943 that *El Manisero* had produced about 100,000 pesos for this concept. Moisés Simons returned to Cuba in the 1930s but found no environment and decided to return to France where he was admired and requested. He wrote Music Magazines from 1934, such as *Toi c'est moi*, *El Canto del Trópico*, etc. Artists like La Mistinguette, Tino Rossi, Raquel Meller, premiere their compositions. Some of the songs written for these magazines are popularized Orquesta Lecuona Cuban Boys, such as *Cubanacán*, *Yamba-O*, *Colibrí*, *Danza del Fuego*. Actually, Moses' last name was Simon, and it is precisely in France where he changes it to Simons. The teacher is getting married. World War II will interrupt his artistic career. The last name brings him problems with the Nazis, who consider him Jewish. He goes through bad times until he returns to Cuba in 1942 and the following year he returns to Spain where Imperio Argentina awaits him to make the music for the movie "Bambú" and Celia Gómez who makes the score *Hoy como ayer*. And there he died on June 28, 1945.

Another great international success of Moisés Simons, very different from *El Manisero*, is his song *Marta*, the workhorse of many singers and baritones who have recorded from Beniamino Gigli to Plácido Domingo, including Alfredo Kraus, Eduardo Brito and Carlos Ramírez. It is his versatility that amazes Moses Simons the most. Beside the lyric themes of *Marta* or *Cubanacán*, there are others with a strong Afro-Cuban flavor such as *Patricia* and *Mondongo*, *Priquitín*, *priquipón* and *Chivo que grupo tambó*. Despite his fame, a large part of his works produced in Cuba and France are forgotten or lost.

In the active discography, in addition to the little he recorded with his orchestras, he appeared in Paris as a pianist in the Rico's orchestra, and also in some of the recordings of the Lecuona Cuban Boys, playing the piano and whistling, which apparently he did very well. Cristóbal Díaz: "Moisés Simons", Rev. La Canción Popular, San Juan 1989, p.55. Radamés Giro, "Diccionario Enciclopédico de la Música en Cuba" Ed. Cuban Letters, 2007

Oscar Hijuelos: "A simple Habana Melody" Ed. Perennial, 2003 2003 tries to be a fictionalized version of his life. Diccionario de la Música Española e Hispanoamericana, SGAE 2002, pT-9 p. 1030.

AM – Antonio Machín
 CM – Coro Masculino
 ME – María Elósegui
 CB – Carmen Burquet
 MM – Mercedes Menéndez

According to Collazo, cited work, page 16, for this time the orchestra was composed by Virgilio Diago, vl. ; Alberto Socarrás, sax and fl. ; Lázaro Quintero and Obdulio Villa, sax; Pablo O'Farrill, tp. ; Luis, tp. ; Juanito, bz. ; Aurelio, güiro and Moisés p. and dir.

Xve 48271	12/13/28	V 46072	CU	Suena guarachita suena / gu-r	MS MM, CM	ME,CB,
Xve 48273	12/13/28	V 46072	CU	Qué es el danzón / dz	MS	CB,CM
Xve 48275	12/13/28	V 46223	CU	A llorar, a llorar! / s	MS	CM
Xve 48276	12/13/28	V 46223	CU	Oh Cuba hermosa / cr MS	MM, ME	MS
Xve 48274	12/13/28	V 46445	CU	La negra Quirina / r	MS	CB
Xve 48272	12/13/28	V 46445	CU	Paso ñañigo / afro-cub	MS	AM
HV-30455	1929	BR-40980		Lamento africano / c EL	MM	EL
HV-30497	1929	BR-40980		Rumba guajira / r	MS	MM

MIKE SIMPSON & ORCHESTRA

Lp PPS 2004/ 6004 "Discussion in percussion", 1961.

Say si si / r EL

45" Argo 5258 "Cuban twilight"

FRANKIE LEE SIMS

April 30, 1917 New Orleans, Louisiana - May / 10/1970 Dallas, Texas. Electronic guitar guitarist and singer.

3/5/53 Specialty US Rhumba my boogie
USA-487

LESTER SIMS

7/12/34 Bb 5575 Dust on the moon / r EL

LENNON SISTERS

Original Quartet, Diane: 12/1/1939, Peggy 4/8/1941. Kathy 8/2/1943; Kathy 8/2/1943; Janet 6/15/1946. Los Angeles, Cal. For 13 years they appeared on the Lawrence Welk Show.

RanWood RD- 1012 "Among my souvenirs", 1994.

Mickey Mouse mambo / mb

SIX JUMPING JACKS (eu)

One of the many groups formed by Harry Reser in the 1920s. It stands out for its particularly novel style.

6/6/31 Br 6137 When Yuba play the rhumba in the tuba / r

SKY COASTERS

It can be "The Coasters". American group from the 50s, blue rhythm and rock and roll.

45 Spark-107 "Ra chacha", SKKST 363 N

45" Spark- 107 "Loop de Loop mambo"

FREDDIE SLACK ORCHESTRA (eu)

Viroqua, Wisconsin, US, 8/17/1910- Los Angeles, California, 8/10/1965. Pianist, conductor, popular in the 1950s.

Capitol 172 US Cuban sugar mill

FELIX SLATKIN

American violinist and conductor. 12/22/1915-2/8/1963, St. Louis, Missouri – Los Angeles, California.

Lp Liberty LMM 13021/LSS 14021 "Fantastic string play fantastic themes", 1962.

Havana Mist

PERRY SLEDGE

11/25/1941 Leighton Alabama- 4/14/2015 Baton Rouge-Louisiana. Soul and blues, singer.

Come softly to me / r OF
(Acércate más)

SLIM AND SLAM

Musical society in the 1930s and early 1940s, composed by Slim Gaillard and Slam Stewart.

8/8/40 Okeh 6015 Bongo/ r

MEMPHIS SLIM

9/3/1915 Memphis, Tennessee- 2/24/1988 Paris, France. Vocalist, bandleader and composer.

1/8/58 Vee Jay- 271 Guitar chacha/ ch

ROY SMECK Y SUS HAWAIANS (eu)

Born in Pennsylvania 2/6/1900- New York, 4/5/1994. He played electric guitar, banjo, and ukulele. Kinkle, work cited, p. 1765.

194_ Od 286022 US Siempre en mi corazón / b EL

Como Roy Smeck and his serenaders

194_ Delta 3790 US Quiéreme mucho / b GR

11/31 Varsity 5014 Cuban love song
5114

194_ Crown 3249 US Siempre en mi corazón / r EL

1948-51 Coral 60286 Always in my heart / r GR

4/25/41 Dec 3790 Yours GR

SMITH & WARREN

Warren 2/7/1932 - 30/1/1980 He was an American rock and roll guitarist and singer. Smith 5/14/1934 Chicago. He was an arranger and composer.

Malagueña/ r EL

ACE HIGH-TAB SMITH

Saxophonist born in North Carolina on 1/11/1909 and died on 8/17/1971 in St. Louis, Missouri.

Lp Delmark 455 "Cuban boogie"

AL SMITH (eu)

57-594 1/11/57 Falcon 1001 One two Cha Cha Cha

ARTHUR SMITH

He was born in South Carolina on 04/01/1921 and died on 04/03/2014 in Charlotte, North Carolina, at the age of 93. Guitarist, violinist and banjo player. Famous for his song "Guitar Boogie".

48560 1940's MGM 10268 Cubanola Glide

48536 1940's MGM 10881 Rhumba Boogie

ETHEL SMITH (eu)

Pittsburgh, Pennsylvania, 11/22/1910 – Palm Beach, Florida, 5/10/1996. Organist who became very popular in the 1940s on film, radio and recordings. She was sympathetic, and extremely fast on the keyboard, and the Latin numbers lent themselves to her musical stunts. Kinkle, work cited, p. 1769.

BC - Bando Carioca

72960 6/26/45 De 23462 NY Paran pan pin-Cachita/r ChP BC
De 91274

		DL 5016 DL 8457				
72962	6/26/45	De 23805 De 91274 Cor CB 20021 DL 5016 DL 8457	NY	The breeze and l/r	EL	BC
		De27119	NY	Mambo jambo / mb	BC	
		De27119	NY	Cuban cutie	BC	
87208	12/54	De 29404		Society cha cha cha		
88104	6/10/55	De 29592 De DL 8164	NY	Sweet and gentle / ch	OP	
87327	1955	De 29539	NY	Tico Tico		
88105	6/10/55	De 29592 De DL 8164	NY	Rico vacilón /ch	RRh	
106537	2/9/59	De 30851 DL (7) 4325	NY	Rico Vacilón /ch	RRh	
106922	3/ /59?	DL(7)8902	NY	Malagueña /r	EL	
110672	6/9/61	MCA MCA 2-4103 De DL (7) 4145	NY	Quizás, quizás, quizás /r	OF	
112484	8/20/62	De DL (7) 4325	NY	La comparsa /r	EL	

Lp 10" DL 5124 "Dance to the latin rhythms", 1950.

Mambo jambo/ mb	BC
Cuban cutie	BC
Toc Rhumba	

De Lp 12 DL 8164 "Ethel Smith's chachacha", 1955.

Sweet and gentle / ch	OP
Tico tico / mb	
Lorens chachacha / ch	
Flirtation mambo / mb	
Society chachacha / ch	
Rico vacilon / ch	RRh
No ticket, no chacha / ch	
Poinciana / ch	
Montmar the mambo / mb	

De Lp 12 DL 8457 "The breeze and I", 1958.

De Lp 12 DL 8712 "Dance to the latin rhythms of Ethel Smith", 1958.

Mambo jambo / mb	BC
Cuban cutie / r	BC
Tic-toc rhumba / r	

De Lp 12 DL 4145-5 "The Many Moods Of Ethel Smith", 1962.

Quizás, quizás / r	OF
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De Lp 12 DL4325-5 "Lady of Spain", 1962.

La comparsa / r	EL
Chacha / ch	
Rico vacilón / ch	RRh

DI 8457 "Latin from Manhattan", US.

Decca 29539 "Tico tico mambo"

SMITH GARAGE TIDDLE BAND (US)

Vocalion 5287 "Cuban two step ray", 10/28. Dallas, Texas.

JACK SMITH

3/44	Hit 7102	Sing tropical song / r	LM
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JIMMY SMITH

12/8/1925 Norristown, Pennsylvania 2/8/2005 - Scottsdale, Arizona. He played the organ, hard pop, jazz.

BLP 1525 "JS at the organ Vol. 3", 1956.

Judo mambo/ mb

LP K18P-9280 "The singles JM", 19__.

Chacha

JOHNNY SMITH

Jazz and cool jazz guitarist, 6/25/1922 Birmingham, Ala-6/11/2013 Colorado Spring.

Roost 547	Tabú/ r
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JOSEPH C. SMITH

8/13/1883 Sag Harbor, NY -3/22/1965 Miami, Florida. Band leader, conductor and arranger. His Victor records were "bestseller".

19021	1/8/1917	Victor 35615	Havanola (Have another)	Hugo Frey
35698	8/3/1920	Victor 35698	Cuban Mon	N. Spencer/ J.Kierman
35615	1917-22		Havanola	Hugo Frey

KATE SMITH (eu)

Greenville, Virginia. 5/1/1907-Raleigh, Va, 6/17/1986 Mezzo soprano very famous, but sang popular.

Col 36821	US	Say it over again (Para que sufras) / b	OF
Col 36043		"Two hearts that pass in the night / r	EL

MAMIE SMITH & HER JAZZ HOUNDS

5/26/1883- Cincinnati, Ohio 9/16/46 NYC Vaudeville, singer, dancer, pianist, and actress. She was the first African American female artist to do vocal blues.

10/12/21	Okeh 8024	US	Cubanita	Freedman
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MAURICIO SMITH

7/11/1931 - 8/3/2002. Flautist and saxophonist born in Panama.

Lp Mainstream- 56085 Bitte and MS, 1966.

Mambo for Mauricio / mb

PAUL SMITH

6/15/1964 - Miami Florida, 10/18/2012. Trombonist, Principal of Miami Palmetto Senior High School.

Lp Verve MG V 2148 "Latin keyboard and percussion", 1961.

The breeze and I / r EL

Lp MGM 4032 "Slightly latin", 1962.

Malagueña EL

ROGER SMITH

Lp Warner Brat W/WS 7305 "Beach Romance", 1959.

Quizás Quizás Quizás / r OF

SMITH SMONTHIN

45" Epic 9258 "Mambo"

SOMETHIN' SMITH & THE REDHEADS

American vocal group in the 50's.

45"rpm Epic 5-9208 "The mambo", 1957

The Mambo, Tango, Samba, Calypso, Rhumba Blues

TAB SMITH

Kingston, North Carolina, 1/11/1909 - St. Louis, Missouri, 8/19/1971. Saxophonist.

United 147	2/26/52	US	Cuban Boogie	Smith
United 217		US	Mambolino/ mb	G. Fox-Douglas La verde

WILLIE SMITH

1910, Charleston, South Carolina – Los Angeles, California, 1967. Alto sax, good soloist.

11/22/39	Varsity 8405	Rose Rhumba / r	Sidney Bechet
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THE SMOOTHIES VOCAL TRIO

Vocal trio of the 30's and 40's.

1940	BB10616	Say si si / r	EL
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HANK SNOW

05/9 / 1914- Canada- Nashville, Tennessee, 12/20/1999 US. Singer.

8/21/50	V-2045	Rhumba Boogie	
1954	V-20-5912	That crazy mambo thing/ mb	
1951	CTD-22	The rhumba boogie/ r	
BS 76893	8/11/33 V 32072	CH La lira del poeta / s***	IP AV

Lp KAPP M-L7534/ MS-7534 "Fortune Tellers", 1962.

Pagliacci Cha Cha / ch

BILL SNYDER

Voc Lp VL-3623 “Popular Piano Classics”, 1958.

Malagueña / r EL

TERRY SNYDER & ALL STARS

Lp Command R33800/RS 800SD “Persuasive percussion”, 1959.

Tabú / r ML

The breeze and I / r EL

Lp London 22366/ SAAZ 6166 “Persuasive percussion Vol. 2”

Mambo jambo / mb

ALBERTO SOCARRÁS

Manzanillo, Cuba, 9/19/1908 – New York, 8/26/1987. Singer joined the Kay Kayser orchestra in 1934 and took some photos. Flutist, saxophonist, clarinetist and conductor. He started studying flute with his mother as his teacher, from the age of seven and completed his studies at the Conservatory of Santiago de Cuba. The Socarrás family formed an orchestra that played at parties and entertained movies in Manzanillo. He continued his musical career playing with various groups in Havana until he traveled to the United States in 1927. He immediately entered the Cuban Vicente Sigler's Orchestra, later with Nilo Menéndez and several black Jazz Bands, such as Clarence Williams with whom he recorded his first album in 1927. He switched to Lew Leslie's Blackbirds, which toured Europe in 1929, and others. In 1929 he was the first flutist to record a solo on a Jazz album with the Williams orchestra. In 1934 he began playing with his orchestra at the newly opened Club Cubanacán at 114th Street and Lenox Avenue, in New York, and shortly afterwards at the nearby Campoamor Theater. He recorded with his orchestra for RCA Victor in 1933, for Brunswick in 1935, for Decca in 1939 and for Columbia in 1941. Continuing his simultaneous career as a jazz musician and Latin musician, Socarrás played with Jazz orchestras but in 1938 he became at the head of the Cuban women's orchestra "Anacaona", for a successful tour of France, which does not continue due to the imminent war. On his return he organized his orchestra "De la Flauta Mágica" which performed successfully. In the mid-1950s he dissolved the band and worked as a soloist, including at Carnegie Hall, and continued to record and perform with many orchestras. He also dedicated himself to teaching. Socarrás, like other Cuban musicians such as Vicente Sigler and Alberto Iznaga, and Puerto Ricans such as Alberto Coén and Juan Tizol, since the 1920s, established a communication between jazz players and Latino musicians that would lead to the emergence of Afro-Cuban Jazz in the 1940s. They were true pioneers. Max Salazar: "Alberto Socarrás", Rev. Latin Beat, December 1992 and January 1993, p.26. Barry Kernfeld: The New Grove Dictionary of Jazz, MacMillan Press, London 1988, vol.2, pág.477. Chediak, obra citada, pág.223. Diccionario de la Música Española e Hispanoamericana, SGAE,2002 T-9 p/1045.

C - Carmona
 D - Doroteo
 P - Perdoretos
 ChS - Chiquito Socarrás
 Y - Yayo el Indio

Lp Biograph BLP-12038 “Clarence Williams Orchestra” It contains recordings of this orchestra from the years 1928 and 29, including two of when Socarrás played soprano sax and flute in it, recorded in July 1927, *Shootin the pistol* and *Bottomland*. In the first, Socarrás has a 24-bar flute solo, possibly the first flute solo recorded in jazz. Others say that the first one only did it in *Have you ever felt that way*. Recorded on 2/5/1929 with the same orchestra (Chediak).

Alberto Socarrás and Consuelo: fl / sax, 2 vin, 2 sax, p, ba, 2 traps, tb

BS 76893 IP	8/11/33 AV	V 32072		CH	La lira del poeta / s***
BS 77691	9/20/33	V 30992	NY	Consuelo / dz	A.Socarrás
BS 77692	9/20/33	V 30992	NY	La conga / dz	A. Socarrás

BS 77693 9/20/33 V 32041 NY 398 / dz A. Socarrás

BS 77694 9/20/33 V 30963 NY Reparte las propinas / dz Muñoz

Alberto Socarrás cl, p, g, dm, etc.

BS 77699 9/21/33 V 30956 NY Despierta holgazán / beg A. Socarrás

BS 77981 9/21/33 V 32008 NY Yoyo y Goyo-Parte 1 / beg A. Socarrás

9/21/33 *Bb B4597 NY Yoyo / beg A. Socarrás

BS 77982 9/21/33 V 32008 NY Yoyo y Goyo-Parte 2 / beg A. Socarrás

*Bb B-4597 como Orquesta Caribe.

Alberto Socarrás and his Orchestra of Cubanacán: 4 sax, 3 tp, 2 vin, tbr, p, ba, dm, mar

CO 17294 4/16/35 Co 5294x NY Masabí / r R.Ravelo Fiol/ChS
MC 3094

CO 17295 4/16/35 Br 7443 NY Masabí / r R.Ravelo Fiol
A 9801
CD LEG
CK-62243

CO 17296 4/16/35 Co 5337x NY Pacto con el diablo / r A.Socarrás/ChS

CO 17297 4/16/35 Br 7490 NY Pacto con el diablo / r A.Socarrás
CD LEG
CK-62243

CO 17300 4/16/35 Co 5337x NY Por qué lo dices / b-s A.Socarrás ChS

CO 17301 4/16/35 Br 7463 NY Por qué lo dices / r A. Socarrás
A 9849

CO 17304 4/16/35 Co 5294x NY África / b-c JB ChS

CO 17305 4/16/35 Br 7443 NY África / r JB
A 9801

Alberto Socarrás and his Orchestra

65744 6/7/39 De 21007 NY Siga contando hasta diez / cg BJG D

65745 6/7/39 De 21006 NY La pena de Gabino / s-gu Nita Almanza/ D

65746 6/7/39 De 21096 NY Cásate y verás / s-gu L.Herrera/ D

65747 6/7/39 De 21007 NY Timoteo / b R.Moya/ P

65748 6/7/39 De 21096 NY Eres tú, solo tú / b A. Socarrás/ D

65749 6/7/39 De 21006 NY Sara Sarita mía / b R. Godínez/ D

CO 30478 5/16/41 Co 6121x NY La flauta mágica / dz AMR

CO 30479 5/16/41 Co 6113x NY Conga china A. Socarrás/ C

CO 30480 5/16/41 Co 6113x NY Impaciente porque vuelvas / b A. Socarrás/ C

CO 30481 5/16/41 Co 6121x NY Sólo tú / b A. Socarrás/ C

Alberto Socarrás, his magic flute & Orchestra, with René Hernández, p.

SMC-197	1955	SMC 1266	NY	Honey & Almonds / r	A. Valdés ins
SMC-196	1955	SMC 1266	NY	The magic flute / r	AMR
	1955	SMC 1268	NY	I can't give you anything but Love, baby	J.Ma.Hugh

Lp Decca 8559 "Latin impressions – Socarras and his orchestra" 11/14/56.

Frenesí	AD
Hora Stacatto	
Capricho brujo	
Tiger rag	
Nola	F. Arndt
Dardanella	F. Bernard
The honeydrippers	
Twelfth Street rag	E. Bowman
Hindustan	H. Weeks
The story of love	
Madrid	AL

Lp Decca 8836 "Chachachas and mambos" Alberto Socarrás and his orquesta. 7/15/1958.

				Hal's cha cha chá / ch	A.Socarrás
				Tea for two cha cha / ch	V.Youmans.
				Torero / ch	R.Carosone
				Por la noche	A.Socarrás
				Waltz in cha cha / ch	A. Socarrás
				Nervous gavotte mambo / mb	P.Faith
				Buck dance	W.Herman
				A you're adorable	B. Kaye
				Sixty second mambo / mb	A.Socarrás
				Algún día	A.Socarrás
				Rose room	A. Hickman
				Mambo impromptu / mb	A.Socarrás
D7XB-1784	10/22/47	V 23-1273	NY	Pi-pi-ta-na / sb	Ted Meyn
D7XB-1785	10/22/47	V 23-1273	NY	Begin the beguine / b	C.Porter
D9FB-92	1/12/49	V 23-1251	NY	Si perdí tu amor / b	Ch.Navarro

D9FB-93	1/12/49	V 23-1165	NY	Dulce reina / gj	GRF	Y
D9FB-94	1/12/49	V 23-1165	NY	Sin nombre	A.Socarrás	
D9FB-95	1/12/49	V 23-1251	NY	Por qué / gu-mor	LG	Y

Alberto Socarrás and his magic flute

		V 26-9024	NY	Yo e'tá cansá / afro-lam	A. Socarrás	
		V 26-9024	NY	Tu felicidad / b	RT	
		V 26-9040	NY	Murmullo / b	ER	
		V 26-9040	NY	Rumbita / r	A. Socarrás	
		V 26-9029	NY	Rumba clásica / r		
		V 26-9029	NY	Fantasia tropical / gu		
		V 26-9033	NY	Harlem / r	A. Soc.	
		V 26-9033	NY	María Elena / b	L. Barcelata	
1950		V 25-1095	NY	Rumba fantasy / r	A. Socarrás	
1950		V 25-1095	NY	Nocturno indiano / b	A. Socarrás	
1950's		V-RCA-2060		Exactly like you		
1950's		V-RCA-2060		Caravan		

HQCD 113 "Los amigos panamericanos" It contains recordings of the Los Amigos Panamericanos and Cabalgata D'Arteaga orchestras in New York in the 1940s with the orchestra conducted by Socarrás, with Noro Morales on the piano and Eufemio "Vaguito" Vázquez on the trumpet, and Chiquito Socarrás singing in some numbers. He has good marks from Max Salazar on Socarrás and Noro. Edited in 1998.

Pearl Harbour	DR	
La conga de moda / cg	DR	
La conga de D'Arteaga / cg	D'Arteaga	
Cachita / gu	RH	ChS
Hay que saber perder / b	AD	
Qué me importa / b	MFP	
Maracas / gu	EL	
Somos diferentes / b	P. Beltrán	
Viva México / gu	P. Galindo	
Soñar / gu	D'Arteaga	
Una, dos y tres / gu	RO	ChS
The Humphrey Bogart rumba / r	Simons	
Cuánto le gusta / gu	GRu	
Extraña vida / b	Pafumy	

Mamá Inés / gu	EG	
Rumba jubilee / r	Littee	
Pensando en ti / gu	A. Torres	ChS
De corazón a corazón / g	GRu	
La borrachita / gu	TN	
Habla amor / gu-b	D'Arteaga	
Chiquita montuno / gu	Ch. Socarrás	ChS
Fiesta en Granada / gu	D'Arteaga	
Vamos al campo / gu	Ch. Socarrás	

CHIQUITO SOCARRÁS

Camaguey, 10/4/1909. He began to sing accompanied by the guitar as a child and in 1926 he went to Havana beginning to sing in the cafes of Marianao Beach, he connected with Azpiazu and he contracted and sang with his orchestra and with Antobal's. Back, with name and experience, he would sing in the orchestras of Paul Whitman, Rudy Vallee and others and for 18 years in the exclusive Morocco cabaret in New York. He also starred in some movies apparently. By the way, he was learning to play guitar and percussion. Bernardo Viera, notes to Lp Ansonia 1514. Rosell, cited work, vol.4, p.344.

TS-Tico Socarrás

Chiquito Socarrás-vo with Hermanos Morales Orchestra

WCO 26350	12/15/39	Co 5981x	NY	Mi pensamiento / b	ANB
WCO 26351	12/15/39	Co 5969x	NY	Luna de plata (Moon love) / b	J.Hernández
WCO 26352	12/15/39	Co 5969x	NY	Oh JohnNY, oh JohnNY oh! / r	Rose
WCO 26353	12/15/39	Co 5981x	NY	Ahe! Ahe! / cg	Ch Socarrás
27206	194_	Co 5998x	NY	Qué te pasa / b	PF
27205	194_	Co 5998x	NY	Necesito una mujer / b-s	OM

As Chiquito and his Stork Club Band

SI-190	194_	GTH-139	NY	Wow wow wow / z Girl with a southern drawl	F. Curbelo	TS
SI-191	194_	GTH-139	NY	Miami beach rumba / r	I. Fields	
SI-139	194_	GTH-900	NY	Sal si puedes / gu	P. López	
SI-140	194_	GTH-900	NY	El chaparrito / gu	Ch. Socarrás	
	194_	GTH-901	NY	Montuno		

	194_	GTH-901	NY	Eu vi um leao	
SI-125	194_	GTH-902	NY	Baramba / gu	ML
SI-124	194_	GTH-902	NY	Copacarumba / r	L. Sepúlveda
SI-193	194_	GTH-138	NY	Como se baila el son / s-mt	GRF
SI-192	194_	GTH-138	NY	Facundo / afro	EG
and his Stork Club Orchestra					
8858	10/20/55	S 4186 S 7589	NY	Madre / tg-ch	Pracánico
8860	10/20/55	S 4186 S 7589	NY	Fiesta en el Cibao / mer	E. Rivera
8859	10/20/55	S 4187 S 7588	NY	Portero (suba y diga) / tg-ch	Amadori
8859	10/20/55	S 4187 S 7588	NY	NO -a-a	L. Quintero
with D'Artega orch.					
S-2015		Varsity 541		Mamá Inés	EG
		MIDA 1019		Siete días sin ti	Ad. Salas
		MIDA 1019		El juego de la vida	M. Medina
<u>Lp Ansonia SALP-1514</u> "Chiquito Socarrás – Recordando el ayer" Arrangements and direction by Fernando Mulens. New York, 1974.					
				La ruñidera / s-mt	Alej. Rod.
				Hay que saber perder / b	AD
				Noche azul / b-ch	EL
				María Luisa / s-mt	BCa
				Nafragio / b	AL
				Amor sincero / s-mt	EG
				Sacrificio / b	Ch. Monge
				Caminando / gu	Siro Rod.
				Aurora / b	MC
				Fiel enamorado / gu	P. Portela
				Cuando vuelva a tu lado / b	MGr
				Qué dirá la gente / s-mt	SG

JAVIER SOLIS (me)

Gabriel Syria Levario. Sonora, Mexico, 9/1/1931 - 4/19/1966. He had to fight very hard because his parents they dropped out very small. From boxer he became a singer, until he reached the famous Plaza like many Garibaldi of Mexico City, the night-to-night mariachi hiring center. In 1959 the Puerto Rican Julito Rodríguez, who was part of Los Panchos, connects him with the Columbia studios in Mexico and records his first numbers until he hits you will cry. He had followed the ranchero style of bolero implanted by Pedro Infante, and no way that nothing stopped him. Theater, radio television, 23 films from 1959 to 1967, tours throughout the country and abroad, to die of 35 years of a postoperative complication. Rico, work cited, p. 478.

Lp CYS 1038 “Hits Javier Solís”

Espérame otra vez / r MFP

Lp CYS 1047 “Javier Solís – Añoranzas”

Sabor de engaño / r MA

Lp CYS 1049 “Javier Solís – Sombras” Reeditado en CBS DCA-560.

Cuando calienta el sol / rk Hnos. Ri.

Lp Caytronics CYS-1039 “Javier Solís en Nueva York”, igual al Col-EX-5028

Tres palabras / r OF

Quiéreme mucho / r GR

Siboney / r EL

Lp CYS 1210 “Las mañanitas – con Javier Solís”, igual al CBS-DCA-55.

Con mi corazón te espero / r H. Suárez

Lp CYS 1045 “Javier Solís canta sus últimos éxitos”.

Vendaval sin rumbo / r JDQ

LARRY SONN (EU) AND HIS ORCHESTRA

1919-2005. Trumpeter of important bands, he got to have his own band.

1955-58 Coral 61759 Congo mambo / mb

1955-58 Coral 61927 Chachacha for Gia / ch

SONS OF THE WEST

De 5618 SA Mamá Inés MS

CRISTINA SORO

Concepción, Chile, 1883 - Santiago, Chile, 4/7/1967. Her father was a musician and Cristina was a musical prodigy who played various instruments and debuted singing at the age of five. In 1917 she recorded in Chile some numbers for “Victor”. This earned her a contract to record in New York that she could not validate because of the war until 1922, but as she continued her career studying in Italy and acting in Mexico. Her voice was powerful, warm, and well-spoken, but her limp limited her to concerts. At the end of the twenties she married and finished her artistic career. Data provided by the Chilean musicographer Juan Dzazópulos.

B-26903 9/22/1922 V-66183 NY Vida mía / ser-cr ESF Orq.N. Shilkret

FRANK SORRELL

45' rpm Brunswick 95529 "Goofus Cha-Cha".

Lp Coral 121p CLR 573224 "The magic sounds of Frank Sorrel and his 4 guitars", 1960.

Goofus Cha-Cha

MARK SOSKIN

New York, 7/12/1953. Pianist.

Lp prestige P-10109 "Rhythm vision", 1980.

Colossus / mb

Mambo Mio / mb

SOUNDS ORCHESTRAL FEATURING JOHNNY PEARSON

Lp Parway P/SP-7055 "Sophisticated sounds of the Sound Orchestra ft. John NY Pearson", 1967.

Guantanamera / r JF

EDDIE SOUTH

11/27/1904 Louisiana - 4/25/1962 Chicago Ill. Violin prodigy who switched to Jazz because of the limited opportunities for African American musicians.

6/10/40 Co- 35635 Para Vigo me voy/ r EL

PAUL SOUTHE

Col A-800 US Cubanola Glide*

D. 667 US Cubanola Glide

* <https://www.youtube.com/watch?v=fCHK6bdmhdhdc>

SAM SPACE AND THE CABETS

45' rpm Cabet CA-127 "Take me to your leader chachacha", USA, 1959.

COOLEY SPACLE

Cooley was a musician, a great band leader. His career ended in 1961 when he was arrested and charged with his second wife's associate. Cooper was born 12/17/1910 - Oklahoma 11/23/1969 Oklahoma.

Dec 46310 Rhumba boogie

JOE SPANO

1920-1992.

40's-50's Lincoln 39 Tabú ML

EARLE SPENCER AND HIS ORCHESTRA

Trombonist born in 1926. In 1949 he formed his band in Los Angeles in the style of Stan Newton and others.

Lp Tops 10 "Jazz technology" 195_

Bolero in boogie / r
 1946 B&W 795 Bolero in boogie / r

ORQUESTA HERBERT SPENCER (eu)

L 11656	7/27/59	DeDL (7) 9080	LA	The peanut vendor (El manisero)	MS
L 12048	4/11/60	DeDL (7) 9080	LA	Enlloró	OM

Lp DI 9080 "The magic of the Caribbean", 196_.

Peanut vendor / r MS

JANET SPENCER

American Contralto Boston, Massachusetts, 11/4/1873 – Hollywood, California, 5/20/1948.

1903 V-64186 Bolero / r
 4/25/11 BL 10227

SPINDRIFTS

Rock band.

45' rpm, ABC 459904. "Belunga chacha"

45' rpm, Hot records 1002. "Chacha doo". Freddy Cannon

CHARLIE SPIVAK (eu)

Kiev, Ukraine, 2/17/1906 - North Carolina, 3/1/1982. Trumpeter, conductor. After being the first trumpet of several of the great swing bands, he had his own trumpet in the 1940s, achieving great hits like My devotion and this number by Touzet. It had a beautiful sound, very sweet on his instrument. Penguin, cited work, p. 1107; Oxford, cited work, p. 542.

							JM – Jimmy <u>Saunders</u> GS – Garry <u>Stevens</u>
	1944	V 20-1603	NY	Let me love you tonight / b (No te importe saber)	RT		JS
29804	3/7/1941	OK-6110	NY	Two hearts that pass in the night (Dame de tus rosas)	EL		GS
31297	9/19/1941	Ok-6415	NY	A week-end in Havana			

Lp (5) Pickwick SSH-1502 “Top Dancing hits of the sixties”

The breeze and I (Andalucia) EL

THE SQUIRES

Canadian musical band formed in Winnipeg, Canada in 1963. By Neil Young and Allan Bates, guitars, Jack Harper bacteria and Key Koblon bass.

	1955	Dot 15380		Guitar mambo/ mb			
		Wick01		Taboo/ r			ML

LP ABC “Shoo Doo Be Doo”, 1958.

Chacha Doo / ch

DICK STABLE (eu)

Newark, New Jersey, 5/29/1909 – New Orleans, Louisiana, 9/18/1980. Saxophonist and conductor. I record with various labels and was Afro music director for Dean Martin Jerry Lewis.

							BS-Bert Shaw,v
03558	12/10/1936	BI 6720	NY	The Cuban Cabby	BS		

Lp Tops Records 1590 “DS at the statler”, 1957.

Hong Kong chacha/ ch

JO STAFFORD

11/12/1917 Coolinga, Cal 7/16/2008 Los Angeles, Cal. Singer with Tommy Dorsey orch. and others. Traditional pop singer.

Lp Col 6286 “JS Stafford”, 1954.

It is no secret/ r EL

Col 1955 “Ain’t Cha-cha coming out tonight”, 1954

BOB STANLEY

He was born in Sussex England on December 25, 1964.

50's Fortune 501 Siboney / r EL

FRANK C. STANLEY

Dec / 29/1868-Orange New Jersey- Dec-12-1910 Orange, New Jersey. Popular singer and banjo. I record a lot for its time.

6/1909 Col A-708 US Hello people Havana Hank Snow

CYRIL STAPLETON

English Violinist, Mapperly, England, 12/31/1914 – England, 02/25/1974.

Lp London LL 1487 "Strings on penade", 1955.

Tango Mambo/ mb

STARGAZERS

London LL-3115/PS-127 "South of the border", 1959.

Perhaps, perhaps, perhaps/ r OF

Green eyes/ r NM

Always my heart / r EL

KAY STARR AND HENRY RENE

7/21/1922 Dougherty-Oklahoma – 11/3/2016 Los Angeles / Cal. Singer: traditional, pop and jazz. See: Henry Rene.

See: Henry Rene

45 rpm RCA Victor 47-7414 "He Cha Cha'd In/ Oh, How I Miss You Tonight", 1958.

LUCILLE STARR

Canadian singer from around the 60s. Saint Boniface, Canada, 5/13/1938 – Las Vegas, Nevada, 9/4/2020. Winnipeg.

Lp A&M 107/ Sp 4107 "The French Son", 1965.

Yours / r GR

TEDDY STAUFFER (swiss)

Morten, Switzerland, 5/2/1909 – Acapulco, Mexico, 8/27/1991. But he lived almost all his life in Mexico, he was a jazz musician, businessman, he lived mostly in Acapulco.

Telf A-2670 Say si si / r EL

1944 RCA 75-7198 Me Toda una vida / b OF

THE STEEL BAND OF THE UNIVERSITY OF THE WEST INDIES

Kingston, Indiana

Lp Dec 12 DL-8617 "Steel band gump up", 1958.

Mambo negro / mb

Tropicana / r

ORQUESTA AL STEFANO (eu)

Lp Decca DL-8645 "Dance to the latin beat – Al Stefano", September 20, 1957.

Mambo inn	M. Bauzá
Lindísima	DPP
Mambo no.8	DPP
Starlight room mambo	DPP
Anna Morena	DPP
Rosina	DPP
Jumbi Jumbo	DPP

Lp Decca DL-8646 "Latin Dance Party – Al Stefano", 1958.

Mi Cha Cha Cha
 Tomcat Mambo
 Rumba Rica
 Mambo At The Zenda
 Mambo En Trompeta

Lp C-4058/1458 "Latin Carnival" – Al Stefano and his trio

Green eyes NM

LOU STEIN

4/22/1922 Philadelphia, Pennsylvania- Litchfield, Connecticut, 12/11/2002. Pianist with important bands.

Lp MG 20455/ SR 60130 "I love you", 1959.

Taboo/ r ML

45 rpm Epic 9134 "Butterfly chachacha", 1955.

LEITH STERENS

Missouri, 9/13/1909- Los Angeles, California, 7/23/1970. Composer and conductor.

Lp Coral” CRL-56122 “Private fell LS”, 1954.

Havana Interlude theme

Lp Coral” CRL-57283 “Jazz themes for cops and robbers”, 1959.

Havana Interlude theme

LARRY STEVENS

ca.1945 Victor 20-1776 Come closer to me OF

ADLAI STEVENSON

1900-1965.

Lp Red Bird RB 20-105 “His Wit, His Wisdom, His Eloquence...His Voice”, 1965.

First Speech On Cuban Crisis: Security Council, October 23, 1962

Second Speech On Cuban Crisis: Security Council, October 25, 1962

REX STEWART (eu)

Philadelphia, 2/22/1967- Los Angeles, California, 9/7/1967. Cornetist and trumpeter who worked for a long time in the Duke Ellington band.

Lp Felsted FAJ-7001 “Rendezrous with Rev”, 1959.

Danzón D' amor

7/54 Bell 10577 They were doing the mambo/ mb Burke Raye

3/20/39 Voc 5510 San Juan Hill

TEX STEWART & THE SONG SINGERS

45” Ball 1057 “They were doing the mambo”, 1954. Burke-Raye

AL STILLMAN

He was born on 6/26/1906 in New York and died on 2/17/1979 in New York.

KV3-p1813 The breeze and I EL

Say Si Si EL

Tabú ML

It's not secret I love you EL

STEPHEN STILLS (us)

1/3/1945 Dallas, Texas- Singer, songwriter, various instruments.

SD 18201 "The best of Still Stills", 1976.

Cuban blue grass

SD 2-903 "Manassas", 1972.

Cuban blue grass

SONNY STITT AND HIS BAND

Boston, 2/2/1924 - Washington, DC, 7/22/1982. Saxophonist.

12/13/51	Prestige 775	NY	Blue mambo/mb	Massey-Stitt
12/13/51	Prestige 775	NY	Cool mambo /mb	Massey-Stitt
1957	PRLP 7077	NY	Cool mambo/ mb	
			Blue mambo /mb	

Prestige PR 7612 "Stitt's bits Vol. 2", 1969.

Cool mambo/ mb

Blue mambo/ mb

LEW STONE

London 5/28/1898 London 2/13/1969 Pianist and arranger.

Regal 1583 US Sidewalks of Cuba

THE STOREY SISTERS

1958 Balton 225 NY Cha cha boom / ch

ORQUESTA TED STRAETER (eu)

Pianist with soft type orchestra. Simon, cited work, p. 483 St. Louis, Montana ca. 1920.

70628	4/6/42	De 18310 (alb. A-317)	NY	Babalú	ML
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70629	4/6/42	De 18310 (alb. A-317)	NY	La negra Leonó	ÑS
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MICHAEL STRANGE

Lp Unique ULP-125 "Something Strange", 1957.

Cuban Love song / r

Lp Unique ULP-133 "MS sings folk songs", 1958. Reissue of 125

Cuban love songs / r

DANCING STRINGS

45" rpm Roper 268 "Tres palabras", 1973.

OF

NOLAN STRONG & THE DIABLOS

45" rpm Fortune 525 "The mambo of love", 1959. Compuesto por Devora Brown.

VIN STRONG

11/9/54 Savoy 1145 Swingin' the mambo / mb

BS 76893 8/11/33 V 32072 CH La lira del poeta / s*** IP

Lp KAPP M-L7534/ MS-7534 "Fortune Tellers", 1962.

Pagliacci Cha Cha / ch

STUDIO GROUP

Lp Rivera R- 0010/STR 010 "Mambo in Havana", 1959.

Mambeat / mb

Barapipi

Mambo lindo / mb

Oriental mambo / mb

Esy Petsy

Swinging with Humberto

Morales minuet

Blue Danube Mambo / mb

Isla Verde

Papa Luccioni

Long Hair mambo / mb

Mambish / mb

Minute Waltz mambo / mb

Lp Rivera R-0023 / STR 023 "Mambo chachacha", 1959.

Two guitars
Frankie and John NY
Dark eyes
Evening hours
Paco Polo
Mambo bonita / mb
Hey Hey
Hermisillo
Eso es el amor
Una aventura mas

Lp Rivera R-0027/ STR 027 "Big Bang Swings the classics", 1959.

Peanut vendor / r MS

Lp Rivera R-0028/ STR 028 "Taboo", 1959.

Asiwanda
Elonde
Shasha
Calor
Ayilongo

Lp Rivera R0033 / STR 033 "The soul of spaces", 1599.

Habanera / h

Lp Rivera R-0034/ STR 034 "Big band Chacha"

Flamingo chachacha / ch
La chachacha/ ch
Chachacha amigo / ch
Chachacha Rooney / ch

Lp Rivera R-0035/ STR 035 "Holiday in Rio", 1959.

Conga conga / r
La conga pasa / r

American punk sax band from Beach California formed in 1988. Many changes until 2011.

61254 1997 Santera / r

HARRY SUCKMAN

12/2/1912 – Chicago, Illinois, - 12/2/1984 Palm Springs. Cal. Composer.

Liberty- LRP 3135/ LST 7135 "Command Performance"

Breeze and I / r EL

SWEET SUE AND HER SOCIETY SYNCRONATS

Lp United Artist UAL 3029/ UAS 6029 "Some like it hot Cha-cha-cha", 1959.

Sugar blues / ch
La comparsita / ch
I wanna be loved by you / ch
Down by the sheltering palms / ch
The sheik of Araby / ch
Charleston / ch
Runnin' mild / ch
I'm true with love / ch
Am I blue / ch
Park Avenue Fantasy / ch
Sweet Georgia Brown / ch
Sweet Sue, just you / ch

SULA AND HIS CUBAN ORCHESTRA (?)

W-3380 195_ CNT-1165 Rumba rhapsody S. Levitch

THE SULTANS

American rock and roll band directed by John Reis, formed in 2000 in San Diego, California and separated in 2007.

45" rpm Duke 135 "Boppin' with the mambo", 1954.

YMAC SUMAC

Callao, Peru, 10/9/1922 -11/1/2008. He had an impressive run. Excellent coloratura soprano.

1952-53 Cap 5242 Babalú

Lp Cap H/L 564 "Mambo!", 1955.

Bo Mambo / mb

Five battles mambo / mb

BILL SUMMERS (EL SUMMERS HEAT)

He was born in New Orleans, Louisiana, on 6/27/1948. Afro Cuban Latin jazz percussionist, mainly congas. studies in robe (drums) sacred drums of the yoruba (Bilsium, 2002).

Lp Prestige 10103 "Cayenne Bieto", 1978.

Latin space mambo/ mb

SUPERTON DO
(Red Nichols)

1/23/31 S 2186

The peanut vendor/ r

MS

JACK SURELL

Pianist.

45" rpm Twon and Country 1001-A "Mambo Blues"

THE SURFERS

HiFilp R/SR-411 "Surfers", 1959.

Jungle drums / r

EL

The breeze and l / r

EL

HiFilp R/SR-417 "Tahiti", 1959.

Kou Kino mambo / mb

DON SWAN ORCHESTRA

Liberty LRP-3001 "Mucho chachacha", 7/55

Mucha chacha/ ch

Sweet and gentle + OP
Dixieland chachacha/ ch

Mi música es para ti / ch RT

Chichicha / ch

Tea for two chacha/ ch

Rico Vacilón/ ch

Chatter chachacha/ ch

Rock and roll chacha/ ch

Liberty LRP 3114/ LST 3114 "Hot chacha", 1959.

Liberty LRP 3123/ LST 7123 "Latino", 1959.

Razzberry mambo/ mb

Chacha in Alaska/ ch

Liberty LRP 3123/ LST 7123 "Latino Vol. 2" 1960

Bruca Manigua/ r AR