

JOHNNY VADNAL AHO

1923-2008 Accordionist, known as the King of the Polka in Cleveland.

1955 V-20-6183 Mambo polka/ mb

THE VAGABUNDS

Founded in 1927, They parted ways in 1938 country name.

193_ Trilon 115 Peanut Vendor/ r MS

NUMIDIA VAILLANT

Pianist

He resided for many years in Paris, where he died. See www.desmemoriados.com by Rosa Marquetti, for extensive information about this artist.

See: Esther Borja.

Lp Antilla 101 Reissued almost immediately as Kubaney 101. Havana, 1955. Although these are songs by Esther Borja, two piano solos by Numidia are included.

Danza cubana

La hija de Oriente

ABELARDO VALDÉS

See: Orquesta Almendra de Abelardo Valdés

ALFREDITO VALDES Y SU CONJUNTO (cu)

Havana, 1908 - New York, 10/28/1988. Singer, brother of the also singer Vicentico Valdés and nephew of the singer and percussionist - younger than them - Oscar Valdés, who was with Irakere for a long time. Alfreddito began singing in sonero groups until he entered the National Septet in 1930. But from then on, his artistic career is very varied and sometimes it seems incredible: In 1936 he replaced the legendary Pablito Quevedo in Cheo Belén Puig's orchestra, and recorded a series of anthological sung danzones, such as *Dulce serenidad*, *Ahora que eres mía* y others, but with the same skill as up-tempo songs like *Todos seguimos la conga*. In 1937 he moved to New York and worked and recorded with the Cugat orchestra. He dares with numbers like *Bruca maniguá*, Miguelito Valdés's private preserve. He also recorded and sings in 1938, with the Nilo Menéndez orchestra and in that same year, changing completely duo format with Machito for the Caney Quartet. He returns to Cuba, takes part in the Cuban film "Estampas habaneras". In 1940 he was in Mexico and replaced Nelo Sosa when he fell ill and returned to Cuba, leaving the Conjunto Casino without a singer; and it is not a mere substitution, but records there in Mexico a series of anthological numbers such as *Ñaña rubé*, *Tinajas y tinajones*, etc. And so on, he recorded with jazz band-type orchestras such as those of Antobal, Casino de la Playa, Pedro Vía and Moncho Usera and together with his brother Vicentico with the Tito Puente orchestra in 1948; or with groups, such as the Casino, the Sonora Matancera, Sexteto Flores, or smaller groups such as Los Guaracheros de Oriente or the Trío Yara. With his son Alfreddito, a pianist, in the fall of his life in the 1950s he became involved with the pachanguero movement in New York, and as always, he recorded numbers that hit, in this case *Carmelina*.

Already in his seventies, in the eighties, he recorded with his son the lp "La fiesta no es para los feos", and with Roberto Torres his album "Alfredo Valdés recuerda al Septeto Nacional". It was 80 years well spent. Ramírez Bedoya, work cited, page 167.

c/ Conjunto Estrellas del ritmo Under this same name, Arsenio Rodríguez made recordings for the label itself, but it does not seem that he is on these.

	4/12/38	Co 22713 Co 6128x Co 5719x CLT 7046 HQCD 49	NY	Lamentos del alma / b	PF	SF-CL
Co 22714	4/12/38	Co 6119x Co 5733x HQCD 72	NY	Bailando una noche / b-s	PF	7F
Co 22715	4/12/38	Co 6119x Co 5733x CLT 7048 HQCD 49	NY	Yo no sé nada / b-r	PF	7F
Co 22716	4/12/38	Co 5740x	NY	Preludios borincanos / s	C.Vincenty	7F
Co 22717	4/12/38	Co 6128x Co 5719x	NY	Castigador / b-s	IP	SF-CL
Co 22718	4/12/38	Co 5740x	NY	Ven donde mí / b-s	PF	SF-CL
	1944	V-75-5192		Rumbantela	OM	
	1944	V-51-5193		Por eso no debes	ML	
D5XB-483	7/9/45	V 23-0360	Me	Cucha l' eco de tambó / gu	SM	AD
CU 576	12/11/51	V 23-5623	CU	Ahí viene Quirino con su tres / gu	ÑS	SC
CU 577	11/20/51	V 23-5603	CU	El que va a Sevilla / gu	JCM	SC
CU 578	11/20/51	V 23-5603	CU	El brujo / gg	Alf.Valdés	SC
CU 579	12/11/51	V 23-5623	CU	Prieta / lam	ÑS	SC
G2TB-6535	7/30/56	V 23-7047		Entre palmeras / gj	IP	SS
G2TB-6536	7/30/56	V 23-7080		Bésame así / s	IP	SS
G2TB-6537	7/30/56	V 23-7047		Cabo de la guardia / s-mt	IP	SS
G2TB-6538	7/30/56	V 23-7080		Las perlas de tu boca / b	EG	SS
2010	3/1/52	Ex 20-331	CU	Son de máquina / s-mt	ÑS	SC
2009	3/1/52	Ex 20-331	CU	Amanecer guajiro / gj	RCa	SC
2011	3/1/52	Ex 20-333 TRLP 5001	CU	Mi gran felicidad / b	M. Menéndez	
2012	3/1/52	Ex 20-333 TRLP 5001	CU	Mi linda / gu	NM	
TM0028A	195_	Ex 20-340 TR0077 TRLP 5113		Lina / gj-mb	A. Martínez	

TM0028B	195_	Ex 20-340 TR0077 TRLP 5113		Servicio obligatorio / gu-mb	IP	
TM0029A	195_	TR0078		Oye / b		C. Gallego
TM0029B	195_	TR0078		Ven a gozar / gg	IP	
882	1951	P 1404	CU	Un pedazo de vida / b	SC	
8831951		P 1404	CU	Suave pa' bailar / gu	SC	
1033	1952	P 1466	CU	La canción del arriero / gj	SC	
1034	1952	P 1466	CU	Ay mi guajira / gj-mb	SC.	
1110	1952	P 1492	CU	Dame un beso mi pollo / s-mt Y y G	SC	
1111	1952	P 1492	CU	Buscando la melodía / gj	MG	SC
1463	1954	P 1631	CU	Mi insomnio / b	SC	
1464	1954	P 1631	CU	Tambores africanos / r	SC	
2153	1957	P 1876	CU	Devuélveme el bombín / cg	TC	
2154	1957	P 1876	CU	Dale fuera / cg	TC	
2155	1957	P 1874	CU	Guarachera soy / cg	TC	
2156	1957	P 1874	CU	Pero que mal te portas / cg	TC	
2157	1957	P 1875	CU	Marqués soy / cg A. Zayas	TC	
2158	1957	P 1875	CU	Somos los Dandys de Belén / cg	T. Morales	TC
2159	1957	P 1873	CU	Por Los Sitios va / cg	TC	
2160	1957	P 1873	CU	Me voy con el Alacrán / cg	TC	
MV 913	1947	VRV 216		Rumba en Pueblo Nuevo / r	H. de Lastra	MU
MV 916	1947	VRV 216		La araña y la mosca / gu	PC	MU
MV 915	1947	VRV 223		Tacoronte dice / s-mt	GRF	MU
MV 914	1947	VRV 223		Lengua mala / gu	José Casamor	MU

c/ Conjunto Estrellas del ritmo Under this same name Arsenio Rodríguez made recordings for the label itself, but it does not seem that he is in these.

106	1949	SMC 1233	US	EL encanto cubano / gj-s	Alf. Valdés	DB,TP
105	1949	SMC 1233	US	El mambo en Broadway / mb	G. Kessel	DB,TP
	1949	SMC 1234	US	Arthur Murray rumba	Tito Puente	DB,TP
	1949	SMC 1234	US	Serenata afro cubana (Drume negrita)	EG	DB,TP
534	194_	SMC 2562	US	En el guayabal / s-gj	Alf. Valdés	ER
535	194_	SMC 2562	US	Calientito / s	IP	ER

564	194_	SMC 2563	US	Busca el alfiler mamá / s	IP	
563	194_	SMC 2563	US	Zambele / s-mt		
545	194_	SMC 2564	US	Borinquen Patria querida / b	IP	ER
543	194_	SMC 2564	US	A cogerlo / gu	IP	ER
547	194_	SMC 2565	US	La campiña cubana / gj	Alf. Valdés	ER
546	194_	SMC 2565	US	Devuélveme el bombín / gu	Alf. Valdés	ER
544	194_	SMC 2566	US	La rosa roja / s	O. Hdez.	ER
548	194_	SMC 2566	US	Confusión mundial / gu	Alf. Valdés	ER

con su Conjunto Afrocubano

1040	194_	CODA 5043	CU	Jacinto tiene reuma / s-afro	RBS	AV
1043	194_	CODA 5043	CU	Alma de mujer / b-s	AVp	AV
1041	194_	CODA 5044	CU	Pobre negro / lam-afro	Alf. Valdés	AV-SA
1042	194_	CODA 5044	CU	Oneli bó / r	Alf. Valdés	AV-SA
1050	194_	CODA 5045	CU	Nació en el solar / r	IP	AV
1048	194_	CODA 5045	CU	Lamento esclavo / lam-afro	EG	AV
1049	194_	CODA 5046	CU	Cubanacán / gj	Escarpenter, etc.	AV
1051	194_	CODA 5046	CU	Boda negra / b	AVp	AV
	194_	CODA 5049	CU	Revoltillo / s-mt	FC	OCN
	194_	CODA 5049I	CU	Moforibale al tambo / afro	H. Lastra	OCN
	194_	CODA 5050	CU	Ya llegó / gu	OCN	
	194_	CODA 5050	CU	Pa congrí / r	JCF	OCN

Lp Tico 1035 “Cha cha cha goes modern” (We have no details)

Lp Tico 1095 “Viva Valdéz – Alfredito Valdéz” New York, 196_. He is accompanied by charanga. oc: another singer.

818048	Paso combán / pch	O. Muñoz B.
	El ratón / gu	J. Ba.
	Vamos al cielo / gj-ch	Moishe

	Oye Caridad / chr	M. San Pedro
	La negra Sanda / pch	S. Francia
	El grillo / pch	O. Muñoz B.
	Carmelina / ch	Alf. Valdés
	Pata y mondongo / pch	Oresia Madrazo
	Rico son / pch	Rol. Fundora
	Camino de mi china / pch	
818048	Dímelo / pch	Mig. Hdez.
	Muchacha sencilla / pch	

Lp Tru-Sound 80001 “Alfredo Valdés – Sabrina! – Pachanga” New York, 1962. Alfredo Valdés, dir., Cant., Güiro; Alfredo López, fl. ; Muñoz Bouffartique, Pupi Lagarreta, José Chombo Silva, vi. ; Mike Rios, pi. ; Evaristo Guajaron Baró, bass; Reynaldo Rodríguez, timb. ; Armando Albertini, cg. ; Pete Bonet and Tony Torres, chorus. All reissued on CD Pheasant FCD-513.

	Charanga en New York / chr	O. Muñoz B.
	Negra de sociedad / ch	A. Ojea
	Sabrina / pch	Serg. Calzado
	Mañana te llevo niña / gg	
	Déjate querer / b	Ern. Grenet
	Almendra / b	AV
	Miu, miu / gu-pach	F. Lagarreta
	Mi novia me botó / gj-s	Alf. Valdés
	Pachanga flamenca / pch	Félix Hdez.
	Quimbombó que resbala / mb-pch	LMG

Lp Caimán 9007 “Alfredo Valdés – Pionero del son” 1984, New York. Alfredo Armenteros, tr. ; Cándido, three; Alberto Valdés, cg. ; Juan Méndez, bg. ; Israel Berríos, g. ; Papaíto Muñoz, choir and keys; Caíto, choir and maracas. Reissued as Cobo CCD-9007.

	Busca el alfiler / s	IP
	La cachimba de San Juan / s	IP
	El tamalero	EL
	Entre dos / s	Pap. Muñoz, etc.
	Cabo de la guardia / s	IP
	La tora / s	IP
	La mulata cubana / s	IP

De Maisí a La Habana / s

R. Barradi

Lp SAR 1024 “Alfredo Valdés interpreta sus éxitos con el Septeto Nacional” New York, 1981. Alfredo Valdés Jr., p.; Chocolate Armenteros and Leonel Sánchez, trp.; Marino Solano, bass; Juan Méndez, bongo; Tommy Lopez, cg.; Charlie Rodríguez, three; Anibal Jover, mar., Cl., Güiro.

Canto a la vueltabajera / gj	IP
Rin ri lea columbia	IP
Guanajo relleno / gu	IP
Don Lengua / s	IP
Entre tinieblas / s	IP
Como voy a sufrir / gg	IP

ARTY VALDES Y SU GRUPO

An artist with a style similar to that of Virgilio Martí, he composed, sang Afro-Cuban and played percussion. He was active in Havana in the late 1950s and later in exile.

See: Orlando Contreras

PB – Pepe Biondi

Lp Bonita 125 “Mister guaguancó – Arty Valdés” 196_.

			>Hello dolly / gg		
3098	Ans 5803	CU	La copa de cristal / b		
3097	Ans 5803		La serpiente / b		
	Alce 64-004		Dime quién fue	G. Dueñas	
	Alce 64-004		Y qué te figuras tú	AV	
	ca.1960	Gema	CU	Y sonó la trompetilla / gu	Arty Valdés PB
	ca.1960	Gema	CU	El último tango / tg	P. Biondi PB
	ca.1960	Gema	CU	Arbolito / c	(Monred)
	1958	Peer 5618	Me Consejo juvenil	ArtyValdés	
	1958	Peer 5618	Me Inmenso mar	Arty Valdés	

Lp Maype 140 “Música y voces de Cuba en el destierro” (Various)

Una plegaria y una flor / b

A. Valdés

Lp Bonita 125 “Mister guaguancó – Arty Valdés” 196_.

Hello dolly / gg	J. Hartman, &
Sombras / gg	Contursi, &
Con mi corazón te espero / gg	H. Suárez
Doce cascabeles / gg	Solano, &
Que pasen los años / gg	JBa
Dulce veneno / gg	PA
La factoría / gg	Arty V.
Boda gris / gg	PA
Pobre José / gg	R. Aguilar
Moliendo café / gg	H. Blanco
La serpiente / gg	Arty V.
El lunar de María / gg	Arty V.

Lp Borinquen DG-1095 “Arty Valdés: Las canciones de Manzanero en guaguancó”

Respetando a Manzanero / gg	
Yo sé que te amo / gg	AMz
Parece que fué ayer / gg	AMz
Esta tarde ví llover / gg	AMz
Todavía / gg	AMz
No / gg	AMz
Adoro / gg	AMz
Quando salí de Cuba / gg	L. Aguilé
Lamento borincano / gg RH	
Pá los envidiosos / gg	
El brujo de Guanabacoa / gg	HC
La tomatara / gg	
La novia / gg	J. Prieto

Lp Cubanight 105 “Arty Valdés y su grupo” 1980.

De bandera a bandera / b-bal	Arty V.
Noches remedianas / b-pleg.	Arty V.
Believe in me / gu-funky	Arty V.
Luto rojo / b-bal	Arty V.

Salsa y guaguancó	Arty V.
Un golpe más / b	Arty V.
Así es Puerto Rico / b-gj	Arty V.
Nosotros / b	P. Junco
Inolvidable / b	JG
Me estás gustando / b-mb	

CARLOS VALADEZ (?)

8129	7/53	S 7316	Me la debes / b	FR
8128	7/53	S 7317	Yiri yiri bon / afro-gu	SM

ORQUESTA BEBO VALDES (cu)

One of the best kept secrets of Cuban music. His name is Dionisio Ramón Emilio Valdés Amaro, and he was born in Quivicán, a small town in the province of Havana, on October 9, 1918. His story follows the pattern of many poor and humble musicians in Cuba; a beginning - elementary musical piano studies in his town - a goal - to arrive in Havana, in this case in 1936 - and an aspiration: to succeed, create, innovate. And Bebo Valdés continues to do so. It is said quickly but it is actually a long and laborious process of economic difficulties, of struggles, of sacrifices, and always of people willing to help this tall mulatto like the palm, strong as a jiquí, essentially kind, shy and brilliant. When he recounts his life, he carefully mentions all the people who helped him; his first teachers, in his little town, his aunt Na Facunda, from Luyanó, babalocha (priestess of the Yoruba cult) who instructed him in the difficult subject of Afro-Cuban ritual music, Hebert Spieger, a young Jewish AVspado of those who arrived in Cuba in the thirty, "there are many good pianists in Cuba, but there are no arrangers and versed in harmony: study, and there you will have an open field for you" he advised Bebo, and he did it, although the first ones paid them at a peso and a half (when they were paid) and you had to put the paper ... The pianist Curbelo taught him the tricks of accompaniment for shows, things that are not learned in academies, (except in dance schools). He also began to become familiar with jazz, as almost all talented Cuban musicians of his time did. The fact is that by the 1940s, he was already a recognized and sought-after arranger. He worked for the main radio stations: CMQ, RHC, Mil Diez.

Start composing. And always innovating. From 1945 to 47 he was a pianist and arranger in the Julio Cueva orchestra. From there he goes to the musical cast of the Cabaret Tropicana, where he will be for ten years as Musical Director; From there, he went to the Sevilla Biltmore Hotel with the same charge until Fidel arrived, and they began to make his life as little squares, and he left Cuba for Mexico on October 26, 1960, together with Rolando La Serie.

Soon they were debuting at the Cabaret La Terraza Casino. He remains on Aztec soil for a time, also directing the musical production of the record label Gamma; He went to Los Angeles, and continuing the pilgrimage of many Cuban musicians who had to leave their land, from the '60s onwards he continued to Spain where he recorded two albums with Monna Bell, accompanied her on his tour throughout Spain, then made another tour with Lucho Gatica, and we are already in 1962, when he joined the Lecuona Cuban Boys orchestra; He begins a tour of Europe that for Bebo ends in Sweden, where he meets Rose Marie, a beautiful girl who becomes his second wife, and begins a long wintering of 30 years in Stockholm, acting mostly as a solo pianist in luxury hotels with a International repertoire in which Cuban music is inserted whenever possible.

In the inexhaustible controversy of who invented the mambo, it should be noted that when Bebo replaced René Hernández as pianist and arranger in the Julio Cueva orchestra, and some works by René on guarachas for Cascarita's voice, they carried the "riffs" (phrases repeated musicals) of the saxophones that will be the distinctive mark of the Pérez Prado mambo, such as *Figurina del solar* de Chappottín, or *Sacando boniato* by Julio Cueva; This trend continues with Bebo, and the orchestra recorded in October 1946 *Rarity of the century* composed by Bebo, who is a mambo, although he is called on the label *Montuno beguine*. This same path will be followed by Pérez Prado as pianist and arranger later in the Casino de la Playa orchestra, where he will write mambos also titled as other genres, until reaching the use of the word mambo, and its success at the end of the decade.

In addition, in 1952 Bebo launched a new rhythm entitled "Batanga", with a complex rhythmic base in whose conception, according to Bebo, the Cuban percussionist Cándido Camero (another forgotten figure) helps him. The orchestra that

organizes to launch the Batanga, also serves to make Benny Moré known in Havana, and is also the large orchestral format that Benny will copy in his giant band. Batanga did not succeed as a musical genre, but the rhythmic figurations of the bass that sustained it were the basis of the "bass" that the Aragón orchestra adopted. And we must add, that some of the mambos who liked the most in Cuba, and who danced the most, since they were more conditioned to the taste of the Creole dancer than those of Pérez Prado, were from Bebo: *Güempe, Ritmando el cha cha chá, Bien explicao*.

The starting date for the concept of Jam Sessions or Cuban Music Downloads, which was recorded by Panart at the end of the 1950s with Cachao and Julio Gutiérrez; but Bebo recorded with his sextet in October 1952 for the Mercury label several download numbers, in which he stands out *Con poco coco*.

When Alvarez Guedes launched Rolando La Serie, Fernando Alvarez and Celeste Mendoza to success in the late 1950s, the launch pad was Bebo's formidable orchestra and sensational arrangements. And in addition, this type of work had been done before on the Panart label, for artists like Orlando Vallejo.

I drink the same arrangements for a lush tropical orchestra as for a romantic violin. When talking about the great Afro-Cuban Jazz bands, it is forgotten that between 1953 and 54, Bebo Valdés recorded in Havana for the Decca 3 Lp's and one for the Panart, where basically using the Tropicana Cabaret orchestra, he gave excellent and original performances in this genre. His discography is very extensive, including recordings on various labels, only with his orchestra or accompanying figures such as those mentioned above, and Pío Leiva, Mirtha Silva and many others. Suddenly, in 1994, he emerged from his Scandinavian semi retirement with a cyclone force. Under the initiative of Paquito D'Rivera, he composed new numbers and with a group of stars he recorded an out-of-the-box compact album, "Bebo Rides Again", truly material for a Grammy award, but which unfortunately was not well marketed by his record company.

Later he has continued recording, and when we updated these lines (July 2004) he had obtained two Grammys in 2003, the Latin and the national, for his album *El Arte del Sabor* and competed in the 2004 awards with four nominations, for his album "Tears Negras" and another for her album "We could make such beautiful together". Cristóbal Díaz Ayala. See: Max Salazar: "Bebo Valdés" *Latin Beat Magazine*, no.2, 1991, p.9; Chediak, cited work, p.236. Radamés Giro, "Encyclopedic Dictionary of Music in Cuba", Ed. Letras Cubanas, 2007 But above all, the excellent biography of the Swedish writer Mats Lundahl, *Bebo de Cuba*, Ed. RBA-Libros, Barcelona, Spain. (494 p.) It also has a more complete Discography than this. *Dictionary of Spanish and Latin American Music*, SGAE, 2002, T-10 p.634.

como Orquesta Rítmica de Bebo Valdés

CU 1543	10/29/46	V 23-0858	CU	Comparsa barracón / r	BV
CU 1544	10/29/46	V 23-0858	CU	Por el batey / s	M.Martínez

Orquesta de Bebo Valdés

CU 380	7/20/50	V 23-5176	CU	Hemos terminado / b	Ashyd. Molina	MS
CU 382	4/26/50	V 23-1597	CU	Me gustan todas / gu	C.Sotolongo	MS
CU 383	4/26/50	V 23-1597	CU	Por ese río / gu	Fr.González	MS
CU 396	2/14/50	V 23-1559	CU	A romper el coco / gu	OP	
		TCD 32				
CU 397	4/19/50	V 23-1590	CU	Apurruñando / gu	Mely Zayas	C
CU 398	4/19/50	V 23-1590	CU	El nuevo Be-Bop / gu	JZ	C
CU 399	2/14/50	V 23-1559	CU	A la United Café / gu	Ángel Duarte	P
		TCD 32				
EDXB-3289	7/29/50	V 23-5176	CU	Sabrosoña/ gu	Luis Vargas	MS

In the four songs that follow, according to Bebo, the Mexican orchestra was composed of five tp, three tb, five sax, p, ba, and the percussion by the Cubans Chicho Chalufu on bongo, Ramoncito, conga and maracas, Modesto Durán conga and Yeyo on the timpani. Quoted by Mats Lundahl in his biography.

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E2XB-5767	3/4/52	V 23-5692	Me	Copla guajira / gj-mb	BV	ins
E2XB-5768	3/4/52	V 23-5692	Me	Guajeo en dominante / gg	BV	ins
E2XB-5890	4/15/52	V 23-5730	Me	Rapsodia de cueros / r	BV	OL
E2XB-5891	4/15/52	V 23-5730	Me	Baila así / b-gu	BV	OL

The following four, despite the dates that appear, according to Bebo were recorded on October 9, 1952 and he was not happy with the result, because he could not bring together the aforementioned Cuban percussionists on this occasion.

E2XB-7841	11/11/52	V 23-5895	Me	Oye! Batanga bailarás / bt	BV	Y
E2XB-7842	11/11/52	V 23-5895	Me	Si bailo aquí / bt	BV	Y
E2XB-7885	12/2/52	V 23-5912 V-75-8898	Me	Copla No. 2 / mt-gj	BV	DF
E2XB-7886	12/2/52	V 23-5912	Me	El batanga de las viejas / bt	BV	Y
CU 1226	12/9/57	V 23-7390	CU	Tiene cururu / s-mt	L.Mariano	PL
CU 1227	12/9/57	V 23-7399	CU	Sin caña y sin platanal / gj	Pío Leiva	PL
CU 1228	12/9/57	V 23-7399	CU	Pon la victrola / s-mt	PC	PL
CU 1229	12/9/57	V 23-7390	CU	Chapaleando / s-mt	Pío Leiva	PL
1680	1955	P 1699 Lp. 2043 Lp. 2018 ALCD67	CU	Serenata en batanga / b	BV	OV
1681	1955	P 1699	CU	Ahora sí sé que te quiero / b	Ñ. Rojas	OV
2061	1956	P 1829 P 2262 Lp. 2043 CDTH-2775 ALCD-37	CU	Rosa peregrina / b	I,F, Demare	OV
2926	1959	P 2135 Lp. 2029	CU	Sabor / gu	BV	ins
2927	1959	P 2135 Lp. 2032	CU	Estoy matizando / ch	BV	ins
	1959	P 2195 LP. 3050	CU	* Mayajigua / mt-bt	BV	
	1959	P 2195 Lp. 3050	CU	Mayarí / mt-bt	BV	
	1959	P 2209 Lp. 2043 ALCD67	CU	Tú no sospechas / b	Ma. Valdés	OV
	1959	P 2209 Lp. 2043	CU	My reverie / b	L. Clinton	OV
	1961	Gamar 215	Me	Nunca en domingo		

1961 Gamar 215 Me Rojo y oro

Lp Cleff Records MG-515 (10") Cubano Andre's Al Stars. La Habana, 1952.

Desconfianza/desc	JG
Tabú/desc	MaL
Duerme/desc	Prado
Blues for Andre/desc	BV
Con poco coco/desc	BV

Lp Pan 3050 "Todo ritmo" . Recorded 1958. Released in September 1959. Two (2) numbers are listed on the corresponding 78 "discs and the other ten (10):

* Cactus mambo / mb	BV	ins
* Persian shah / ch	BV	ins
Afimayé / congo	BV	ins
Siboney / lam-ch	EL	ins
* Masa limpia / mt-bt	BV	ins
Monsieur Saieh / rt-ibó	BV	ins
Wi...Wi / gu-mb	BV	ins
* Siempre cantando / ch	BV	ins
Mama Inés / gu	EG	ins
* Chamizo / ch	BV	ins

9616	1960	S 7939 SCLP 9217	CU	Las blancas azucenas / b	PF	CM
9617	1960	S 7939 SCLP 9217	CU	Ladrón de gallinas / mt-gj	JC	CM
9618	1960	S 7940 SCLP 9217	CU	Sobre una tumba una rumba / s	IP	CM
9619	1960	S 7940 SCLP 9217	CU	Te agradezco el consejo / rch-gj	M. Salazar	CM
9648	5/60	S 7955	CU	Para no delatarte	JAr	SA
9649	5/60	S 7955	CU	Tú sabes bien que te quiero / ch	BV	SA
9650	5/60	S 7956	CU	Cabeza de hacha / por	DR	SA
9651	5/60	S 7956	CU	Olvidemos lo de ayer / b	W. Riquelme	SA
9718	11/3/60	S 7990 SCLP 9217	CU	Eres diferente / b	JAM	CM
9719	11/3/60	S 7990	CU	A ti na má / gp	LMG	CM

SCLP 9217

9720	11/3/60	S 7991 SCLP 9217	CU	Pobre del pobre / rch-gp	P. Michel	CM
9721	11/3/60	S 7991 SCLP 9217	CU	Cuál fue el motivo / b	L. Núñez	CM

The four additional songs that completed SCLP-9217 "La voz de Celeste Mendoza", published in June 1961, were recorded with the Ernesto Duarte orchestra and there they are related.

86920	10/13/54	De 29325 DL 8311 DL 8660		Serenata en Batanga / b-mb	BV	ins
86921	10/13/54	no ed.		Mambo time	ins	
86922	10/13/54	De 29325 DL 8311 DL 8660		Daiquirí / gu-mb	BV	ins
86923	10/13/54	no ed.		Lovers mambo/ins		
		De 8311		Daiquirí		
		De 8311		Muerto de risa		

Bebo Valdés y su Havana All Stars

87607	3/24/55	DL 8311 DL 8660	CU	Penthouse mambo / mb	BV	ins
87608	3/24/55	DL 8311 DL 8660	CU	Birthday mambo / mb	BV	ins
87609	3/24/55	DL 8311 DL 8660	CU	Güempa mambo / cb	BV	ins
87610	3/24/55	De 29902 DL 8311 DL 8660	CU	Batanga cha cha chá / mb	BV	ins
87611	3/24/55	De 91592 DL 8134	CU	Music box mambo / mb	ins	
87612	3/24/55	De 91591 DL 8134	CU	* Zig zag mambo / mb	ins	
87613	3/24/55	DL 8134	CU	* Chiribiricocola mambo	ins	
87614	3/24/55	DL 8134	CU	* Pan pan pan	ins	
87615	3/24/55	De 91591 DL 8134	CU	* Smoocha / ch	ins	
87616	3/24/55	De 91591 DL 8134	CU	* Mambo caliente	ins	
87617	3/24/55	DL 8134	CU	* Mambo riff	ins	
87618	3/24/55	De 91592 DL 8134	CU	* Mambo cantabile	ins	
87893	5/5/55	De 91592	CU	* Hot cha cha	ins	

DL 8134							
87894	5/5/55	De 91591 DL 8134	CU	Cha cha chá lesson		ins	
87895	5/5/55	De 91592 DL 8134	CU	* Big shot cha cha chá		ins	
87896	5/5/55	DeDL8375 DL 8134	CU	* Miramar		ins	
88671	9/14/55	DeDL8311 DL 8660	CU	Cuba libre cha cha chá / ch	BV		ins
86672	9/14/55	DeDL8311 DL 8660	CU	Ritmando cha cha chá / ch	BV		ins
86673	9/14/55	DeDL8311 DL 8660	CU	Cha cha chá in Tropicana / ch	BV		ins
86674	9/14/55	DeDL8311 DL 8660	CU	Dreamers cha cha chá / ch	BV		ins
88914	11/16/55	De 29762 DL 8311 DL 8660	CU	Merengue a la mode / mer	J.J.García		ins
88915	11/16/55	De 29762 DL 8311	CU	Hot in Haití / mer	Padú del Caribe,etc	ins	
89581	3/21/56	De 29902	CU	El bodeguero cha cha chá	R. Eg		ins
112118	4/23/62	De 25564 DeDL (7) 4318	Me	The green leaves of summer / ch	D.Tiomkin		ins
112119	4/23/62	De DL (7) 4318	Me	Al compás de la charanga / chr	BV		ins
112120	4/23/62	De DL (7) 4318	Me	Salsa / dz	BV		ins
112121	4/23/62	De DL (7) 4318	Me	Persian sha / ch	BV		ins
112122	4/23/62	De DL (7) 4318	Me	Marta y Chekis / chr	BV		ins
112123	4/23/62	De DL (7) 4318	Me	Ay, ay, ay / ch	Pérez Freire		ins
112124	4/23/62	De DL (7) 4318 Sx 1835	Me	Never on Sunday / ch	M.Hadjidakis		ins
112125	4/23/62	De DL (7) 4318	Me	Esta es la charanga / chr	BV		ins
112126	4/23/62	De DL (7) 4318	Me	Rojo y oro / ch	BV		ins
112127	4/23/62	De 25564 De DI (7) 4318	Me	Ramona / ch	M. Wayne		ins
112128	4/23/62	De DL	Me	Allá por la madrugada / chr	BV		ins

(7) 4318

112129	4/23/62	De DL (7) 4318 Sx 1835 De 8311 De 25325 De 8311	Me	La dolce vita / ch Daiquirí Muerto de risa	N. Rota	ins
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Lp DL 8134 “Your musical holiday in Havana: Bebo Valdés and his Havana All Stars” Contains the 12 related songs. Reissued as Coral-14061. According to a tape sent by Bebo Valdés to the author in the 1990 NAVpdad, which we will refer to other times as “BV-1990”, Bebo signed a contract with Decca for five years in 1954, to record instrumental music exclusively, he remained in freedom to record accompanying singers with other labels, as he did. In 1955 the first was published, DL-8134, which was very successful and made Bebo known outside of Cuba. He considers that the album "Bebo Valdés and his Havana All Stars" had the name well placed, since it was integrated among other musicians, Gustavo Mas, tenor sax; Luis Escalante, trp.; Tojo Jiménez, trb.; Guillermo Barreto, drums and timpani; Felo Hernández, bass; Carlitos Quesada, cl.; and Giraldo on bongoses, and Cándido on tumbadoras. In subsequent years he recorded the other Decca.

Lp Decca 8311 “Music for the girlfriend - Bebo Valdés and his Orchestra Tropicana”.1956 It contains 12 numbers listed above. It was reissued as DL-8660. "Hot cha chas-Bebo Valdés and his Orchestra Tropicana".

Lp DL 74318 “Cha cha chás y Charangas - The latin sound of Bebo Valdés and his Orchestra”. Bebi's third album for the Decca, was recorded in Mexico in 1961, with Mexican musicians.

Bebo Valdés en otros LP's:

Discuba LPD-102 “Selección de Estrellas - Vol. 1” Grabado en Cuba ca. 1958.

78-1020	CU	* Soy matancero / dz	C	ins
78-1020	CU	* Tranquilo niño / dz	BV	ins

* Tenor sax solos in Soy Matancero and alto in Tranquilo Niño - Santiago Peñalver. Both numbers included in the CDL-Orfeón 16232, “Downloads del Bebo”

Discuba LPP-103 “Selección de Estrellas - Vol. 2” Recorded in Cuba ca. 1958.

ca.9/59	CU	Guadalupe b-rch	J.Almeida	AF
ca.1/60	CU	Amor eterno / gp	E.Magallón	AB
ca.9/59	CU	Hoy sé reir / b	J.Almeida	AF
*ca.1/60	CU	Quién baila mejor / gp	Lz. Núñez	AB

Discuba LPD-104 “Selección de Estrellas - Vol. 3.1958

ca.1/60		Te he buscado	OA	EA
ca.1/60		El vino triste	EA	

Discuba LPD-105 “Selección de Estrellas Vol. 4” Grabado en Cuba ca. 1958.

	CU	Gracias / b	Raúl Díaz	MP,AL
45 1065	CU	Una cierta sonrisa	Webster-FM	AB
	CU	Ódiame / b	R.Otero	MP,AL
45-1064	CU	Guaracha en España / gu	A. Velázquez	AB
	CU	De amante en amante	EA	

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CU	Por ser obstinada	EA
V	Amor primero	JAM
V	Suplicio	BV

He also recorded ca.5 / 60, *Pare cochero* and *Hay que estar claro*. In the numbers that accompany Borcelá, Escrich intervenes on alto sax, Guillermo Barreto on drum and Orestes Urfé on bass. In Gracias, Niño Rivera plays the tres.

ca.1960	Gema 1088	Como yo te quiero	My Reyes Colón	OP
ca.1960	Gema 1088	*La cadena santiaguera	LK	OP
ca.1960	Gema 1081	Nuestro sentimiento / b	Y-G	FA
ca.1960	Gema 1081	Sueño / b	GRu	FA
ca.1960	Gema 1047	Y la virgen lloraba / seis	B. Carrero	MC

* Reissued on CD Caney CCD520

Lp Gema 1124."Los mejores músicos de Cuba.Ca. 1958. Reissued on Lp Rumba 55524. Bebo Valdés, conductor and piano, Chico O'Farrill, trp and arranger, Richard Egües, fl. Peruchín, p., Emilio Peñalver, sax, Tata Güines, tumb, Negro Vivar, trp, Escrich, sax, Walfredito de los Reyes, dr., Osvaldo Peñalver, sax, Cachaito López, b, Tojo Jiiménez, trb, Senén Suárez, three, Urfé, low.

Descarga No. 2 /des	BV
Dile a Catalina /s	AR
Me recordarás / b	FD
Batakún	
Que me castigue Dios / c	M.Salazar
Bilongo / gu	GRF
Tumbao	
Descarga No. 1 / des	BV
Solo contigo basta	
Special del Bebo	BV
El labrador	
Lágrimas negras /s	MM

Lp Bonita GX 01-002 = Gamma GX-01-002 "**Mucho sabor - Bebo Valdés con su orquesta Sabor de Cuba**" Sing: Pío Leiva (PL), Ada Rex (AR), Reynaldo Henríquez (RH) and Cascarita. Reissued as Lp and later as CD Palladium 123 (1989). Recorded in Havana, 1960.

Tirando tiro / gu	R. Becker	PL
El destino lo quiso / b-ch	A. Castillo	AR
México querido / dz	BV	ins
Que la juzgue Dios / b	A. Castillo	RH
Merengues, no / gu	A. Castillo	C
Canto a La Habana / gj-s	A. Castillo	PL

Pon por mi / gu	N. Mili	PL
Insensible corazón / b	A. Castillo	AR
A quién engañas / dz	BV	ins
Inútil será / b-ch	A. Castillo	RH
Mi parranda / gp	RCa	C

CD Tropi jazz RMD-82016 “Paquito D’Rivera presents Cuban Jazz. Featuring Bebo and Chucho Valdés” Recorded in California, 1996. Paquito D’Rivera, clar.sop. and alto sax; Bebo and Chucho Valdés, p .; Carlos Emilio Morales, gt .; Carlos del Puerto, bass; Luis Conte, perc .; Juan Pablo Torres, tb .; El Negro Hernández, drums; Miguel Angá Díaz, cg .; Pachú Gómez, tp .; Andy Narell, steel drum. Arrangers and soloists are listed in the notes.

Blues for Amado	Ch. Valdés
El cura	P. D’Rivera
Con poco coco	B. Valdés
Calzada del Cerro	Ch. Valdés
Bésame mucho	CV
Blue sky	J. P. Torres
Mestizo	J. P. Torres
Sunrise for Laura	Ch. Valdés
Chucho	P. D’Rivera
Miranda’s smile	B. Valdés
Peanut vendor	MS

CD Calle 54 82876530862 “Lágrimas Negras” Bebo Valdés and El Cigala. Recorded in Madrid, September and December 2002. Bebo Valdés, p .; The Norway lobster, c; Paquito D’Rivera, alto sax; The child Josele, gt .; Javpe Colina, ba .; Israel Porrina, drawer; Pedrito Martínez, Orlando “Puntilla” Ríos and Milton Cardona, backing vocals; Federico Britos, vin. Latin Grammy Award 2004.

Inolvidable / b	JG
Veinte años / h	MTV
Lágrimas negras / s	MM
Niebla del riachuelo / tg	Cadícamo-Cobián
Corazón loco / b	R.Dannenberg
Se me olvidó que te olvidé / b	L.D.Colina
Vete de mí / b	V y H. Expósito
La bien pagá / zambra	Perelló-Mostazo
Eu sei que vou te amar	Jobim
Coracao vagabundo	Moraes-Veloso



CD Calle 54 828776577262 "We could make such beautiful music together" Recorded in Miami, November 2002. Bebo Valdés, p.; Federico Britos, vin.

We could make such beautiful music together	Katzman,
Bakiff	Juan Tizol
My one and only love	Mellin,
La Rosita	Dupont
Noche azul	EL
Someone to watch over me	G. Gershwin
Claudia	Chucho Valdés
I only have eyes for you	Dubin
Adiós Nonino	A. Piazzola
The way you look tonight	Fields, &
Luiza	A.C. Jobim
Waltz for Debbie	B. Evans
Canción	F. Mompou
Together	F. Britos

Box Set BMG 8287661332 'BEBO DE CUBA' PARTE 1: CD SUITE CUBANA. Recorded in New York, nov. 2002. Music composed, arranged and directed by Bebo Valdés, p; Edgardo Miranda, g; John Benítez, b; Dafnis Prieto, dr; Milton Cardona cg and I checked on 3 and 8; Joe González bg at 2,4 and 6, Rickard Valdés, tim; Paquito D'Rivera alto sax, cl; Bobby Porcell, sa, Mario Rivera, st; Bob Franceschini, st; Pablo Calogero, sb; Diego Urcola, Michel Phillip Mossman, Ray Vega, Raúl Agraz and John Walsh, tp; Juan Pablo Torres, Luis Bonilla, Papo Vázquez and Douglas Purviance, tb.

Ar Ni Froken Peherson?
Cachao, creador del mambo
Devoción
El son de Cecilio
Ecuación
Copla No. 4
Nocturno en Batanga
Ar Ni Froken Peherson

Follow the Box Se part 2 :: EL SOLAR DE BEBO. November 2002, New York. Music composed, arranged and directed by Bebo Valdés, p; Paquito D'Rivera, sa, ss and cl; Juan Pablo Torres, tb; Diego Urcola, tp and fliscornio; Edgardo Miranda, g, three; Andy Gonzlaez, b; Milton Cardona, cg and shekeré; Joe González bg and guiro; Jimmy Delgado tim except 7 and 10; Steve Berrios drums at 3,6 and 9 and tim at 7; Rickard Valdés tim at 10.

El solar de Bebo
Kabul y Lorenzo
A Mayra

El quitrín (Haciendo Patria)

La mula

Rose Marie

Iballah

De baracutey

Miriam

El guajeo de Rickard

Follow the Box Set part 3: New York Notebooks DVD. Documentary taken from the recordings.

LIVE AT THE VILLAGE VANGUARD CD Calle 54 .Bebo Valdés, p y JAVper Colina, b. Grabado en New York, nov. 2005. Editado en 2007

Con poco coco / des	BV
Sabor a mí/ b	A.Carrillo
Ritmando el chachachá/mb	BV
Rosa mustia/ c	A.Díaz
Andalucía/ dza	EL
Siboney/ b	EL
Tres palabras/ b	OF
Aquellos ojos verdes/ b	NM-AU
Bilongo/ gu	GRF
Si te contara/ b	F.Reina
Bebo's blues/ bl	BV
Yesterday/c	
El manisero/ pr	MS
Waltz for Debby	B.Evans

CD Mini Records MRSD Haití, Port au Prince 1953, tocando piano con Guy Durosier

Gibé us

Mon kapitein

FELIPE VALDES

37694	C-246/C-2774	De New York a Tampa/ d
	C-233	Mr. Black Mam/ d
	Vi 98563	Yanquilandia/ d

V- 65587 Everybody/ d
V- 65617 Mr. Guy Hammond / d

MIGUELITO VALDES (cu)

Miguel Eugenio Lázaro Zacarías Izquierdo Valdés. Belén neighborhood, Havana, Cuba, 9/6/1912 - Bogotá, Colombia, 11/9/1978. His Spanish father and his Yucatecan mother, América Valdés. It is actually raised in the neighborhood of Key West, a good cradle of rumberos. Practically the mother raises them alone, he and his five brothers and one sister. At the age of 13 he worked in car bodywork arrangements, sheet metal work as that trade is called in Cuba. In 1923, after Kid Chocolate's aura, he became a boxer; achieved a promising career of 23 attacks, and smashed noses. In 1927 he entered the Juvenile Habanero Sextet where he played the bass, the guitar, the tres, and sang. He goes through other groups, some of the charanguero types such as Ismael Díaz, the Orquesta Gris, and Havana. Fleeing from the economic crisis of the machado, he went to Panama and with the Lucho Azcárraga orchestra he remained there until 1935 or 36. He returned to Cuba in 1936 and entered the Castro Brothers orchestra, where he will be for much of 1936. It's a notable advance in one of the best Cuban orchestras of the moment.

But he and Anselmo Sacasas, Guillermo Portela left the Castros, taking several other musicians, in 1937, to found the Casino de la Playa. We have already seen the meteoric career of that orchestra in the corresponding part. Sacasas and Miguelito left the Casino in 1940. Immediately they made quite a few recordings with the Havana Riverside orchestra, and Miguelito with another small group: they were thus raising money to go to the United States. There their paths separate, and Miguel enters the Xavper Cugat orchestra. Immediately start recording. As the Casino de la Playa had made many recordings with Miguelito that had not been released, in 1940 recordings of Miguelito appeared on the market with four different groups: La Casino de la Playa, its own ensemble, the Havana Riverside Orchestra, and the Xavper Cugat. There seemed to be four Miguelitos. He was with Cugat until the end of 1941. The period, although short, was very beneficial for both of them. Among the dozens of singers who passed through the famous Catalan's orchestra, none left a mark as deep as Miguelito. His recordings are still among the favorites, among the hundreds that this orchestra made; all the singers who followed him, to a greater or lesser extent, had to imitate his style. For Miguelito, it was the platform that launched him to success within American pop; He was and still is until now, the Latin figure who made the crossover the longest and most successfully, without losing his Cuban essences. He made movies and learned to handle himself in the American show business.

On leaving the Cugat orchestra, he made recordings with la de Machito, repeating many of his previous successes with La Casino and/or with Cugat. He moved to Mexico where he would appear, throughout his life in twelve films, and would record with various Aztec orchestras. In 1943 he had a short and successful season in Havana. The rest of the decade he would move between Los Angeles and New York, making numerous recordings with various labels, and in continuous performance with his orchestra throughout the Union. In 1951 he returned to Cuba, and made recordings with La Sonora; but he needed bigger venues. He returns to the United States, where already in the 1950s it is economically difficult to maintain a band. He reduces it to a small combo for his presentations. He travels continuously: his presentations are frequent in Mexico, Colombia and other countries. In 1957 another season resided in Mexico. And throughout his career, he makes the recordings that his discography shows us. There are also performances in Cuba, as in 1957. In the sixties, he appeared for several years on New York's Channel 47 programs.

From 1964 he resided in Los Angeles and from there he flew to fulfill his artistic commitments wherever they appear.

In March 1978, he suffered a pre-heart attack in Mexico. In May he received a tribute at the Roseland Ballroom in New York for his 42 years of artistic work. He continues a tour to Puerto Rico with several great artists such as the Machito orchestra, Charlie Palmieri, Johnny Pacheco, Ray Barreto and others, which fails economically. Life is hard for him. The tastes of the public go in another direction, it does not have its Cuban support because it has not visited the homeland since the 1960s. A tour to Colombia takes place, with very good auspices, he makes recordings, and on November 8 he begins his performance in one of his favorite bastions: the Montserrat room of the luxurious Hotel Tequendama. After midnight, chivalrous as always, he apologizes to the public because he has to interrupt his performance and falls to the ground collapsed by a massive heart attack.

Basically this is el Miguelito cantante. But there are other important Miguelitos. The composer, who left boleros like Dolor cobarde about the teacher Bebo Valdés, who is still modern for the times today! And it was written for 1937, like other great

boleros, *Loco de amor*, *Letargo* or *Ya no alumbra tu estrella*; but in the same way, he made congas for the Havana comparsas, such as *Vienen regando flores*, the theme of the comparsa by Las Jardineras, or the theme of *Las componedoras*. And said by a demanding music critic like Anselmo Sacasas, he was an extraordinary guitarist, as well as being an all-around musician. It cannot be forgotten that he was the drummer of the Casino de la Playa orchestra, and in a jazz band of that time, which had to play everything, that was an essential position.

As a creator, as a stylist, he started a whole new school of interpretation of the Afro-Cuban: there is neither Cascarita, nor Benny Moré, nor Ismael Rivera, nor the entire salsa constellation, without Miguelito's antecedent. It is he who turns the inspirations of the montuno into a vast field of experimentation, of creation, of playful enjoyment until then very limited.

As almost all his professional career was developed outside Cuba, in this one he is not evaluated as he deserves. It must have been hard in Miguelito's life, seeing that the continuators of his line, like Cascarita and Benny, had completely overshadowed him.

As an artist on the scene, he created a pattern for Latino artists to follow. Always properly dressed, well-spoken, respected the public, his musicians, the media. He was the embodiment of gentleman. He was good companion, and helped many artists such as Chano Pozo, Lucy Fabery, Olga Guillot and others, in launching their careers.

Ramírez Bedoya, cited work, page 228; Sergio Santana, lecture given at his Rumbantana disco in Medellín, Colombia; Max Salazar: "The Miguelito Valdés Story", *Latin Beat*, March and April 199 Frank Figueroa: "Miguelito Valdés: Mr. Babalú" *Rev. Latin Beat* en tres partes, oct., nov, y dic., 2007. Figueroa dice que Miguelito grabó unas 1,000 canciones en discos sueltos y más de 50 lps. Rafael Lam: "Polvo de estrellas", Ed. Adagio, La Habana, 2008, p. 151. Max Salazar: "Mambo Kingdom-Latin Music in New York" Schirmet Trade Books, N.Y. 2002. *Diccionario de la Música Española e Hispanoamericana*. SGAE, 2002, T-10 p.638.

Lp Caliente 1000 "Los inigualables - Miguelito Valdés y Tito Guizar" The songs that Miguelito sings are:

124	1949	SMC 1242 TCD-104	NY	Summertime / afro	Gershwin	SO
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SMC LP-503 (10")

5540	ca. 1946	MUS 411		You, so it's you / c	Brown	SO
5934	ca. 1946	MUS 535 TCD-104		Cubalou	Koppitch	SO
	1942	Col 36492	NY	Viva Roosevelt	XC	

Otros sellos:

		SMC 1242		Summertime	Gershwin	
		Vogue 2220		Summertime	Gershwin	
TR 117	1963	Tico 1007	NY	Miami beach mambo / inst	I.Fields	SO
72698	1/15/45	18673		Good good good/ r	Allan Roberts- Dons Fisher	
72688	1/12/45	18673		You never say yes Arassed	R. Ducheine	
5425	1945	362		Rhumba rhapsody/ r		
5424	1945	362		Babalú/ r	ML	

Lp Tico 1098 "Reunión – Miguelito Valdés con Machito y su orquesta" New York, 1963.

Black coffee	Webster
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Lp Camay CA-30135 "Brazilian Festival – Miguelito Valdés – Bando Da Lua Boys"

The old piano roll blues/bl Cy Coben
 Cumana Spina

Lp Sutton SSU 288 “Miguelito Valdez” (sic) It seems transcription of recordings not made in studio.

Shine on harvest moon / ch N. Ba
 Glow worm / mb P. Lincke
 In the shade of the old apple tree / ch E.V. Alstyne

Lp Tico 5113 “Bim bum bam boom”, 1949.

Carambu
 Rica pulpa
 Drume negrita raralamba
 Bim Bam Boon
 Naqu
 Oye negra

Lp De 12” DL-8716 “Cuban nights”, 1958.

Babalu
 Negra Leona
 Marimba
 Rumba rumbero
 Walter Winchell rhumba
 Bin Bam Baum
 Escucha mi son
 Bambarito
 Carambu
 Rica pulpa
 Zarabanda

Lp E 130 “Latin American Rhythms”, 1950.

Lp Tops L- 1535 “Chachacha And Mambo Varios Art” 1957 (P. Prado, Tito Rod, Miguelito Valdes, Nat Charles, Joe Gomez, Rico Vaselone)

El meneito
 Goza chachacha/ ch
 Alma chachacha/ ch
 Mambo No. 5 / mb
 Stardust mambo / mb
 Mambo jambo/ mb

Asi asi

Virgin Isle mambo / mb

Palladium Mambo

PATATO VALDES (cu)
 (or Valdez something)

Carlos "Patato" Valdés. Havana, Cuba, 11/14/1926. United States, 4/12 / 2—7. Percussionist. He started out playing the tres, but switched to percussion. He stood out playing the tumbadora or conga at the beginning of the 1940s, in the Kubavana Ensemble. Approximately in 1945 he became part of the Casino Group and participated in the golden age of this Group until in 1953 he decided to try his luck in the United States, as Chano Pozo and Mongo Santamaría, becoming one of the pioneers of Cuban Jazz. He played for four years in the Machito Orchestra, then with Tito Puente and with Herbie Mann's group in 1959, making a tour of Africa with him in 1960. He has participated in more than fifty LDs. The tumbadora players are generally stocky, due to the physical effort required by the instrument. Valdés is small in stature (hence the name "Patato") and very thin: it is not known where he got the strength to play the drums at fantastic speed. He resides in New York and is active. Chediak, artwork cited, p. 239; contains more information on his career and his many recordings with other groups. Encyclopedia of Jazz: Leonard Feather, p. 447. Grove, work cited, Vol. 2, p. 570. Jesse Varela: "Patato Valdés, the conguero with the golden hands", Part I, Latin Beat, April 1997, p.44; Part 2, ditto, June-July 1997, p. 20. Dictionary of Spanish and Hispano-American Music, SGAE 2002, T-10 p.636.

See: Mongo [Santamaría](#)

Lp Ventures 470 "Just like magic", New York, 1979. Patato, conga and shekeré; Tito Puente, timpani, vibraphone, marimba, synthesizer; Steve Berríos, drums; Sal Cuevas, bass; René López, trp .; Eddie Martínez, piano, keyboards; John Rodríguez Jr., bongo drum, güiro. Singers: Nancy O'Neill and Jeanette Rodríguez.

Bernier tune

Stoller

ORQUESTA ROBERTO VALDÉS ARNAU (cu)

Havana, Cuba, 7/23/1919 - 12/15/1974. Violinist and conductor. He was a member of the Havana Classic Quartet, the Chamber Orchestra, and the Philharmonic. Later he was director of orchestras in the stations Mil Diez, CMQ and after 1960 of the Music Band of the General Staff of the Rebel Army and finally of the Cuban Institute of Radio Broadcasting. Orovio, cited work, p. Radamés Giro, "Diccionario enciclopédico de la Música en Cuba" Ed. Letras Cubanas, 2007. Diccionario de la Música Española e Hispanoamericana, SGAE 2002, T-10 p.639.

SMC 43		SMC 2512		Begin the beguine / bg	C. Porter	CR
SMC 47		SMC 2512		Granada / c	AL	CR
1233	8/47	CODA 5126	CU	Noche y día / b	C. Porter	TCh
1235	8/47	CODA 5126	CU	Como le doy al mambo / mb	L. Timor	TCh

VICENTICO VALDES (cu)

Key West, Havana, Cuba, 1/10/1921 - New York, 6/26/1995. Singer, born and raised in that famous neighborhood that so many good musicians have given to Cuba. Alfredo Valdés' younger brother, and his two brothers Marcelino and Oscar were outstanding percussionists and the latter was also a singer. In 1937 and recommended by Alfredo, he sang in the Segundo Septeto Nacional for a short time. He later replaced Alfredo as a singer in the Cheo Belén Puig orchestra, also for a time. Continuing his varied training, he then moved on to the Cosmopolitan Orchestra. So he had gone through the three basic formats of our music: Conjunto, charanga and jazz band. IN 1944 he decided, like other Cuban musicians of the time, to try his luck in Mexico. He works with the orchestras of Arturo Núñez, Rafael de Paz, Chucho Rodríguez and begins to record for Peerless, a repertoire basically of guarachas, in the style imposed at that time by Cascarita. In 1946 he decided

to try his luck in New York and Noro Morales used him as a singer in 1947. In 1949 he began working together with his brother Alfredo in the Tito Puente orchestra. In 1953 he was sent by Seeco to Havana to record with the Sonora Matancera. This gives it a much larger exposure in Cuba and the entire Caribbean basin. Encouraged by this success and with the Seeco record backing, he returned to New York and founded his orchestra in 1954. At some point during those years, the Puerto Rican announcer Manolín Martínez baptized it La voz elástica de la canción", a title that seems more suitable for a gymnast. He travels to Buenos Aires, Mexico, successfully and in 1958 he is in Havana at the gigantic meeting that Gaspar Pumarejo organizes of Cuban musicians and singers absent from Cuba. He manages to establish himself as a soloist, who frequently records (makes about 50 Lp's in his career) and who travels from his New York base to cover commitments throughout the continent. His voice was unmistakable, and he had a style of his own, playing with time, lengthening and shortening the phrase musical in his style. Without fully integrating into the feeling, there was a lot of this modality in their singing and repertoire; he recorded many of Marta Valdés' magnificent songs. He was attentive to the changes in tastes among his audience, and did the reverse crossover, singing with lyrics in Spanish popular American ballads such as Honey, Strangers in the night, etc. Like other cases, he was not well known in Cuba since his career was developed almost all outside of it. Ramírez Bedoya, cited work, page 260. Rafael Lam, "Polvo de estrellas" Ed. Adagio, La Habana, 2008,p.255. Diccionario de la música Española e Hispanoamericana, SGAE 2002, T-10 p.639.

76586	7/5/50	De 21313 NY DL (7)4752	Querida mía	R. Evans	NM
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Lp Tico TSLP 1417 "Vicentico Valdés" Produced by Jerry Masucci. Horacio Malvicino's arrangements.

Por qué no ha de ser / b	J. Lockward
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Lp WS Latino LS 61031 "Vicentico Valdés - Aquél amor-Honey-Amor azul" Arrangements by Charlie Palmieri *, by Joe Cain **, and orchestra conducted by Leroy Holmes ***. Released in 1968. Reissued in UA-61905 and as CD WS-4135 in 1995.

Amor azul ***	A. Popp
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Lp UA Latino L-31042 y LS 61042 "Vicentico Valdés: Amor y Felicidad" Edited in 1969. * Leroy Holmes Orchestral Fund and production.

El molino de tu mente *	Berman (The windmills of your mind)
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Con la pluma en la mano * (With pen in hand)	Goldsboro
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Lp UA Latino L-31053 y Ls 61053 "Vicentico Valdés". Un momento feliz. Orchestra conducted by Vicentico Valdés. Arrangements by Joe Cain and JAVper Vázquez. NY.

Dí (Stay) / c	A. Gold
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Lp Bronco 140 "Clásicos de Vicentico Valdés con la orquesta de Bobby Valentín" Edited in 1986. Bobby Valentín, bass; José Negroni, pi and keyboard; Carlos Pérez, dr; Máximo Torres, gt; Harry Rosario, oboe; Luis Arroyo, horn; Roberto Jiménez, sax, fl; Eddie Feijó, José M. Alers, tr; Héctor Pérez, perc .; Luty Maldonado, Rafael Torres, Víctor Candelaria, trb; Mandy Vizoso, arrangements and direction.

Medley: Tus ojos	PD
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Honey	B. Russell
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Extraños en la noche	Kaempfert
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Although they do not correspond chronologically, since Vicentico alternated his recordings with Seeco with those he made with other record companies, we grouped them here.

8158	9/24/53	S 7334 NY SLP 39 10" SCLP 9081 SSS 3002 TRLP 5154 SCCD-3002	Tiernamente / b	Gross
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9243	9/28/57	S 7751 SCLP 9137	NY	Me divertiré / tukimbe	L. C. Meyer
10076	6/28/66	S 8171 SCLP 9293	NY	No puedo olvidar / bal	Kaempfert
10092	11/18/67	S 8179 SCLP 9293	NY	Una casa encima del mundo / b	PallAVpcini
10093	11/18/67	S 8179 SCLP 9293	NY	Si no estuvieras tú / b	Rossi, etc.
	ca. 1960	SCLP 9195	NY	Sálvame / b	A. Bruni
		SCLP 9293	NY	Ansias de amar / I'm in the mood	J.M.Hugh

ORQUESTA ARMANDO VALDESPI

In reality his name was Armando Valdés y Pí, who contracted to Valdespí. Very little is known about this important Cuban musician. Born in Pinar del Río, 9/25/1907 - San Juan, 9/27/1967. He began piano classes with his mother who had a Conservatory, but Armando was restless and left the classes, and the same happened with his next teacher, Montagú. At age 10 he was in Havana and he continued playing as an amateur. It is decided at 14 to enter the Municipal School of Music of Havana. He graduated, quickly made his first composition that reached popularity, the tango Alma, and toured the island several times as the accompanying pianist of the tenor Mariano Meléndez, with the comic tiple Blanca Becerra and other artists. Later he held the position of musical director of the Spanish company Béjar y Arrechabaleta that performed at the Regina theater in Havana. In 1926 he was hired with an orchestra of 12 teachers under his direction to perform at the Club Yucatán de Mérida, Mexico. He also worked as a concertmaster for the Acebal y Del Campo company for three months at the Payret theater. By the 1930s, he was one of the most popular musicians in Havana for his compositions such as *Alma de mujer*, *Como tú*, *Orgullo* and pregones like *El pirulero*. And his group, with Fernando Collazo as singer, was highly valued. Since 1935, when his group, which departed from the canons of the traditional charanga with the addition of brass, and a different arranging style, debuted in Cadena Crusellas, it was a success. His recordings that year in New York have just cemented his success. In 1936 he premiered his zarzuela *Carolina*, starring Hortensia Coalla and Miguel de Grandy. It was on the bill for 45 nights. By August 9, 1942, when the interview with Arturo Ramírez from which we took a large part of these notes was published in the magazine *Carteles*, he confessed to having written some 500 songs, of which 300 had been published. At that time it was artistic director of the station COK, and his orchestra worked at the Jockey Club and the Montmartre cabaret. He also confessed to his interviewer that he was the author (we do not know if it was music alone, or music and lyrics) of the famous conga that Fulgencio Batista had used in his presidential campaign two years before, the one that said:

President Batista
 knows no rival,
 it's guaranteed
 by the national vote;
 That's why Cuba says
 with all my heart,
 Batista president
 will triumph without discussion

The people made a parody of it, of which the first lines said:

President Batista
 and colonel Pedraza,
 And the people starving
 We won't have to eat ...

According to the notes to the Tumbao 073 and 077 CDs, the orchestra that Valdespí formed in 1929 had Antonio Arcaño on flute, Ismael Téllez and Raúl Valdés, violins, Orestes López, cello; Daniel Reyes on the timpani, Francisco Vergara, güiro and Joseito Núñez on the singer. According to the same notes, Valdespí continued working in Cuban radio until 1944 when he decided to settle in Mexico and later in New York, with sporadic visits to Cuba. But he does not mention Valdespí, until the *Bohemia* magazine of February 15, 1959, reviews the "premiere" of his zarzuela *Carolina*, with the presence of the maestro. Apparently Valdespí later preferred exile, and by 1960 he was already domiciled and working in Puerto Rico until his death. *Diccionario de la Música Española e Hispanoamericana*, SGAE 2002, T-10, p.643.

The instrumentation of these 1935 sessions could not have been simpler or more effective: Valdespí, according to Johnny Rodríguez told us, did not bring musicians from Cuba except for the singer Collazo; The group was made up of Armando on the piano, a trumpet (which could have been Pedro Vía, if he was still in New York, or perhaps the trumpet of the Machín quartet, Ganuza), two violinists, possibly the ones Víctor used in her recordings, a double bass, which Johnny remembers was Puerto Rican; two drummers. For the October 9 session a flute is added, and significantly that day a number by Fernando Collazo and the flutist Alfredo Brito is recorded, which makes us think that he was the musician since at the beginning of the year he had recorded in Nueva York with his orchestra for the Víctor. In the last session, percussionists are not mentioned, but specifically bongo and maracas.

R-1833	2/40	1289	Quirindinga
R-1833	2/40	1288	Me voy con la conga
R-1834	2/40	1288	Negra mala
R-1834	2/40	1288	Abierta

Con Fernando Collazo, c.

BS95177	10/7/35	V 32597 TCD 73	NY	Tu imagen / b-s	AVp
BS95178	10/7/35	V 32598 TCD 73	NY	Fuiste mía / b-s	AVp
BS95179	10/7/35	V 32597 TCD 73	NY	Mulata / r-tropical	AVp
BS95180	10/7/35	V 32605 Pre 11058 TCD 73	NY	Tú lo sabes / b-s	AVp
BS95181	10/7/35	V 32598 TCD 73	NY	Ayer / c-rit	AVp
BS95182	10/7/35	V 32605 TCD 73	NY	Ña Tomasa / est-negro	AVp
BS95184	10/8/35	V 32650 TCD 73	NY	Soñé contigo / b-s	AVp
BS95185	10/8/35	V 32650 TCD 73	NY	Con un beso / b-s	AVp
BS95186	10/8/35	V 32717 TCD 73	NY	Tu secreto / c-b	AVp
BS95187	10/8/35	V 32717 TCD 73	NY	El tortero / pr-r	AVp
BS95188	10/8/35	V 32728 TCD 73	NY	Divina / c-rt	AVp
BS95189	10/8/35	V 32728 TCD 73	NY	Pensé que volverías / b-s	AVp
BS95285	10/9/35	V 32668 TCD 73 AMEF-7-5-8510	NY	Mi corazón en tus pupilas / dzt	AVp-FCollazo
BS95286	10/9/35	V 32870 TCD 73	NY	Levántate mujer / dzt	AVp-F.Collazo
BS95287	10/9/35	V 32663	NY	Igual que yo / dzt	AVp-F.Collazo

TCD 73
AMEF-7-5-8510

BS95288	10/9/35	V 32712 H MV-GV68 TCD 73	NY	Pensar en ti / b-s	Avp
BS95289	10/9/35	V 32673 GR 1001 TCD 73	NY	Miedo / noc-trop.	AVp
BS95290	10/9/35	V 32316 GR 1001 LP MM 577 TCD 73	NY	Beso diabólico / dzt	Alf. Brito-F.Collazo

Con Johnny Rodríguez, c.

BS95192	10/10/35	V 32749 TCD 77	NY	Fue un amor / c-b	R.Nieto-AVp
BS95193	10/10/35	V 32786 H MV GV60 TCD 77	NY	Una más / b-s	AVp
BS95194	10/10/35	V 32942 MM 576 MM 577 TCD 26 TCD 77	NY	Duerme corazón / b	AVp
BS95195	10/10/35	V 32617 H MV GV60 TCD 77	NY	Beso loco / b-s	Avp
BS95196	10/10/35	V 32659 TCD 77	NY	Clarivel / c	AVp
BS95197	10/10/35	V 82039 TCD 77	NY	Chinita / c	AVp

con Antonio Machín, c.

BS95520	10/17/35	V 32749 Eq 002 TCD 77	NY	La novia muerta / c-rt	AVp	AM
BS95521	10/17/35	V 2794 V 32617 Pre 11036 TCD 53 TCD 77	NY	Pirulí / s-pr	AVp	AM
BS95522	10/17/35	V 32786 Eq 002 TCD 77	NY	Misteriosa mujer / c-b	Avp	AM
BS95523	10/17/35	V 32942 MM 576 TCD 26 TCD 77	NY	Has querido olvidarme / b-s	AVp	

BS95524	10/17/35	V 32316 V 82466 Gr 1001 TCD 53 TCD 77	NY	Sola y triste / b-s	AM	
BS95525	10/17/35	V 32659 TCD 77	NY	Blanca Rosa / c-b	AVp	
BS95622	10/18/35	V 32870 TCD 77	NY	Sólo por ti / b-s	AVp	
BS95623	10/18/35	V 32673 Gr 1001 TCD 77	NY	Canto Hatuey / c	AM	
BS95624	10/18/35	V 32712 Eq 002 TCD 77	NY	Canto de amor / b-s	AVp	
BS95625	10/18/35	V 32663 TCD 77	NY	La conga / afro-cu	AM	
BS95626	10/18/35	V 82039 Eq 001 TCD 77 AL4 CD700	NY	Amor / mel-trop	AM	
BS95627	10/18/35	V 32668 TCD 77	NY	Hindú / c-indo-cu	AVp	
US-1288	1/16/40	Royale 1833 Montgomery 10168	EU	Me voy con la conga / cg	AVp	EU
US-1289	2/40	Royale 1833 US 1291	EU	Quirindinga / cg	AVp	EU
US-1290	1/16/40	Royale 1834 Montgomery 10167	EU	Negra mala	AVp	
US-1291	1/16/40	Royale 1834	EU	Conga abierta	AVp	

These two 45 rpm records, recorded by Valdespi with the Valdespi trio, made up of Jossie, Tato Díaz and Castrillón, possibly in the 1960s in Puerto Rico:

V-1	SJ	Que venga otra copia/b
V-1	SJ	Mi truquito/gu
V-2	SJ	Anda carretero/gj
V-2	SJ	Vengo de lejos/b

Lp Fama 105 Reissued as Fiesta 1227 “**Latin magic featuring Armando Valdespi and his orchestra**” Also published as Lp Rico 3003: “Let’s dance featuring Armando Valdespi and his orchestra ”195_. Charanga orchestra.

Orgullo / ch	AVp	coro
Marietta / dz	AVp	cm

No sangres corazón / b	AVp	cm
Pirulí / prg	AVp	coro
Concierto / dz	AVp	ins
Se apagó la luz / gu	AVp	cm
Sola y triste / ch	AVp	coro
Martha / dz	MS	coro
Anda carretero / gj	AVp	cm
No tienes corazón / b	AVp	cm
Estudio / dz	AVp	inst
Mi truquito / gu	AVp	cm

Lp Martinez Vela 57 "Valdespi interpreta a Valdespi" Piano with rhythm. In *Pirulí* Félix Castrillón sings. 196_. San Juan Puerto Rico.

Miedo / b	AVp
Alma de mujer / b	AVp
Sola y triste / b	AVp
No tienes corazón / b	AVp
Fuiste mía / b	AVp
Has querido olvidarme / b	AVp
Como tú / b-s	AVp
No sangres corazón / b-s	AVp
Ayer / b	AVp
Soñé contigo / b	AVp
Amor / b	AVp
Pirulí / prg	AVp

CATERINA VALENTE (fr)

Paris. Singer of Italian parents. With her beautiful soprano voice of coloratura adapted to the popular, she was among the top ten places in the American Hit Parade in 1955 with her version of *The breeze and I*. That is, Xiomara Alfaro with the acceptable color. He continued his career, with more prominence in Europe who always knew how to accept more of his repertoire, where Latin was abundant. Penguin, p. 1192.

KE - Orquesta Kurt Edelhagen
 SF - Sylvio Francesco, gt.
 WM - Orquesta Werner Muller

4800	5/9/55	De 91603 E De DL 8139	Siboney	EL	WM
	1954	De29234 E	Mambo from Chile		

5725 KK	12/9/54	De 29394 DL 8203 DL (7) 4504 LL-3341	Eg	Malagueña	EL	WM
DGG 6028	4/4/55	De 29570 DL (7) 4052	E	Babalú	ML	KE
DGGN 43	3/2/55 9/2/55	De 29467 91685 DL 8203 DL (7) 4504 LL-3341 De29709	E	The Breeze and I (Andalucía) Fiesta cubana	EL KE	WM
DGGN 45	3/2/55 9/2/55	De 29760 91686 DL 8203 DL (7) 4504	E	Siboney	EL	WM
DU 1289	12/10/56	DeDL8436	E	María Cristina	NS	SF
DU 1291	12/10/56	DeDL8436	E	Babalú	ML	SF
DU 1293	12/10/56	DeDL8436	E	No te importe saber	RT	SF
DU 1298	12/10/56	DeDL8436	E	Quiéreme mucho	GR	SF
A2	6/23/60	Pol (G) LPHM 46073 De DL 4051	E	Quizás, quizás, quizás	OF	SF
A4		Pol (G) LPHM 46073 De DL 4051	E	Aquellos ojos verdes	NM	SF
B2		Pol (G) LPHM 46073 De DL 4051	E	El manisero	MS	SF
B 4		Pol (G) LPHM 46073 De DL 4051	E	Un poquito de tu amor	JG	SF
		De 29709		Fiesta Cubana		

Lp London LL-3441 "Caterina Valente's greatest hits", 1959.

The peanut vendor MS WM

Lp V-LSP-2241 "Super - fonics Caterina Valente" Orquesta dirigida por Richard Weiss, 1961.

Tabú ML

Lp London TW-91253 "Caterina Valente with Edmundo Ros and his orchestra", 1959.

Canto Karabalí EL

Contigo en la distancia / b CPL

Lp DecLL-3441 "Caterina Valente's greatest hits", 1959.

Tabú ML



Lp De 12" DI-8203 "The high Fi nightmgale", 1956.

Breeze and I / r	EL
Fiesta Cubana / r	
Siboney / r	EL
Malagueña / r	EL

Lp Dec DI-4051 "Arriba Caterina", 1961.

Quizas quizás quizás / r	OF
Un poquito de tu amor	JG
Peanut vendor / r	MS

Lp De 12" DI-4052 "Caterina the greatest", 1961.

Babalu / r	ML
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Lp De 12" DI-4504 "Golden Farasiles", 1964.

Breeze and I / r	EI
Andalucia / r	EI
Malagueña / r	EI
Siboney / r	EI

Lp London TW-91254/ SW 99019 "Fire and Frenzy with Edmundo Ros orch", 1960.

Jungle drums / r	EI
Contigo en la distancia / r	CPL

Lp Londo TW 91260 "Mis Peronality", 1961.

Bongo chachacha / r	
Sucu Sucu / r	EG

Lp CC 34211/PS441 "Gratest hits"

Malageña / r	EL
The peanut vendor / r	MS
The breeze and I	EL

Lp Time Life PD 28 "The breeze and I, your ho parade the Fab 505", 1992.

PHIL VALENTINE

45" rpm HRTSHP 1001 "Green eyes"

ORQUESTA PABLO VALENZUELA

1898-1925

1906	Cil Edison 18991	Chiquita que me voy pa Tampa	A. Ceballos
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RUDY VALLEE

7/28/1901 Island Pond, Vermont- 3/7/1986 Los Angeles, Cal. Singer, saxophonist, and band leader. Very popular in its time.

1940	Varsity 8274	When Yuba plays the rhumba on the tuba	
6/15/31	V 22742	When Yuba plays the rhumba on the tuba	
1931	9876	When Yuba plays the rhumba on the tuba	
9/17/34	V-24722	Ha chacha/ ch	Gus-Kahn- Werner R HEymann

JUNE VALLI

The Bronx, Nueva York, 6/30/1928 - Fort Lee, Nueva Jersey, 3/12/1993.

20-4900	1952	Taboo / r	ML
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ART VAN DAMME QUINTET (eu)

Michigan, 9/4/1920 – Roseville, California, 2/15/2010. Accordionist with a good sense of jazz, he had his own combo since the 1940s. Kinkle, cited work, p. 1884.

1948	Cap 10165	The breeze and I / dza	EL
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FRED VAN

Somerville, New Jersey 12/30/1878 - Burbank, California,. 11/22/1960. Performed "Ragtime"

50's	Essex 307	US	Cuban Love Song
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GEORGE VAN

08/7/1913 Plainfield, New Jersey – Newport Beach, California, 11/29/1998. Called the father of the 7-string guitar.

Col Lp CL 929 "Melow Guitar", 1956.

Tango el bongo / r

GUS VAN

	Perfect 12733	US	When yuba plays the rumba on the tuba
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6/15/31 Romeo US When yuba plays the rumba on the tuba
1663

VAN LYNN AHO

Lp Dec 12 DL-8066 "Listening pleasure VL", 1954.

Petit Bolero / r

KENNY VANCE

Brooklyn, 12/9/1943. Singer and writer.

Lp ATL SD- 18135 "Vance 32", 1975.

Honeymoon in Cuba

ORQUESTA EMANUEL VARDI

Jerusalem, 4/21/1915 – North Bend, Washington, 4/29/2011. He was a very prominent violinist, emigrated to the US, played at Carnegie Hall, but also with Louis Armstrong. He died in 1995 in North Bemd, Virginia. (Wikipedia).

87784	4/21/55	De 91647	NY	Always in my heart/ r	EL
87810	4/21/55	De 91648 De DL 8160	NY	La paloma / h	Yadier

CARLOS VARELA Y SU ORQUESTA
of Habana Madrid (N.Y.)

2274	195_	CODA 5008	NY	Rumbanba / r	CV
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DANTE VARELA

DeLp 12 DL-8334 "Rio at midnight", 1956.

Quizas, quizás, quizás / r	OF
Romantic chacha / ch	
Peanut vendor / r	MS
Acercate mas / r	OF

ORQUESTA DANTE VARELA (ar)

Buenos Aires, Argentina 1/14/1917 - Los Angeles, California 10/29/1991. He was a pianist, and made a career in Argentina, and later in the United States.



L 9030	3/6/56	De 91798 De DL 8334	LA	Perhaps, perhaps, perhaps	OF
L 9032	3/6/56	DeDL8334	LA	The peanut vendor	MS
L 9051	3/13/56	DeDL8334	LA	Come closer to me	OF

ANTONIO VARGAS (¿)

Although this singer actually corresponds to the first part of our Discography, until 1925, we have included him here in the hope that some reader knows of these recordings made in New York in 1901, and subsequent years, with a wide repertoire of Cuban music; which possibly includes the first recordings of some of our songs and genres: ¿Quién sería Antonio Vargas?

1901	CiEd12102	NY	La paloma/h	SY
1901	CiEd12136	NY	La bayamesa.Himno nacional chileno(¿)	
1901	CiEd12146	NY	Cuba libre	
1901	CiEd12163	NY	Madrid viejo*-Bolero	
1901	CiEd12170	NY	La fiesta del guajiro	
1901	CiEd12183	NY	Dame un beso-**Guaracha	
1901	CiEd12193	NY	La puerta de mi horno	
1901	CiEd12208	NY	La mulata callejera	
1901	CiED12191	NY	La gallina ciega-Habanera	
1901	CiEd12206	NY	Aguanta hasta que te mueras-Guaracha cubana	
1901	CiEd12210	NY	Los rumberos-Guaracha cubana	
1901	CiED12218	NY	Negra! Tú no va a querer-Guar. Cubana	
1901	CiED12227	NY	La palma-Guar. Cubana	
4/23/ 1902	Vi1370(7") Mon 1370	NY	La fiesta del guajiro	
4/23/ 1902	Vi1372(7") Mon 1372	NY	Los cocineros-hab	
4/22/1902	Vi1367(7") Mon 1372	NY	Guajira	
1901-4	Zon2035(7") NY Zon P5524(7") Zon 2481(7")		Tú-Habanera	ESF
1901-4	Zon1127(9") NY Zon C5524(9") Zon2481(9")		Tu-Habanera	ESF
1901- 1904	Z0 2105(7") NY ZonP5525((7") Zon2482(7")		HimnoBayamés-Himno nacional cubano	
1901-	Zon1135(9") NY		Himno Bayamés-Himno nacional cubano	

1904 ZonC5525(9")
 Zon2482(9")

1904 Co782 NY Tango de La molate (mulata)
 Co31833

* If it is a Cuban bolero, not the old Spanish bolero, it would possibly be the first bolero recorded
 ** It must be the first recorded Cuban guaracha.

PEDRO VARGAS (me)

San Miguel de Allende, Guanajuato, Mexico, 4/29/1906 - Mexico City, 10/30/1989. At age 6 he began singing in the choir of the church in his hometown. At 13 he moved to the capital and began to study medicine, but singing could do more. He was a lyrical tenor and made his debut in 1929 singing *Cavalleria Rusticana*. But it is necessary to look for the life in the popular thing, and had already toured in 1928 with the orchestra of Lerdo de Tejada to the United States. He continues his upward career, especially when he becomes one of the first interpreters of Agustín Lara. It starts from 1930 on the XEW station. They will be more than 60 years dedicated to music, traveling and singing around the world, intervening in 40 films, recording hundreds of songs, earning titles such as "The samurai of the song." He knew how to plan and run his artistic career very well. For much of the 1940s and 1950s, he toured outside his country, at least to Cuba, but before doing so he asked Lara and other great bolerists from Mexico for their latest creations, which he premiered in other countries. of which, in turn, he collected the latest creations, for example in Cuba by Ernesto Lecuona and Osvaldo Farrés, and spread them throughout America. It was a kind of musical pollinator bee. When he saw popular favor for the bolero decline in the 1950s, he began to sing rancheras with great success.

He had a very special relationship with Cuba. He visited it for the first time in 1933 with Ana María Fernández and Agustín Lara, a tour that was unsuccessful as the great Cuban crisis of the fall of Machado was beginning; but he fell in love with the country. He meets Ernesto Lecuona in Buenos Aires and he invites him to sing in Havana. They return on a long sea voyage, and in the first months of 1937 he premieres in one of the Maestro's concerts at the National Theater a number that he had written during the sea voyage: *Muñeca de cristal*. He had to repeat it eight times ... In his biography, written jointly with José Ramón Garmabella, "Once nothing more" (Ed. De Comunicación, México, 1985, Second edition) he says that Cuba is practically his second homeland, because they received him well from his first visit in 1933 to his last, in mid-1959 (p. 326). Two of his children were educated in Cuba, and he had acquired properties there, such as an apartment on the 19th floor of the luxurious Someillán building, located on Havana's Malecón. This apartment, where he lived during his stays in Cuba, was confiscated by the revolutionary government. In his book, page 328, Vargas asks "Commander Castro that I wish he would make an exception for my apartment to be returned to me."

Not only Vargas, it is said that other artists from abroad like Libertad Lamarque had properties in Cuba. It is not risky to say that this was a foretaste of what has taken place after, especially in the 1990s, of the presence of a community of international Latin stars living in Miami.

Returning to Don Pedro, he was undoubtedly the Latin American figure who did the most to spread Cuban music in other countries, making it an important part of his repertoire and he was surely the foreign artist who recorded the most with Cuban orchestras. Dictionary of Spanish and Hispano-American Music, SGAE, 2002, T-10 p.748.

These were recorded in Mexico, in series from those countries, in the 1940s and 1950s.

		V-27913	Me	Siboney/c	EL	
		V-27455				
	194_	V 29940	Me	Ay de mi	IV	
MBS90950	1939	V 75457 V 82589	Me	Flores negras / b	SK	EO
	1939	V 75729	Me	Muñeca de cristal / v	EL	JSM
MBS032335	1939	V 76129	Me	Aquel cariño / b	SK	RP
MBS032334	1939	V 76129	Me	Cielo tropical / b	SK	RP
MBS032371	1939	V 76163 V 45998	Me	Luna de plata / b	MA-RP	RP

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 FLORIDA INTERNATIONAL UNIVERSITY LIBRARIES
 DIAZ-AYALA COLLECTION

MBS084579	1939	V 76869 V 75-6869 AMEF-27	Me	América inmortal / mch	J. Obelleiro C./JSG	
	1941	V83711		Mañanita de sol	JBT	
MBS035067	3/20/39	V 82661	Ve	Cubanita mía / cb	P. Vargas	RC,PA
	1942	V-83869		Amor caribe	M.Lec	
BAVE08335	1947	V 68-0003 V 23-0754 ALCD-27	Ar	Llevarás la marca / b	CM	VF
	194_	V 68-0042	Ar	Experiencia / b	ADR	VF
BAVE09127	1947	V 68-0043 V 23-1372	Ar	Que sí, que sí / b	OF	PAP
	1945	V 70-7315 V 60-0744	Ar	Capullito / tg	FM.Lambertucci	OF
	194_	V 60-0734		Eclipse / b	ML	
	194_	V 60-0745	Ar	Acaríciame / b	OF	
	194_	V 60-0765	Ar	Nuestras vidas	ODR	
	194_	V 82-5077	Me	Nosotros/b	PJ	
	194_	V 70-7416	Me	Porque te quiero / b	RT	CT
	194_	V 70-7416 ALCD 27	Me	Deuda / b	LM	CT
	1945	V-75-7316	Me	Lejos	Fdo.López (FM)	
	194_	V 70-7714 ALCD 27	Me	No, no y no / b	OF	ChD
		V-70-8033 V-23-0948	Me	Un poquito de tu amor	JG	
		V-83711	Me	Súplica de amor	OF	
		V-83711	Me	Mañanita de sol	JBT	
		V-83658	Me	Brisa tropical	Cora Sánchez	
		V-83116	Me	Estás en mi corazón	EL	
		V-83869	Me	Amor caribe	MLe	
	194_	V 82-5024	Me	Qué mas dá	JG	
BAVE 083693	1/28/48	V 68-0011 V 23-0818 V 70-7642	Ar	Yo no sé que me pasa/b	FM - Lamb.	VF
				Luna lunera?	TF	
				Me gustas		
		V-82-5024	Me	Que mas da	JG	

FIU | DAC

FLORIDA INTERNATIONAL UNIVERSITY LIBRARIES
DIAZ-AYALA COLLECTION

		V-83-1114	Me	Habana de mi amor	AO	
			Me	Cuando te acuerdes de mí	JB	
BAVE 039545	12/6/40	V 27456 V 83492 LPT 3043 (10) LPM 1182 05 (0131) 00276	Ar	La Paloma/h	SY	HK
MBS 067368	4/15/42	V 23-0260 V 23-6373 ALCD 27	Me	Acércate más / b	OF	JSG
	1942	V-83869	Me	Amor caribe	Mle	
	1945	V-75-7316	Me	Lejos	Fdo.Mulens	
		V-84661	Me	Cubanita	P.Vargas	
		V-83114	Me	Habana de mi amor	AO	
		V-23-0263		Toda una vida	OF	
MBS 079469	2/1/45	V 23-0356 V-75-7222 ALCD 27	Me	Para que sufras / b	OF	MRA
MBS 079470	2/1/45	V 23-0318 ALCD 27	Me	Anoche hablé con la luna / b	ODR	MRA
MBS 079472	2/2/45	V 23-0318 ALCD 27	Me	Hasta que digas sí / b	OF	MRA
BAVE 083532	9/29/47	V 23-0719 V 70-7648 ALCD 30	Ar	La última noche / b	BC	VF
BAVE 083533	9/29/47	V 23-0719 V 70-7648	Ar	Espérame / b	FM R.Lambertucci	VF
BAVE 083534	9/29/47	V 23-0754	Ar	Llevarás la marca / b	LM	VF
MBS 090704	4/13/48	V 23-0882	Me	No, no y no / b	OF	ChZ
BAVE 083619	1/29/48	V 23-0902 V-75-6410	Ar	Hablemos claramente / b	R.Lambertucci FM	VF
BAVE 083620	1/29/48	V 23-0902	Ar	Ven...te espero / c	R.Lambertucci FM	VF
		V-23-0930		Ven pronto	BC	
		V-23-0930		Un momento	JG	
BAVE 083678	1/29/48	V 23-0846	Ar	Vuelve otra vez / b	R.Lambertucci	FM
BAVE 083679	1/29/48	V 23-0846 V 23-5427 ALCD 27	Ar	Quizás, quizás / b	OF	FM,p.
D9FB-1816	7/8/49	V 23-1333	NY	Ay de mí / b	OF	VL

				ALCD 27			
D9FB-1814	7/8/49	V 23-1333 ALCD 27	NY	Constantemente / b	EG		VL
D9FB-1809	7/7/49	V 23-1418	NY	Madrecita / c	OF		HR
		V 23-5271		Acércate más/b	OF		MRA
		V-23-5428		Que va	OF		
		V-23-5428		Esto es felicidada	OD		
E3XB-0467	2/3/53	V 23-5957 ALCD 27	Me	Plazos traicioneros / b	LM		RP
E3XB-1181	5/19/53	V 23-6041 V-75-9020 ALCD-33	Me	Por qué no brillan tus ojos / c-blue	OF		MRA
E3XB-1820	8/25/53	V 23-6142	Me	Quiéreme mucho / b	GR		MRA,LL
E3XB-2307	9/22/53	V 23-6172 ALCD 30	Me	Tú vendrás / b	OF		RP
		V-23-6371		Pacté con Dios	LM		
		V-23-6482		No se que voy a hacer	OF		
		V-23-6482		No hicieron falta palabras	J.Slater		
		V-23-6626		Colombiana, colombiana	AO		

CD Cubanacán 1712 “Para ti madre” Contains *Madrecita* by Osvaldo Farrés, sung by Vargas in Havana, Radio Cadena Suaritos, in the 1950s.

CD Alma Latina 27 “Pedro Vargas canta inolvidables boleros cubanos” Contains 20 songs, noted on the corresponding discs.

CD Alma Latina 030 “Pedro Vargas – Bolero Mambo” Edited in 1995. Contains several numbers performed with Cuban orchestras incorporated into their respective sections.

Other numbers by Pedro Vargas by Cuban composers recorded on LPs and CDs:

Siboney by Ernesto Lecuona, recorded with him at the piano. Related in the discography of Lecuona. Same, **Muñeca de cristal**.

Perdón y Obsesión, Engraved with Benny Moré, they appear under this artist.

Acurrucadita / b (JB) y **Lágrimas negras** / b (MM) appears in Arc. 2kL2-0520 (1973).

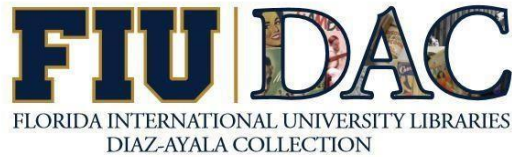
Oye, que te estoy diciendo la verdad (OF) with the orchestra of Pucho Pérez in DKL1-3076 (1972).

Aquellos ojos verdes / b (NM) en DKL1-3476 (1979).

La última noche (BC) with the Osvaldo Fresedo orchestra, performed as tango in 05 (0131) 00964.

Esto es felicidad (ODR,BC,JCM). He is accompanied by the Antillean Quartet of Bobby Collazo, in MKLA-83.

At his concert at Carnegie Hall in New York on March 20, 1964, picked up on the MKLA-27, he sang **El manisero** / pr (MS), **Acurrucadita** / b (JB) y **No te importe saber** / b (RT) with orchestra conducted by Chucho Zarzosa.



In the tribute that was offered to him at the Palacio de Bellas Artes de México in 1978 with the Symphonic Orchestra of the State of Mexico directed by Pucho Pérez and included in the MKLA-129, he performed in it **Lágrimas negras** / b (MM).

At the tribute sponsored by the OAS and held at the Lincoln Center in New York on September 21, 1981 and included in the LP OAS-016, he sang accompanied by the orchestra led by Pucho Pérez, **Aquellos ojos verdes** / b (NM).

Victor LPM-1456 “**¡Viva Vargas! con Adolfo Guzmán y su Orquesta**” Recorded in Havana and released in 1958. Reissued as Lp Camden 395 in 1969, and those marked * appear on the ALCD58

Profecía / b	AG
El reloj / b	R. Cantoral
Porque tú me acostumbraste / b	FD
La barca / c	RC
Franqueza / b	CV
Espérame en el cielo / b	F.López V.
Óyeme, áname / b	Ch. Abreu
No pidas imposible / b	FD
Nuestro idilio / v	AG
Te me olvidas / b	V. Garrido
Cuéntame tus penas de amor / b	AG

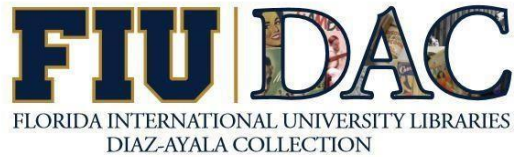
Victor LPM-1573 “**Vargas sings songs by Matamoros**” Grabado y editado en la Habana en 1957. Orquesta con arreglos y dirección de Adolfo Guzmán y Roberto SomAVplla. Reeditado en FPM-169 y LPV-7618 (Ven) Y en el ALCD58

Lágrimas negras / b	MM
La única boca / b	MM
Juramento / b	MM
Penas ocultas / b	MM
Ansias / b	MM
Olvido / b	MM
Dulce embeleso / b	MM
Lo que es amor / b	MM
Como la tuya no / b	MM
Promesa / b	MM
Un regaño de amor / b	MM
Triste, muy triste / b	MM

VARIOS

Lp Savoy 10” MG 15033 “**Let’s Mambo**”, 1954 (Orquesta Bancos)

Caramambo / mb



Jalouise
Arrriblu
Azulito
Jungle Mambo / mb
Bacanelle
Macu Mambo / mb
Tequila

Lp Tops L- 1535 "Chachacha And Mambo Varios Art", 1957. (P. Prado, Tito Rod, Miguelito Valdes, Nat Charles, Joe Gomez, Rico Vaselone)

El meneito
Goza chachacha / ch
Alma chachacha / ch

Mambo No. 5 / mb DPP
Stardust mambo / mb
Mambo jambo / mb
Asi asi
Virgin Isle mambo / mb
Palladium Mambo

Lp United Artits UAL- 3345/ UAS 6345:" Fify Fabulous Latin Favorites"

Lp Warner Brothers W/ W1328 "The cool science", 1959.

Manteca CHP

VARIOUS ARTISTS

Lp TRLP 5001 "Bailes Tropicales"

Mujer sin destino
Un nuevo amor
Mi gran felicidad
Mi linda
Madrigadora
Sirimba
Fracaso de amor
No insistas mas

Ando dila ya

Mambo loco / mb

Lp TRLP 5002 “Recuerods del Caribe”, VA.

Bella mujer

Todo para ti

Diciembre gris

Virgencita

De castigo

Majadera

Mi ultima cancion

Para gozar la vida

Cariñosamente

Choro mambola / mb

Lp TRLP 5011 “V. Artists”, VA

Mi padecer

Maria Teresa

El merengue está de moda

Aprobios

Amanda la cadena

La negra chacha

Altagracia

Contigo soy feliz

El mantequero

Lp TRLP 5012 “V. Artists ”

Goza el chachacha/ ch

Chachacha con mambo / mb

Misrlou

Mi cocalita

Maia Belen chacon / r

Easter Pena

Que mentirosa

Sweet and gentle / ch

OP



Dicelo en Ingles

Scooby Doo chachacha

Antolin

Lp TRLP 5023 “Grandes estrellas cubanas varios”

Mi serenata Tropical

Dónde está la pulga

Anticipación

Mambo infierno

Desdén

Clara Luna Sevillana

Dame un chancecito

Sinceramente tuyo

Novia mia

Corazon sin mambo/ mb

Lp TRLP 5039 “Fiesta de bailables”

Cha cha clarinete

El jamaiquino

Bananas

Lemon Merengue

La suerte de Don Porfirio

Que besitos Buenos

Samba Blanca

Varsity drag mambo

3D Mambo

La danza a la moda

La pequeña Mula

Adios muchachos

Stand Lp- SI/SLS 1060 “Latin dance party”

Never on a Sunday / ch

Jungle drums / r

EL

Jalouise / t
 Cha cha no. 5 / ch
 Mantubala / ch
 Hava Nagila / ch
 Amapola / r
 Subway samba/ s
 Miami Beach Rhumba / r
 Tico Tico / ch

Lp Time-Life STL 244 "As you remember them great instrumentals" vol. 4, 1972

STL 245 "Guantanamera" 1972 Vol. 5

STL- 247- V-7 'Cuando calienta el sol/ r"', 1972

Lp Warner Brother W/WS 1355

Hawaian Eye 1959
 Rumba Rhapsody / r

Waldrof MHK-33-1246 "Big Baud Party " vol. 4, 1958.

Breeze and I	EL
Green eyes	NM

Decca Lp 12" DI- 8375 "New Horizons: A musical guide to world travel", 1958.

The romantic chachacha / r

Lp Hi-Fi R-SR-817 "Steel drums Various artists"

Junge chachacha / r
 Grass skirt chachacha / ch
 Native mambo / mb
 Spear dance chachacha / ch

Design SDLP-179- "Let's dance latin chachacha", 1964.

Design SDLP-12-1306 "Fink Along with mad various"

Her dad' got money chachacha / ch

Lp Mainstream MS 5011 "Concert percussion for orchestra", 1970.

No. 6 Tiempo de rumba / r
 No. 5 Tiempo de son / r
 Amadeo Roldan chachacha / ch
 Three Cuban pieces

Habanera / h
 Rhumba / r
 Tiempo de son / r

King 10lp-295-97 "Dances of Latin America", 1955.

Mambo en España / mb
 Goza mi mambo / mb
 Mambo en Fa / mb

Tops 1693 "Lets dance the cha cha cha/ ch", 1959.

De Lp 12 DL-8459 "Nassaa chacha/ ch", 1955.

CARLOS VARONA

Lp Exodus EX/EXS-305 "Command performance, Luis Varona returns to world Famous Eden Ros" 1966

Anabacoa / mb
 Buscando la melodía / r
 Aunque tu mami no quiera / ch
 Moods
 Muchacha bonita/ merengue
 Whistling chacha / ch
 Pista diablo / mb
 Que te compita / b
 Sabrosa guajira / r
 Toca un son / r
 Cuando, cuando
 Theme from Black Orpheus

LUIS CARLOS VARONA **Violin accompanied by Piano**

Following the tradition of great black Cuban violinists, Varona was born in Santiago de Cuba in 1888. As we see in the 1920s, she recorded for three of the most important record labels of her time. He was educated musically by his father, Calixto, a native of Camagüey living in Santiago, but he also received some Brindis de Salas lessons when he did a season in Santiago. José Calero Martin &, "Cuba Musical", Imprenta de Molina y Cía., Havana, 1929, page 121.

W-95624	1927	Co 2686x	US	La bayamesa	CR
W-95625	1927	Co 2686x	US	Zapateo cubano	



W-95623	5/1927	Co 3473x	US	La abuelita / mel. solo de violín	Germán Sandlez
BVE 46174	9/19/28	V 81762	US	Íntima / cr	E.Ferrer
BVE 46175	9/19/28	V 81762	US	Quiero besarte / cr	FBC
E-27800	7/3/28	Br 40442	NY	Negra mía	
E-28027	ca. 1929	Br 4096	NY	Así es mi Cuba / dza-cu	L. Varona
E-28025	ca. 1929	Br 4097	NY	La bella cubana / cap-cu	JW
E-28026	ca. 1929	Br 4097	NY	Te odio / cr	FBC
E-28028	ca. 1929	Br 4096	NY	Vamos a cumbanchar / dza-cu	L. Varona

RICO VASELONE

Lp Tops L- 1535 "Chachacha And Mambo Varios Art", 1957. (P. Prado, Tito Rod, Miguelito Valdes, Nat Charles, Joe Gomez, Rico Vacilon)

El meneito
Goza cha cha cha / ch
Alma cha cha cha / ch
Mambo No. 5 / mb
Stardust mambo / mb
Mambo jambo / mb
Asi asi
Virgin Isle mambo / mb
Palladium Mambo

CAROLINE VAUGHAN & HENRY BURR

Part of Broadway Musical "The never homes" premiered on 5/10/11. 92 performances, before E. Ray

CoMN-A-1099- "There's a girl in Havana", composed by Sloane, A. Baldwin. EU. 10/27/1911

BILLY VAUGHN

Kentucky 04/12/1919 -California 9/26/1991. Singer played piano and other instruments, director, record executive.

Lp Dot DLP 10500/ 30500 "Big 100", 1959.

Jungle Rumba/ r
Rhumboogie/ r
Cuban Gondolier US

VS Dot 5784 "BV goes Latin", 1958.

La paloma	SY
Say si si	EL
Yours	GR
Cuando calienta el sol / r	CR

Dot DLP 3140/ 25140 “La paloma”, 1958.

La paloma / r	SY
Say si si / r	EL
Yours / r	GR
Peanut Vendor	MS

Dot DLP 3205/ 25205 “Golden Saxophones”, 1959.

Breeze and I / r	EL
Peanut vendor / pr	MS

Dot DLP 3559/ 25559 “Blue velvet”, 1964.

Cuando calienta el sol / r	CR
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Dot DLP 3625/25625 “Golden hits from Latin America”, 1965.

Corazón de melón / ch	
Contigo	
Acércate más	OF
Mambo jambo/ mb	

Dot DLP 3782/ 25782 “Sweet Maria”, 1967.

Guantanamera/ r	JF
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Dot DLP 10500/ 30500 “Big 100’s”, 1959.

Jungle rhumba/ r	
Rhumboogie	
Cuban gondo	

London HAD 215/ SAHD 6009 “La paloma”, 1958.

Yours / r	GR
Peanut vendor / pr	MS

London HAD 2209/ SAHD 6056 “Golden hits”, 1960.

Patria / mb	
-------------	--

London HAD 2292/ SAHD 6104 “Look for a star” 1960

Marta / r

SARAH VAUGHAN

Newark- N. Jersey 03/27/1924- Los Angeles, Cal. 3/4/1990 One of the best singers in the United States of all time. I was in Cuba at the end of the 50's.

Mercury 10" 25205 " Pop Parade V. 1", 1955.

Mambo baby / mb

JAVIER VÁZQUEZ

Javier Vázquez Lauzurica, Jesús María, Havana 4/8/1936. . Son of Bubú Vázquez, the founding bassist of Sonora Matancera. Pianist, composer and arranger. He studied at the Municipal Conservatory of Havana. In the 1950s he was a pianist for the Joven del Cayo and Saratoga ensembles, and also collaborated on some arrangements for La Sonora. In 1954 he directed a group that they called "The sons of the Sonora", it was also known as the Vascané group, since it was in it, Rosendo Granda, Welcome's son, Silvino Cané, Valentine's son, and Adolfo, Rogelio's son.

In 1954 he moved to the United States working in various groups, mainly in Ismael Rivera's Los Cachimbos in the 1970s. In 1976 he joined Lino Frías in the Sonora Matancera, but he separated from her in 1989 to dedicate himself fully to his own group and to the arrangements, where he is in great demand. Many of his creations were recorded by Sonora *Oye mi rumba, Psicología, Estoy loco*, etc. Ramírez Bedoya, work cited, p. 376. But this is only a very small part of Javier's participation in hundreds of recordings as an author, arranger, pianist, or director.

W – Welfo
M – Monguito

Lp Bárbaro 99.419 "Ritmo y Sabor" Orq. JAVper Vázquez. Singer: Cali Alemán. New York, 1981. Justo Betancourt c sings in *Eterna primavera* and *Ofrenda criolla*.

Eterna primavera

Monte adentro

Mírame

Don Lengua

Medio tiempo, tiempo entero

Con cuánto amor

Vivo sin ti

Ofrenda criolla

Como la tuya no hay

ARMAND VECSEY'S HUNGARIAN

Inglaterra

80075 1921

LuKumi/ tango

CUARTETO CELSO VEGA (pr)

Trumpeter Celso Vega's group, sometimes with four members and another with five members, was very successful in the 1940s, when it had figures like Yayo el Indio as singer, tres player Luis "Lija" Ortiz and guitarist Perín Vázquez. They worked on the radio for the Voice of the Americas during the war, listening to him across the continent. They visited Cuba in the 1950s. From that visit, Yayo el Indio told me this anecdote: "We were at the Marianao beach resort one day off, and a traveling singer with his guitar approached. He was tall, skinny, and lanky, but he sang very well. We gave him a tip, and we asked him what his name was, and why he didn't sing somewhere known, and he answered us: *Me llamo Bartolomé Moré, and el día que yo cante, no va a cantar más nadie.*"

Se 1210	45-47	S 568 TRLP 5042 TRLP 5042	NY	A mí qué me importa usted	PC
Se 1259	45-47	S 577 SCLP 9230 TRLP 5042	NY	La última noche	BC
	45-47	S670 SCLP 9230 TRLP 5042	NY	Mira que eres linda	J. Brito

PEDRO VEGA Y SU GRUPO (cu)

He was born in Havana, 1/31/1920 - 10/22/2001. Composer, his best known numbers were *Hoy como ayer* que le grabó Benny Moré, and *Herido de sombras* que le grabaron Los Zafiros. In these two numbers recorded by him what he does is whistle. He was artistic director of the nationalized Panart the first four years of the Revolution.

2426	1958	P 1966	CU	El alegre silbador (sic) / rk	D. Robertson
2427	1958	P 1966	CU	Siboney / c	EL

JOHNNY VELAZQUEZ

45" rpm 141" Mambos"

ORQUESTA TIPICA VELAZQUEZ

7/1907 Vic 99023 La rumba dato afirmado

VELOZ & YOLANDA

Frank Veloz and Yolanda very important dance partner in the 30s and 40s.

Lp Kapp 1128 "The exciting Latin rhythms", 4/59.

- Bolero/ r
- Rhumba fácil/ r
- Mucho cha cha cha/ ch
- Guaracha noctambo

Mambo Francisco / mb

RAMÓN VELOZ

avana, 8/16/1927 - 8/16/1986. Singer who began in the 1950s, standing out in the interpretation of Guajira music in a more refined way, in the style that Guillermo Portabales had created. He had a rich timbre and passion when singing. His wife Coralía, also a good interpreter, accompanied him on many occasions. Dictionary of Spanish and Hispano-American Music, SGAE, 2002, T-10, p. 803.

Vi 45-0450 Cu Sueño de un guajirito
 Vi 45-0450 Cu Yo soy guajiro de tierra adentro

Lp Panart 2040 1958

A real y medio
 Alborada
 Guajira moruna
 Linda guajira
 Los penachos de las palmas
 Voy pá Los Hoyos
 Cómete tu pinol

Velvet LPV-1055 “**Canciones Favoritas de Navidad**” R. Veloz with choirs and orchestra conducted by Larry Godoy. ca.1959.

Cascabel (Jingle bells) / vi	TR
Bajó una estrella / vi	N.Valladares
Camino de las nubes / vi	V.Schlichter
En esta Navidad / vi	C.S.Sesso
En un borrico orejón / vi	V.Schlichter
Canción de Navidad / vi	Maurano
Arbolito / vi	Monreal
A la entrada de Belén / vi	TR
Blanca Navidad / vi	I.Berlin
Brilla una estrella / vi	Teresita Mtnez.
Dónde está Santa Claus / vi	Oarker
Noche de paz / vi	F.Gruber

Velvet Lp 1057

Abandonada
 Cuanto lo siento

En falso
 Es por amarte
 Naufragio
 Noche de trago
 Noche de Veracruz
 Pare que te recuerdes de mi
 Santa Cecilia
 Silencio
 Traición
 Desengaño

Lp Velvet 1060. La Familia Veloz: Coralía, Coralita, Ramón y Ramoncito They are accompanied by the Orq. Romeu and the guitars of Miguel Ojeda, and others the orchestra of Severino Ramos.

El madrugador / c	JRS
Amanecer montuno	EG
La Bayamesa / c	SG
A mi patria	R.Veloz,M.Ojeda
La rosa oriental / s	Ramón Espigul
Mi guajira no me deja	
A mi patria	
Conozca a Cuba primero	
El feliz guajiro	
Mi Cuba querida	
Potpourri cubano	
Ven	
Al vaivén de mi carreta	

Lp Kubaney MT-103 “Fiesta cubana – 1956. Cantan Ramón Veloz (RV) and Coralía Fernández (CF) with the Conjunto de E. Saborit” Reissued in Discolor 4408.

Frutas del Caney / prg	FBC	RV
Linda guajira	Cheo Mtnez	RV
El amor de mi bohío / gj	JB	RV
El empanadillero / prg	T. Benemelis	RV
Junto al palmar del bajío	P. de León?	RV/CF
Guateque campesino	Celia Rom	RV

Amorosa guajira / gj	NGA	RV
El carretero / gj	G. Portabales	RV
Cortando yaguas / gj	G. Portabales	RV/CF
Los penachos de las palmas / gj	Celia Rom.	RV/CF
Mi guajira en el batey / gj	ES	RV/CF
Alborada / gj	Celia Rom	RV

Lp Kubaney 131 "Fly to Havana", (Various) ca.1956. with Saborit's guitars.

Alborada guajira / gj	Celia Rom.
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Lp Alborada S-1

Conozca a Cuba primero
 La guayabera
 Saborit no ha muerto
 Sin bandera
 Es mi linda guajira
 El niño cubano

CD RTV Comercial s/n "La Onda de la Alegría – Grandes éxitos de los años 40 y 50" Various.

A orillas del Cauto	Conj. Guajiro
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CHARLIE VENTURA

9/12/1916 Philadelphia- 1/17/1992. Jazz player, saxophonist (tenor). Band leader.

Lp MGN 1013 "Another evening with Mary Ann McCall", 1952.

The breeze and I / r	EL
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RAY VENTURA Y SUS COLLEGIENS

4/16/1908 Paris, France- 03/29/1979 Palmas de Mallorca, Spain. Band leader.

OD 238975	7026	Mama Inez	EG
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Lp Dot LP 12 "Belle Band of 1958"

Mambo Bardot/ mb

MARÍA TERESA VERA

Maria Teresa Vera. Guanajay, Pinar del Río, 2/6/1895 - Havana, 12/17/1965. We already talked about her in the first volume of this work, Discography of Cuban Music, 1898-1925, of her beginnings as a troubadour. María Teresa debuted at the age of 11 at the Politeama Grande Theater as a troubadour. She had everything against her to succeed: She was a woman, and the trova was all men's, there were no female singers; She was mulatto, and not exactly a dazzling figure or face; nothing sensual or provocative about her pretty but serious face; it was the antithesis of Cecilia Valdés. It also comes from Pinar del Río, and the trova traditionally had come from the east of the country, not from the west. Has a small voice, which does not lend itself for theaters. But it triumphs, and it becomes habitual in the batches of troubadours that are frequent in the theaters. In 1914 he made a couple of recordings for Víctor, and from 1916 on, already in duet with Rafael Zequeira he made dozens of records for Víctor and then Columbia until Zequeira's death in 1924. Although he sporadically sang in duet with other second voices His new more stable partner and with whom he made recordings was Miguelito García, already in the stage of electric discs covered in this part. In the recordings with Zequeira, on many occasions the guitar of Manuel Corona accompanied them. In fact, some of the recordings made in 1920 by the three of them are called "Son Santiaguero" by Columbia (see pages 320, 325 and 326 of the aforementioned work). In other words, in addition to being a troubadour, María Teresa was among the pioneers of the son. So much so, that when the Víctor reunited and recorded the so-called Sexteto Habanero de Godínez in 1918, María Teresa was the high-pitched or requinto voice of that group (pp. 319 and 324).

But still more. Many of the recordings with Zequeira and Miguelito had nothing to do with the son or with the romantic trova, but with the liturgical music, of the secret society Abakuá or ñañigos or the picaresque guaracha. This came especially when Ignacio Piñeiro began to deliver his compositions to María Teresa. In other words, she was an innovator in several fundamental aspects of our music.

It is not surprising then, that when Columbia Records decides to form a group that can compete with the Sexteto Habanero, it leaves the direction in their hands, forming the Sexteto Occidente. Another first: the first woman to lead a group of male musicians, possibly in all of Central and South America.

He had already been to New York several times to make recordings but in 1926 he went with the Sexteto Occidente. For some reason, these recordings did not have the expected success, and the group disbanded, but Ignacio Piñeiro, who had been part of the group, would then organize the National Sexteto. She continues as a troubadour, but apparently there are some years in which she stays away from artistic activities from 1933 to 1935. That year she joined the Justa García Quartet for a time. There he meets Lorenzo Hierrezuelo, who was part of the Group. When Justa's group dissolved, Lorenzo and María Teresa remained as a duo, which would last for 27 years. They began to play on Radio Cadena Suaritos, a station that did not present the singers live, as a rule, but recorded them, but gave them a fixed monthly salary. This gave them a certain economic stability. It is estimated that in the years with Suaritos, they recorded about 900 numbers. These recordings are not known. The best of classical trova, but also guarachas, Abakuás and secular songs of the Congas and Lucumí ethnic groups were recorded by them. And in Lorenzo he found his perfect musical partner, not a competition for his voice, as he was many times with other accompanists, but a complement, in addition to the magnificent first guitar that Hierrezuelo played. And this was an incredible musician. For the same years that he made a duet with María Teresa, he also had it first with Compay Segundo and later with Reinaldo Hierrezuelo, in the duet Los Compadres. There he played second guitar, the tres that his partner played. The repertoire was completely different, basically the legitimate oriental son. You have to be a very good musician to maintain that duality. María Teresa was also a composer of limited work, but all excellent, like the standard *Veinte años, Cara a cara, No me sabes querer, Porque me siento triste, Esta vez tocó perder*, etc.

Ver: Jorge Calderón: "María Teresa Vera", Ed. Letras Cubanas, La Habana, 1986. Rafael Lam: "Polvo de estrellas" Ediciones Adagio, La Habana, 2008,p149. Diccionario de la Música Española e Hispanoamericana, SGAE, 2002, T-10 p.821.

with Miguelito García de 2da voice.

W95270	1926	Co 2474x	NY	Hijo mío / c	MC
W 95269	1926	Co 2475x	NY	Presagio triste / c-b	RRp
W 95268	1926	Co 2699x	NY	Miradas de fuego / cap	R. Rp
W 95266	1926	Co 2699x	NY	Cosa antigua / c	IP
W 95273	1926	Co 2775x	NY	Mírame y bésame / b	R. Rp
W 95271	1926	Co 2775x	NY	Perfecta / b	IP
W 95272	1926	Co 2873x CD ACR-803	NY	Bahilda / b	R. Rp

W 95275	1926	Co 2873x CD ACR-803	NY	Dicharachos / r	IP
	1926	Co 2943x	NY	Himeneo campestre / r	
	1926	Co 2943x	NY	Virgen del Cobre / b	
	1926	Co 2944x	NY	Clavel carabalí / ñáñigo	
	1926	Co 2944x	NY	Solo / b	

Lp Kubaney 109 “María Teresa Vera y sus canciones” with Nené Allué and her group. La Habana, 1956. Reissued as CD-0229-2 in 1990. Lorenzo Hierrezuelo, his partner, second voice and first guitar is not mentioned, possibly because he was under contract with Panart at that time.

Santa Cecilia / c	MC
Sobre una tumba una rumba / c-r	IP
Doble inconsciencia / b	MC
Y tú qué has hecho / b	ED
Esta vez tocó perder / bam	MTV
Veinte años / h	MTV/Guillermina Aramburu
El soldado / c	F. Suárez?
Nena / c	P. Ballagas
Boda negra / c	AVp
En la alta sociedad / afro	IP
Longina / c	MC
Pensamiento / c	R. Gómez
Reeditado en Puchito	

Lp Kubaney 223 “Recordando – María Teresa Vera”. Editado en 1963. He is accompanied by a group of guitars and rhythm and a trumpet. And of course, Hierrezuelo. Reissued as Kubaney 415, and on CD, on Lp Velvet 1052 and as Lp Guamá 2006 and as Lp Areito 4700. Released in 1990, suppressing Don't know me wanting and including Para que te remedies de me, c by MC and Arrolla cubano, r from MTV and in that form released as CD Egrem 0033.

Las perlas de tu boca / b	EG
He perdido contigo / b	L. Cárdenas
Mujer perjura / b	M. Campanioni
Rosa roja / b	O. Hdez.
Porque me siento triste / b	MTV
Lágrimas negras / b-s	MM
Ausencia / b	JP
Aquella boca / b	ED

Aurora / b	MC
No me sabes querer / c	MTV
Ella y yo / b	O. Hdez.
Eso no es nada / gu	G. Gómez

THE VERSATILE THREE

EBW 3519 11/17/1920 US Cuban Moon

VESSELLA'S ITALIAN BAND

Italia, 1882-1963 Clar, director EU 1901.

VB 10204 4/7/11 Cuba Alife

ORQUESTA PEDRO VÍA

Matanzas, 9/24/1903, New York, 1973/5. Trumpeter Thanks to Jaime Jaramillo we have the previous data, as well as a copy of an undated article published in New York, possibly La Prensa, and from 1934 or 35, where he says he was a trumpet player with the Havana Symphony Orchestra, and that In 1928 he acted at the cabaret "El Infierno" in Havana, and he went to the United States, working at the Roxy theater, then he was playing for a year at the Hotel Waldorf Astoria, from there they went to Europe doing a season at the Casino de Monte Carlo and in Paris. His orchestra at that time consisted of José Socarrás, tenor and maracas; Manuel Gómez, bass; Luis Vía, piano, Francisco Bolet, violin; Cubans, and Puerto Ricans Fausto Delgado, baritone, Francisco López Cruz, guitar. , Angel Pagán, drums; and the Argentines Stello Olivera and Castenzio Fiorenza, violin.

PB - Pedro Berrios
 FD - Fausto Delgado
 Ch - Chiquito Socarrás
 JR - Johnny Rodríguez
 CR - Carmelina Rossell
 AV - Alfredo Valdés

Pedro Vía ; tp, vin, pi, gt, ba, 2 traps.

BS78043	9/29/33	V 30955	NY	Cantos populares cubanos / cap	arr.P.Vía	PB,FD
BS78044	9/29/33	V no ed.	NY	Ramona / b	arr. P. Vía	
BS78045	9/29/33	V 30934	NY	Cachumbambé / s	MS	PB,FD
BS78046	9/29/33	V 30955	NY	Siboney / s	EL	PB,FD
BS78047	9/29/33	V 30934	NY	Alma / b	P. Berrios	PB,FD
BS78048	9/29/33	V 32041	NY	La vieja / h	Scheib	PB,FD
BS81055	1/15/34	V 32053	NY	Ilusión China / s	JB,arr.P.Vía	PB,FD
BS81056	1/15/34	V 32053 H MV GV51 HQCD 126	NY	Muévete y verás / s-r	P. Vía	PB,FD
BS81057	1/15/34	V 32061	NY	Me duelen los pies / s-mer	arr. P.Vía	PB,FD

		HMV GV51 HQCD 126				
BS81058	1/15/34	V 32061 NY HQCD 135		Lamento esclavo	EG, arr. P.Ví	PB,FD
BS81059	1/15/34	V 32045 NY 423-0040 LpPas.Ant4 HQCD 126		Noche azul / c	EL	PB,FD
BS81060	1/15/34	V 32045 NY 423-0040 HQCD 126	NY	Carioca / Machicha / s	Youmans, arr.	PB,FD P. Vía
BS86421	12/10/34	V 32361 NY		Chino rumbero / s-r	P.Vía	FD,Ch
BS86422	12/10/34	V 32371 NY HMV GV56 HQCD 126		Güiro, bongó y maracas / s	Luis Vía	FD,Ch
BS86423	12/10/34	V 32349 NY	NY	Mujer tropical /s	Luis Vía	FD
BS86424	12/10/34	V 32371 NY HMV GV56 HQCD 126	NY	Ninfa de los ojos brujos / s	Alf. Brito	
BS86425	12/10/34	V 32361 NY	NY	Cuando vuelva a tu lado / s	MGr	Ch
BS86426	12/10/34	V 32349 NY	NY	La mujer del puerto / ft-r	Daniel Esperón/	CRJr.
BS86394	3/4/35	V 32440 NY	NY	Rumba oriental / s-r	P. Vía	Ch,FD
BS86395	3/4/35	V 32447 NY	NY	Ídolo roto / s	G.G.Lozada	Ch,FD
BS86396	3/4/35	V 32438 NY	NY	Quejas del alma / b	A. Amadeo	Ch,FD
BS86397	3/4/35	V 32447 NY	NY	Viviré para ti / b	AL	Ch,FD
BS86398	3/4/35	V 32438 NY	NY	Melancolía / h	A.Amdeo	Ch,FD
BS86399	3/4/35	V 32440 NY	NY	La Negra Quirina / r	MS	Ch,FD
CO17035	3/14/35	Co 5246x MC 3094 HQCD 126	NY	Quiéreme mucho / b-s	GR	Ch,FD
CO17036	3/14/35	Co 5247x NY	NY	Amor olvidado / b-s	AVp	Ch,FD
CO17037	3/14/35	Co 5246x NY	NY	Piénsalo bien muchacha / b-s	AL	Ch,FD
CO17038	3/14/35	Co 5247x NY	NY	La cumbancha / b-s	AL	Ch,FD
CO17039	3/14/35	Co 5332x NY	NY	Sacrificio / b-s	Ch.Monje	Ch,FD
CO17040	3/14/35	Co 5332x NY	NY	Como una rosa / b-s	AVp	Ch,FD

Se añade otra trompeta y dos sax en las siguientes.

CO20717	2/23/37	Co 5547x		Si yo pudiera hablarte / b-s	JB	PB
CO20718	2/23/37	Co 5547x NY	NY	Tus labios / b-s	EL	PB

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CO21269	6/18/37	Co 5579x	NY	La Piaff / mch	L.E.Nieto	PB
CO21270	6/18/37	Co 5579x	NY	Bradelar / pd	L.E.Nieto	PB
CO21271	6/18/37	Co 5582x	NY	Indecisión / b-s	EGC	PB
CO21272	6/18/37	Co 5580x	NY	No llores mujer / b-s	EL	PB
CO21273	6/18/37	Co 5580x	NY	Mi alma llora / b	AVp	PB
CO21274	6/18/37	Co 5582x	NY	Reina / b	L. Rivera	PB
CO21690	9/14/37	Co 5658x CD LEG CK-62234	NY	A centavo el mazo / b-s	JGu	JR
CO21691	9/14/37	Co 5628x	NY	Piripití / s-nonette	Catalino Arjona	JR
CO21692	9/14/37	Co 5636x	NY	Bandada de recuerdos / ft-col	J.A.Rincón	JR
CO21693	9/14/37	Co 5636x	NY	Viejo dolor / ft	L.E.Nieto	JR
CO21694	9/14/37	Co 5628x	NY	Ahora que eres mía / c-b	EaL	JR
CO21695	9/14/37	Co 5658x	NY	Yo lo sé / b-s	R.Valdespí	JR

Another piano is added.

CO22626	3/29/38	Co 5714x	NY	Qué te importa / b	RH	AV
CO22627	3/29/38	Co 5714x	NY	Napoleón / s-r	L. Pego	AV
CO22628	3/29/38	Co 5734x	NY	Quiéreme / b	Alf. Malerba/	AV
CO22629	3/29/38	Co 5734x	NY	Muñequita de cristal / v	EL	AV
CO22630	3/29/38	Co 5742x	NY	Guajirita de mi vida	B.Dihigo	AV
CO22631	3/29/38	Co 5742x	NY	Ven junto a mí / b	R.M.Rojo	AV

ANTHONY VÍCO & HIS PERCUSSION

Lp Wayfair 97115 "Percussion italiano", 1960.

Mambo ravioli/ mb

VICTOR BAND

B- 12284	8/6/12			Himno Bayamés/ r	PF	
B-24688	11/9/20			Marta/ r	MS	

VICTOR CUBAN ORCHESTRA

32345	1942	V 27914 V102 V25016		Quiéreme mucho / r	GR	LA-MC
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MC – Margarita Cueto
 LA – Luis Alvarez



V25016 Tapatía

VICTOR DANCE ORCHESTRA

2880	1906		Santiago Waltz/ r	A. Corbin
	6/22/04	C-1507	Santiago Waltz/ r	
	6/22/04	B 1507	Santiago Waltz/ r	
	1/27/10	B-8579	US Cubanola glide	

VICTOR LIGHT OPERA

In national jukebox you can listen to V-31744 1909/7/12 it is a poutpurri and one of the parts is titled "I'm a Cuban girl" C- Leslie Stuart R- George Arthus, Admian Ros Sop- Ada Jones.

VC 7062 7/12/09 Gems from Havana

VICTOR MILITARY BAND

B- 137572	9/11/13	V-17439	La rumba/ r	JB
B- 15585	9/15/13	V-17406	Échale manteca al gringo	

VICTOR ORCHESTRA

B-18907	12/18/16	V-69282	Bogota, dza, hab	
B-6913	3/22/09		El bolero grande/ r	
			Blanche Arral	
B-8539	1/27/10	US	Cubanola Glide	

EARL VICTOR AND HIS SOPHISTICATED TRIO

Keystone US Cuban romance/ tango
KBS- 193

NAT SHILKRET & THE VICTOR ORCHESTRA

See: Nat Shilkret

	1929	V 46154 V 22198	Siboney / tg-ft	EL
BVE49933	2/4/29	V 22198 V 46154	Me odias / ft	EaL
	1926	V 24112 V 20172	La Paloma / h	Yradier

ORQUESTA VICTOR DE SALON

1929 V 46154 Canto siboney EL

THE VIDEOS

45”rpm Casino “DooBee Cha Cha/ ch”, 1959.

CLAUDIO VILLA

Rome 1/1/1926 Padua 7/2/1987. Italian singer, ao 4 times at the San Recio festival, Rome.

Lp 4 Corner of the world FCD “Music of Claudio Villa”

Maria la O. / r EL

FRANK VIRTUE & THE VIRTUES

Frank Virtue 1/21/1923- Philadelphia- 6/11/1994. He played various instruments and was a member of the Philadelphia orchestra, the group expanded with new members or "virtues"

Lp Wayfair 97115 SI/SLS 1061 “Guitar boogie shuttle”, 1960.

Third man theme chachacha/ch

Taboo/ r

BARNABAS VON GECZY

3/4/1897 in Budapest to 7/2/1975 München Germany. Violinist and orchestra leader.

Lp Electrola E73-736 “Serenade Mit Barnabas Von Geczy”. Grabado en Alemania

Cuban Serenade