

ASV
MONO

LIVING ERA

CARMEN MIRANDA

THE BRAZILIAN
BOMBSHELL



25 HITS
1939-1947

THE BRAZILIAN
BOMBSHELL

CARMEN MIRANDA

- [1] **MAMA EU QUERO (I WANT MY MAMA)** [2:38]
 [2] **BAMBU-BAMBU** [2:29]
 [3] **SOUTH AMERICAN WAY** [2:51]
 [4] **CO, CO, CO, CO, CO, CO, RO** [2:40]
 [5] **TOURADAS EM MADRID** [2:35]
 [6] **I, YI, YI, YI, YI (I LIKE YOU VERY MUCH)** [2:12]
 [7] **CHICA CHICA BOOM CHIC** [2:26]
 [8] **CAE, CAE** [2:25]
 [9] **ALÔ, ALÔ** [2:39]

- [10] **ARCA DE NOË** [2:14]
 [11] **A WEEK-END IN HAVANA** [3:05]
 [12] **THE MAN WITH THE LOLLIPOP SONG** [2:18]
 [13] **REBOLA A BOLA** [2:13]
 [14] **WHEN I LOVE, I LOVE** [2:32]
 [15] **ELLA DIZ QUE TEM** [2:41]
 [16] **NÃO TE DOU A CHUPETA** [2:19]
 [17] **MANUELO** [3:05]
 [18] **CHATTANOOGA CHOO-CHOO** [2:41]
 [19] **TIC-TAC DO MEU CORAÇÃO** [2:26]

- [20] **O PASSO DU KANGURU** [2:58]
 [21] **BONECA DE PIXE** [3:02]
 [22] **UPA, UPA** [2:49]
 [23] **TICO-TICO** [2:35]
 [24] **THE MATADOR** [3:19]
 with THE ANDREWS SISTERS
 and Vic Schoen & his Orchestra
 [25] **CUANTO LE GUSTA** [3:01]
 with THE ANDREWS SISTERS
 and Vic Schoen & his Orchestra

Carmen Miranda - vocals
 with the **Bando da Lua e Garoto**
 (tracks 1-23)

ASV LTD.
 1 Beaumont Avenue
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 Boosey & Hawkes [14]

Such was her identification with fruit that "fruity" best describes Carmen Miranda. This irrepressibly funny, zany cutie with the flashing, dark eyes, swinging hips, fantastic outfits and garish make-up was, by her own admission, a Brazilian "ambassador" to the United States of America. A willing pawn, she wielded a power disproportionate to her diminutive stature as she allowed herself to be lampooned by the US government for the sake of Brazil, its fruit industry and the furtherance of the 1940s "Good Neighbour" policy. Her cheeky "banana-republic" antics which so boosted the sale of that phallic fruit, reciprocally provided Hollywood with one of its best draws during difficult times.

Carmen Miranda was born Maria do Carmo Miranda Da Cunha into a poor, working-class family in the outskirts of Lisbon (Portugal) on February 9, 1909. She was raised from early childhood in Rio de Janeiro and this dancing, singing actress gave evidence of a prodigious talent from youth onwards. Before she found fame in the United States she had already earned an enormous reputation (in conjunction with her sister Aurora) in cabaret in Brazil from the mid-1930s, singing on radio, making numerous recordings and appearing in at least four films in Rio between 1934 and 1938.

Already dubbed "The Brazilian Bombshell", this tiny bundle of fun was finally introduced to American audiences when she was signed up by New York impresario Lee Shubert (1873-1973) to provide support to starring US comedy duo Olsen and Johnson in the Broadway musical *Streets Of Paris*, in 1939. This lavish spectacle provided the perfect vehicle for Miranda's exotic routines and a prelude to her Hollywood debut proper. The first in the series of Fox technicolor musicals, *Down Argentine Way* (1939), was also the first of eight films featuring Miranda made by that company up to 1947. It was a far-fetched extravaganza which also shot Betty Grable to stardom, with Carmen's non-acting cameo appearance during the cabaret sequence as its undoubted highlight. Three Academy Award nominations included one for the film's Mack Gordon-Harry Warren title song. Miranda sang (and commercially recorded) Jimmy McHugh and Al Dubin's **South American Way** and the ethnic Brazilian **Mama Eu Quero (I Want My Mama)**.

As her film career took off, Carmen continued her stage career with her cabaret routines in the 1941 Broadway show *Sons O' Fun*. 1941 also saw her screen "acting" debut in *That Night In Rio*. Set (appropriately) in a nightclub, this starred Alice Faye and Don Ameche (in a versatile "double-identity" character); however, quite apart from extending Miranda's own thespian capabilities, it afforded the Bombshell the chance to steal the show with such dazzling Gordon and Warren classics as **Chica Chica Boom Chic** and her first theme-song **I, Yi, Yi, Yi, Yi**.

Next in the series for 20th Century Fox came *Weekend In Havana* (1941). A sublime piece of wartime evasion presenting shopgirl Alice Faye in a romantic entanglement with shipping magnate John Payne, this provided Miranda with a more substantial role to play, plus songs in which her delightfully amusing pidgin English could be more readily

appreciated. Accordingly, alongside the *de rigueur* ethnic Brazilian **Rebola A Bola, Ella Diz Que Tem and Não Te Dou A Chupeta**, we get such quality Gordon-Warren efforts as **A Weekend In Havana, When I Love, I Love** and **The Man With The Lollipop Song**.

Another piece altogether of its period but enlivened by Carmen Miranda's not inconsiderable charms, is the otherwise run-of-the-mill "holiday romance" *Springtime In The Rockies* (1942), which co-stars the Brazilian Bombshell with Betty Grable and John Payne. The customary Miranda zip is apparent in **Tic-Tac Do Meu Coração** and in her enchanting "creator version" (in Portuguese) of **Chattanooga Choo-Choo**, which in its own way curiously rivals the immortal popular version by Glenn Miller and Tex Beneke.

Miranda recorded various other film material at this time originating from movies in which she did not appear. Included here are **Upa, Upa** (an Ary Barroso song from *Brazil*, a 1944 Grade B Virginia Bruce-Tito Guizar musical comedy, which strangely earned an Academy Award nomination for its other – now-forgotten – Barroso-Ned Washington hit "Rio De Janeiro") and **Tico-Tico**, an outstanding South American standard originally featured by Ethel Smith in *Bathing Beauty*, a typical MGM aqua-musical of 1944, expressly created to display the charms of Esther Williams.

By 1947, Miranda had herself moved over to MGM. The first movie of the altogether shorter series made for that company, *A Date With Judy*, somewhat incongruously juxtaposed the talents of our jaunty Brazilian charmer with those of Jane Powell and the up-and-coming Elizabeth Taylor. However, that said, it provided Miranda with her other immortal signature tune, **Cuanto Le Gusta**, the commercial disc recording of which, recorded late in 1947 to anticipate the film's release in 1948, became the first of a short batch of collaborations she made with The Andrews Sisters.

Miranda's later films were filled with her inexhaustible, irresistible charm, culminating in *Scared Stiff* (Paramount: 1953. Once again set against a familiar nightclub backdrop, she provides a foil for the spooky-comic combination of Jerry Lewis and Dean Martin). She was beginning to make her mark as a US television comedienne and was preparing a new show with Jimmy Durante when she died suddenly of a heart attack in California on August 5, 1955.

The myth may have faded somewhat but the spirit lives on in her all-too-few recordings.
Peter Dempsey (1998)

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LIVING ERA

- [1] **MAMA EU QUERO
(I WANT MY MAMA)**
(Jacaraca/Paiva/Stillman/Negrette)
67000B - New York, Dec 26, 1939
- [2] **BAMBU-BAMBU**
(Trad.)
67001A - New York, Dec 26, 1939
- [3] **SOUTH AMERICAN WAY**
(McHugh/Dubin)
67004A - New York, Dec 26, 1939
- [4] **CO, CO, CO, CO, CO, CO, CO**
(Babo/Barboosa)
67005A - New York, Dec 26, 1939
- [5] **TOURADAS EM MADRID**
(De Barro/Ribeiro/Camacho)
67006A - New York, Dec 26, 1939
- [6] **I, YI, YI, YI, YI
(I LIKE YOU VERY MUCH)**
(Warren/Gordon)
DLA 2341A - Los Angeles, Jan 5, 1941
- [7] **CHICA CHICA BOOM CHIC**
(Warren/Gordon)
DLA 2342A - Los Angeles, Jan 5, 1941
- [8] **CAE, CAE**
(Barrios/Martins)
DLA 2343A - Los Angeles, Jan 5, 1941
- [9] **ALÔ, ALÔ**
(Filho/Alvarez)
DLA 2344A - Los Angeles, Jan 5, 1941
- [10] **ARCA DE NOË**
(Nassara)
DLA 2346A - Los Angeles, Jan 5, 1941
- [11] **A WEEK-END IN HAVANA**
(Warren/Gordon)
69803A - New York, Oct 9, 1941
- [12] **THE MAN WITH THE
LOLLIPOP SONG**
(Warren/Gordon)
69804A - New York, Oct 9, 1941
- [13] **REBOLA A BOLA**
(Oliveira/Amaral)
69805A - New York, Oct 9, 1941
- [14] **WHEN I LOVE, I LOVE**
(Warren/Gordon)
69806A - New York, Oct 9, 1941
- [15] **ELLA DIZ QUE TEM**
(Cruz/Paiva)
69812A - New York, Oct 13, 1941
- [16] **NÃO TE DOU A CHUPETA**
(Netto/Bretas)
69813A - New York, Oct 13, 1941
- [17] **MANUELO**
(Fain/Yellen)
70098 - New York, Dec 23, 1941
- [18] **CHATTANOOGA CHOO-CHOO**
(Warren/Gordon)
sung in Portuguese
L 3133-A - Los Angeles, Jul 25, 1942
- [19] **TIC-TAC DO MEU CORAÇÃO**
(Vermelho/Silva)
A.3134A - Los Angeles, Jul 25, 1942
- [20] **O PASSO DO KANGURU**
(Lobo/Oliveira)
A.3135A - Los Angeles, Jul 25, 1942
- [21] **BONECA DE PIXE**
(Barroso/Iglesias)
L.3136 - Los Angeles, Jul 25, 1942
- [22] **UPA, UPA**
(Barroso/Drake)
A.3789A - Los Angeles, Jan 27, 1945
- [23] **TICO-TICO**
(Abreu/Drake/Oliveira)
A.3730A - Los Angeles, Jan 27, 1945
- [24] **THE MATADOR**
(De Barro/Ribeiro/Gilbert/Russell)
with THE ANDREWS SISTERS
and Vic Schoen & his Orchestra
A.4589A - Los Angeles, Nov 29, 1947
- [25] **CUANTO LE GUSTA**
(Ruiz/Gilbert)
with THE ANDREWS SISTERS
and Vic Schoen & his Orchestra
A.4588A - Los Angeles, Nov 29, 1947

**Carmen Miranda - vocals
with the
Bando da Lua e Garoto
(tracks 1-23)**

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ASV

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