



THE BRAZILIAN BOMBSHELL

CARMEN MIRANDA

IP-2522
D-01

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Side One

1. SOUTH AMERICAN WAY (Mullugh; Dubin)
2. I WANT MY MAMA (Zanzuck; Paroni; Stillman)
3. I, YI, YI, YI, YI (I Like You Very Much) (Warren; Gordon)
4. CHICA CHICA BOOM CHIC (Gordon; Warren)
5. A WEEK-END IN HAVANA (Warren; Gordon)
6. THE MAN WITH THE LOLLIPOP SONG (Warren; Gordon)

Side Two

1. WHEN I LOVE I LOVE (Gordon; Warren)
2. REBOLA A BOLA (Oliveira; Duarte)
3. CHATTANOOGA CHOO CHOO (Warren; Gordon)
4. TIC TAC DO MEU CORAÇÃO (Ferreira; Silva)
5. UPA, UPA (Barros; Drake)
6. TICO TICO (Alves; Moreira; Drake)

Cover painting by Barry Forester.

Most trends and phases in popular music are directly instigated by or connected with specific people. For instance, the renaissance of the wilder form of rhythm and blues, termed rock 'n' roll, in the sixteen fifties is linked with the name of Elvis Presley. The British skiffle era inevitably precepts the name of Lonnie Donegan, the Beatles heralded the international impact of the Liverpool style and sound, and Bob Dylan is the prominent figurehead of the current folkly protest song era.

The same applies in the Latin American section of the international pop music spectrum. The tango and Francisco Canaro are indissoluble, and so are the samba and Ernesto Lecocq and the mambo and Perez Prado. Lately, the Brazilian bossa nova and João Gilberto have grown large in fame together with some initial North American assistance from Stan Getz. But the credit for establishing Brazil on the international pop music scene rests with Carmen Miranda, aptly nicknamed the Brazilian Bombshell, and the samba. In the beginning the two were synonymous, in fact.

She was born Maria do Carmo Miranda da Cunha in Portugal in 1909, and went to Brazil in her early childhood. There she built a reputation as an exponent of the carnival samba and marches of Rio de Janeiro. Even in a virile New World country where exuberance and vitality are everyday characteristics, Carmen Miranda stood out amongst her fellow artists. Her voice, her personality, and her way with the luring songs were part of the reason, and her appearance added the rest of

RE-ISSUE PRODUCED BY GEOFF MILNE

the ingredients. She favoured the most exotic, flamboyant and eye-catching style of dress and costume, and towering headgear adorned with flowers and fruit. Last but not least, Carmen teased confidently across a multitude of stages in shoes with heels nine inches high, and never lost her balance or the beat of the number she was performing. Such an extrovert lack of sartorial inhibitions earned her the displeasure of some conservative Brazilian circles for projecting what they thought was a vulgar image of the country in the same way that long Beatle hair antagonised a section of our local populace, but the majority of the Brazilian public and later the world loved her and her ideas of appearance.

Carmen's work in Rio de Janeiro led to radio bookings and eventually starring roles in South American films. Her fame was noised abroad beyond the Latin American sub-continent, and Hollywood availed itself of the services of such a uniquely vivid character with alacrity. Her first Hollywood movie was "Down Argentina Way" in 1940, followed over the years by other successes such as "That Night in Rio", "Weekend in Havana" and "Springtime in The Rockies". Carmen's unforgettable contributions to these films circulating throughout a major portion of the world, and the influence of her records, notably Tico Tico, combined to establish both her and the Brazilian samba family as international favourites in the early post-war years when mankind managed to revert to normal once again, and devoted more of its attention to the lighter, more enjoyable and entertaining things in life. In 1948 Carmen visited Britain, and starred in a season at the London Palladium.

This LP has assembled some of her best recordings, rescuing them from the undeserved oblivion of the 78 r.p.m. deletion lists. It also serves to illustrate a vital and integral element in her success, namely the Bando da Lua. This group of Brazilian musicians and percussionists were her constant accompanists in films, on record and on the stage, and they warrant considerable credit for their part in playing and presenting Brazilian music in authentic and universally acceptable terms.

Carmen's personality sparkles forth from every bar of these tracks. Her piquantly accented and delightfully fractured English, her nimble, tongue-twisting Portuguese, and, above all, her obvious enjoyment and enthusiasm for everything she sang. (I, Yi, Yi, Yi, Yi) I Like You Very Much and When I Love, I Love are both excellent rhythmic examples of the marcha, the music of the competing street bands which tour the streets and squares of Rio de Janeiro leading the singing and dancing processions during carnival every February. The samba Chica Chica Boom Chic and its swinging beat also typify the carnival spirit, and, although the words openly say "It don't make sense", all that was necessary was Carmen and the Bando da Lua to convert a happy little nonsense song into something memorable.

A Weekend in Havana, the title song from one of her films, is another example of the Miranda magic, by which an innocuous pop song is transformed into a captivating experience by her delivery, the luring batuque beat and the guitars and flutes of the Bando da Lua, and one cares not that Havana is in Cuba while the batuque is a Brazilian tempo. Rebola A Bola is an example of the rebolada member of the samba family. Rebolada literally means "rolling ball", and the tune appropriately gathers speed towards the end, like a ball rolling down hill. The words of this one state that she can swing her body from head to foot while dancing, and the Bando da Lua respond by promising to give her their hearts if she swings well enough. Chattanooga Choo Choo, a number made famous by Glenn Miller, can hardly hope for a more ardent rendition than this, and Carmen is at her provocative best as she sings about Tic Tac Do Meu Coração, the beating of her heart when attractive young men are in the vicinity. The LP ends fittingly with one of Carmen's greatest successes and about the first samba to become an international evergreen, Tico Tico is about a mischievous bird who visits the backyard of the singer and habitually eats all the cornmeal put down for the chickens. Everything has been tried to discourage it, including the services of a cat, but to no avail.

Carmen Miranda died in 1955 at the tragically early age of forty-six. To those of twenty-five and under, her name almost probably means little or nothing. But this record will enable them to sample the potent, explosive impact of the Brazilian Bombshell, unimpaired by time, and will revive pleasant memories for those of older years. She was unique, she put the samba on the international dancing map, and she earned herself a respected place in the history of popular music.

NIGEL HUNTER



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IMPORTANT!

RECORDS, WHOSE LABELS BEAR THE WORDS "STEREOPHONIC" OR "STEREO" MUST BE PLAYED WITH A PICKUP DESIGNED FOR STEREOPHONIC RECORDS USING A SAPPHIRE OR DIAMOND STYLUS WITH A TIP RADIUS OF BETWEEN .0008 AND .0007 INCH. FAILURE TO DO SO IS LIKELY TO RESULT IN POOR SOUND AND IRREPARABLE DAMAGE TO RECORD AND STYLUS.

If the words "stereophonic" or "stereo" do not appear on the record label, the record is monophonic and may be played with any pickup (stereo or mono) designed for long-playing records using a sapphire or diamond stylus with a tip radius of between .0005 and .0010 inch.

THE EQUIPMENT.

A The turntable should be perfectly level, should show no up and down movement when rotating and should run at a constant speed of $33\frac{1}{3}$ r.p.m.

B The pickup arm should be free to move parallel and perpendicular to the turntable surface.

C The pickup tracking weight must be adjusted in accordance with the equipment manufacturer's recommendations.

D The stylus must be checked for wear periodically (we suggest after every 100 sides for a sapphire), and must be replaced, if necessary. Only the correct type and size of stylus may be used for replacement.

Remember that only one chipped or worn stylus may ruin your valuable record collection completely.

E There must be no acoustic feedback from the loudspeaker to the pickup.

F Turntable mechanisms (e.g. automatic stops, pickup setting-down position etc.) may require servicing or adjustment from time to time.

IF YOU ARE IN ANY DOUBT HOW TO ATTEND TO THESE ADJUSTMENTS, PLEASE CONSULT YOUR DEALER OR A COMPETENT AUDIO ENGINEER, WHO WILL BE GLAD TO ADVISE YOU OR CARRY OUT THE NECESSARY ADJUSTMENTS FOR YOU.



THE RECORD.

1. Avoid damage to the music surfaces of the record during its removal from and return to the inner bag and outer sleeve. The open end of the inner bag should be inside the outer sleeve so as to form a dust seal. To prevent accumulation of dust on the record, it should always be kept in its bag and sleeve except when being played.

2. Avoid touching the music surfaces by holding the record by its edge. A finger mark will be difficult to remove and will cause dust to stick.

3. Protect records from all sources of heat, such as fire, sunlight, radiators, hot-water pipes, amplifiers, etc. A record left on a stationary turntable may warp badly when subjected to the rising heat from an amplifier situated under the turntable.

4. Records should be stored at a moderate uniform temperature, away from heat and dust, in an upright position without appreciable applied pressure and without leaning either way.

5. Records may be cleaned by wiping the surfaces gently with a barely damp soft cloth. Cleaning and abrasive agents should be applied only very sparingly, not too often and in accordance with the manufacturer's recommendations.

PLAYING SPEED $33\frac{1}{3}$ r.p.m.