

MEMORY OF THE WORLD REGISTER NOMINATION FORM

Uruguay – Original records of Carlos Gardel – Horacio Loriente Collection (1913-1935)

Uruguay proposes that the Horacio Loriente Collection, the most complete in Uruguay, of original records by Carlos Gardel (Annex 1) be included in the Memory of the World Register.

PART A – ESSENTIAL INFORMATION

1. Summary

This collection of original records, some acoustic and some electronic, was produced between 1913 and 1935. Through the 770 pieces sung by Carlos Gardel, one can experience and appreciate the complete artistic career of the “zorzal criollo” (creole nightingale).

The records, produced in Buenos Aires, Paris and New York, include the 29 musical genres and the different styles that made up Gardel’s repertoire.

Thanks to its perfectly preserved state, the collection offers an excellent record of Carlos Gardel’s unique voice, with its highly unusual nuances. Gardel’s voice, in his own lifetime, bewitched people both from humble backgrounds (who felt they were portrayed in his songs and recognized him as “one of them”) and from the higher social classes who, following his successes in Paris and Barcelona and on account of the charm that radiated from him and his general manner, welcomed him into their salons and clubs, an environment as “snobbish” as they were themselves.

Absolutely everyone who heard his concerts in Europe and in the various countries of the American continent was won over by his exceptional voice, which was different from those of other singers.

Thanks to the sound revolution in the world of film, in which he was one of the pioneers in South America, and to the Spanish-language co-productions in France and the USA, Gardel’s image as a singer and actor spread all over the world (see Annex 5).

Nowadays, 60 years after his death and 90 years after his earliest recordings were made, Gardel still has many admirers.

This constant presence, the result of various radio and television programmes – some specialized and others more general – is what constitutes the “miracle of Gardel”.

He has always been present, a true example of global intangible cultural heritage, proven by the fact that 34,247 Internet sites (according to the Microsoft search engine) are devoted to him.

2. Nominator

2.1 Name: Professor Abelardo M. García Viera

2.2 Director of the General Archive of the Eastern Republic of Uruguay

Endorsement: Ministry of Education and Culture
Ministry of Foreign Affairs
UNESCO National Commission

**2.3 Contact persons: Professor Abelardo M. García Viera (historian)
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3. Identity and description of the documentary heritage

3.1 Title: Collection of original records by Carlos Gardel (1913-1935)

Owner: Horacio Loriente (Curriculum vitae in Annex 2)

Address: Calle Herrero y Espinosa, 1459
Montevideo
Uruguay

Telephone: 00 598 2 209 05 23

3.2 Description and inventory (Annex 6)

3.4 Bibliography (Annex 7)

4. Justification for inclusion/assessment against criteria

4.1 For information about the authenticity of the collection, see the detailed inventory. Furthermore, each record is preserved in its original, perfectly preserved paper sleeve. The collection is kept in a metal cabinet with the appropriate temperature and humidity levels. It also includes various record players with the corresponding needles.

4.2 Persons who can testify to the value and importance of the collection:

Mr Horacio Loriente
Calle Herrero y Espinosa, 1459
Montevideo
Uruguay Tel. 00 598 2 209 05 23

Mr Eduardo Payssé González
Calle Ferreira Adulnate, 1304 apt 502
Montevideo
Uruguay Tel. 00 598 2 901 23 96 or Tel. 00 598 332 7799

Mr Boris Puga
(Expert on the life and works of Carlos Gardel)
Calle Canelones, 1692
Montevideo
Uruguay Tel. 00 598 2 412 6009

4.3 Importance of the collection's historical and artistic value and sociocultural context

According to Nelson Bayardo's book *Tango, de la mala vida a Gardel* (Fundación BankBoston, Montevideo, 2000), "the word *tango* is older than the dance itself. A *tango* or *tambo* was the place where African tribes would hold dances around the beginning of the nineteenth century. In 1802, reference was made to *sitios de tango* in Buenos Aires and [...] in Montevideo. In the early twentieth century, the word *tango* was used to designate the habanera, a musical genre imported by Cuban sailors who came to buy *el tasaje* (salted meat) in Rio de la Plata. Many authors report that the habanera melody had a major influence on the tango as we know it today".

The lyrics of the tangos in this collection offer an insight into the cultural and social living conditions of the immigrant population. This description of the era has therefore become a genuine documentary source:

- of the history of sociocultural anthropology from the end of the nineteenth and first half of the twentieth centuries, and the reconstruction of everyday life for the immigrants, who lived in *conventillos* (houses with a common courtyard, in which they rented a room for themselves or their family, if they had travelled with them). The words convey their feelings of solitude, their nostalgia for what they had left behind, their difficulties in adapting to a new country, their encounter with a new language and society, their moments of despondency and, of course, their relations with women, which almost always ended tragically;
- of linguistic history: the lyrics of many tangos are written in "Lunfardo", a language that originated in Buenos Aires and immediately spread to Montevideo. The Lunfardo vocabulary is a mixture of the dialects of Italian and Spanish immigrants, combined with various distorted English and French words (which they heard used by their bosses) and African expressions (learned from the people they met in the disreputable areas of the port and impoverished suburbs where the immigrants had settled).

4.4 World significance

The collection is significant because of the international reputation of the performer.

On this subject, Boris Puga, a Gardel expert, states that "The reputation of Carlos Gardel, an outstanding singer and fine melodist, has grown over the years, not only in South America but throughout the world".

There is no doubt that the musical genres performed by Carlos Gardel developed at the same time, for the same reasons and in exactly the same way, in the two main ports on the Rio de la Plata: Buenos Aires and Montevideo. It is equally certain that it was Gardel who, through his songs, ensured that the tango was spread worldwide.

Following Gardel's success in Europe and the USA, tango academies were opened in Paris, Buenos Aires and Montevideo during his lifetime.

Today they exist all over the world: throughout the American continent (of course), in almost every European country and in places as far away as Japan and Hawaii.

In this era of virtual navigation, the existence of 34,247 websites (MSN search engine) referring to Gardel, 3,295 of which contain information about his songs, confirms his international reputation.

4.4 Rarity

The Horacio Lorient Collection contains a total of 800 records (1,600 songs), some of which originate from different record companies. It comprises records produced in Uruguay, Argentina, Spain and France. Virtually all of the records were purchased, while others were donated or obtained through exchanges by the collector himself.

The “Collection of original records by Carlos Gardel”, which is being nominated to ensure its safeguard, is so large because it comprises both acoustical originals recorded up to 1926 and electronic versions produced after that date.

The collection covers Carlos Gardel’s whole artistic career: from his early days as a singer of native music (*estilos, milongas, zambas, vidalitas, cifras, criolla* waltzes, etc.) either as a soloist or accompanied by various kinds of vocal ensemble.

His most remarkable achievement was the tango-song (music and lyrics, written in 1916 and 1917), performed with his unique singing style and destined to serve as an example for the majority of singers who subsequently devoted themselves to this musical genre.

The collection contains a series of records produced between 1917 and 1935 (the year of his death in Medellín, Colombia), which Gardel recorded for the Columbia, Nacional, Odeon and RCA Victor companies in their own studios in Buenos Aires, Barcelona, Paris and New York.

It is estimated that Gardel recorded around 700 songs, including more than 500 tangos.

The musical accompaniment to these recordings varies greatly: guitars (solos, duets and quartets); piano, violin and guitars; orchestras with different conductors (see collection inventory: Annex 6).

4.4 World significance of Carlos Gardel

The unique voice of the tango singer Carlos Gardel lent credibility to a type of music which, as a dance, was considered scandalous in its early days because the two dancers moved in a way that, at the time, was viewed as indecent. For this reason, the tango was, at first, danced only by men in the disreputable bars of the ports and suburbs, or at the very most, with “loose women” in brothels.

Gardel had a natural baritone singing voice with a range of two octaves. As Enrico Caruso, whom he met on a trip to Rio de Janeiro, told him, his voice would have been suitable for opera.

Gardel possessed an excellent combination of thorax, larynx and vocal cords which, in the twentieth century, was shared only by Enrico Caruso, Maria Callas and Frank Sinatra. Gardel was able to reach the high notes, the most difficult for other singers, with no effort whatsoever.

In some of his songs, sound technicians have still not been able to pinpoint the moment “when he breathes”, owing to the way he sustains his notes and the continuous high and low notes required by the performance (see Annex 3).

One unusual feat achieved by Gardel in 1933 was to record a duet with himself.

On 5 March 1934, he also became the first person to record in duplex, i.e. Gardel, wearing headphones, sang in a studio in the USA while his three guitarists, each with their own headphones, accompanied him from Buenos Aires, via Radio Splendid.

In Nelson Bayardo's book *Carlos Gardel, A la luz de la historia* (Fundación BankBoston, Montevideo, 2000), we learn that he was in New York, having secured a fantastic contract, by late 1933.

There, "during the first three months of 1934, the radio programmes [to which he contributed three times a week] became more successful every day, particularly among the half-million South Americans who lived in New York. Similarly, American audiences multiplied as time went by, attracted by the unique timbre of his voice.

Gardel shared the series of radio programmes with Arturo Toscanini, Al Jolson, Bing Crosby and Eddie Cantor, among others" (see Annex 4).

5. Legal information

Category of ownership: **Private**

Accessibility: in accordance with conditions officially drawn up by the owner and the Director of the Archivo General de la Nación.

6. Management plan

Management: **Archivo General de la Nación**

As agreed with the owner, the collection will be preserved and managed by the Archivo General de la Nación.

Classification and cataloguing of the recordings: Archivo General de la Nación:

- (a) Scanning of record sleeves and labels.
- (b) Preparation of archives using MP3 recordings of the collection.
- (c) Creation by the Archivo General de la Nación, with the full consent of the collection owner, of a website containing:
 - information about the collection,
 - relevant illustrations.

7. Consultation

The owner and all the aforementioned institutions have reached full agreement on this matter.

PART B – SUBSIDIARY INFORMATION

Assessments of risk and preservation are being undertaken by the owner and the Archivo General de la Nación.

PART C – LODGEMENT

This nomination is lodged by:

Abelardo Manuel García Viera, Director of the Archivo General de la Nación

Montevideo: 31 December 2002

ORDER OF ANNEXES:

Annex 1: Biography of Carlos Gardel

Annex 2: Horacio Lorient: Curriculum vitae

Annex 3: Nelson Bayardo: The Voice of Carlos Gardel

Annex 4: Gardel, in the eyes of well-known international cultural figures

Annex 5: Filmography of Carlos Gardel

Annex 6: 3.3 Description and inventory

Annex 7: Bibliography

ANNEX 1

BIOGRAPHY OF CARLOS GARDEL

On the basis of numerous statements made by Carlos Gardel about his age, we can conclude that he was born sometime between 1882 and 1884.

On the subject of Gardel's birth, we shall merely refer to the two theories held in Argentina and Uruguay respectively:

Most Argentinians believe that Gardel was born in Toulouse (France) on 11 December 1890, the natural son of Berthe Gardes, and given the name Charles Romuald Gardes according to birth certificate No. 2481 of the Municipality of Toulouse.

The Uruguayans, however, claim that Carlos Gardel was born illegitimately in an "estancia" outside the city of Tacuarembó (Uruguay), and that he was entrusted at a particular time and for a certain period to Berthe Gardes, a laundress by trade, who was then in Tacuarembó following a gold rush to the area.

Berthe Gardes returned alone to France where, in 1890, she gave birth to a son, Charles Romuald Gardes, with whom she returned to Buenos Aires in 1893. She returned to her old job as laundress at the home of Anaïs Beaux, to whom she had entrusted Carlitos of Tacuarembó before leaving for France.

Following the tragic air crash in Medellín (Colombia) in 1935, Gardel's Argentinian passport was found more or less intact. Although slightly burnt around the edges, it clearly states the following:

- issued by the Argentinian Consulate in Nice on 13 December 1932,
- naturalized Argentinian,
- born in Tacuarembó (Uruguay) on 11 December 1887.

The military registration file issued in Argentina to Carlos Gardel contains the same information (date and place of birth) as the passport found in Medellín.

The dossier relating to Carlos Gardel's estate in Montevideo, Uruguay, included the birth certificate of Charles Romuald Gardes, born in Toulouse, France, on 11 December 1890. This document, "certified accurate", is dated 23 August 1921. It was presented to the Uruguayan Vice Consulate in Toulouse for authentication on 13 February 1936.

Thanks to folk memory and the objective, impartial research of his admirers, both Argentinian and Uruguayan, we can give a brief summary of Gardel's biography, some details of which are included in paragraphs 4.2, 4.3, 4.4 and 4.5 of section 4 (Justification).

In 1902, at the age of 24, Gardel met the famous Italian opera singer Titta Ruffo, who was touring in Montevideo, at the Victoria theatre where he worked as a stagehand. Gardel took the opportunity to ask him for some lessons to help with his voice, since he had already started singing in bars.

In 1908, he lived in a room at the *conventillo* in what is now Julio Herrera y Obes Street in Montevideo. He had various jobs, including as a builder's mate and electrician on the construction

site of a building which his long-time girlfriend, Isabel del Valle, later spoke of, describing its location on “plaza Cagancha” in Montevideo.

He remained in Montevideo until 1910, where he would sing every evening in a small restaurant and the bars of the “Barrio Sur” and Palermo (two poor districts of Montevideo).

In 1910, Gardel returned to Buenos Aires and, in 1911, began his life as an artist, singing duets with José Razzano and achieving great success with a repertoire of “criolla” songs.

In 1915, the Gardel-Razzano duo was officially launched at the former Theatre Royal in Montevideo.

In 1916, the duo began to be accompanied by guitarist José Ricardo and, in 1921, by a second guitarist, Guillermo Barbieri.

In 1917, Gardel became the first official tango singer with “Mi noche triste”.

We find an explanation of why Gardel chose to move from “criolla” songs to tango-songs in the chapter entitled “il sorriso di Gardel” (see note 1): “One evening, Gardel heard one of his friends, Contursi, who spends most of his time composing traditional melodies, singing a poem to the rhythm of a tango. Gardel listened intently. He loved the Lunfardo lyrics, but this tango-song aroused in him an emotion that was as unexpected as it was difficult to explain.

The following year, Gardel met Contursi in a Montevideo bar. Hearing him sing again, it all became clear: the attraction he had been unable to explain at first was due to the combination of Lunfardo lyrics and the tango rhythm”.

Razzano did not want to sing tangos, especially not in Lunfardo. However, Gardel managed to persuade him by suggesting they sing a tango in Spanish rather than in Lunfardo, which is precisely what they did in “Mi noche triste”.

The song was an immediate hit and, in 1917, Gardel appeared in his first film, “Flor de Durazno” (see note 2) and, with Razzano, recorded “Cantar Eterno” for “Disco Nacional” (which later changed its name to Odeon).

In 1923, the two singers and two guitarists began a tour of Europe. They were greeted by audiences in Madrid, Barcelona and Paris, who applauded all their concerts with great enthusiasm.

In 1925, Razzano retired on health grounds. He was replaced by the guitarist Aguilar in 1928. Gardel was now the quartet’s only singer – the great tango singer we have already referred to in our description of his career.

In 1928 and 1929, the quartet toured France. Their popularity with the public and the critics made Gardel’s a household name. All the while, Gardel was making records and films in Argentina, France and the United States.

Between April and June 1935, Gardel agreed to tour South America, visiting Puerto Rico, Venezuela, Aruba, Curaçao and Colombia. He, along with guitarist Barbieri and Alfredo La Pera, who had written many of his songs, was killed in a fatal collision with another plane as the return flight from Medellín to Bogotá on 24 June was just taking off.

The whole world was shocked, and every anniversary of Gardel’s death is remembered with great sadness.

Ever since, the voice of the “Mago” has lived on through his records. Numerous radio and television programmes have been devoted to him all over the world. His admirers say with wonder that “cada vez Gardel canta siempre mejor” (Gardel sings better all the time).

Notes:

- (1) In his book *Viaggio letterario in America Latina*, Venezia, Marsilio, 1998, author Francesco Varanini dedicates a chapter to “Il Sorriso di Gardel”. Italian Francesco Varanini is a great admirer of South America, as he wrote himself when he gave us permission to quote his views: “I am not a professional writer, I do a whole range of other things but I am very interested in South America; in fact, I dream about it all the time, having worked there for a very long time as an anthropologist in Ecuador”.
- (2) See “Filmography”.

ANNEX 2

HORACIO LORIENTE

Curriculum Vitae

Horacio Loriente was born in Montevideo (Uruguay) on 10 August 1916. He is a well-known tango historian and collector of Carlos Gardel scores and records.

Between 1988 and 1999, he regularly wrote articles on the history of the tango in the Uruguayan newspapers *El Día*, *La Mañana* and *El País*.

He currently contributes articles on his specialist subject to the Sunday Supplement of the *El País* daily newspaper.

Loriente has also published various articles on the tango in specialist magazines such as *Tangueando*, published by the “Club de la Guardia Nueva”, and “Ciné Radio Actualidad” in Montevideo. He has contributed to Argentinian specialist magazines such as *Tango y Lunfardo* in Chivilcoy and *La Maga* in Buenos Aires.

In 1965, he gave a series of lectures in the auditorium of the Montevideo “General Electric” company, focusing on famous tango composers and pianists such as Cobián, Bardi, V.G. Flores and Rizzuti. He has taken part in radio broadcasts on CX 4 Radio Rural, CX 14 El Espectador, CX 40 Radio Fénix and Radio Oriental. He made a programme “Canta Gardel en la 12” for Radio Oriental, which enjoyed huge continent-wide success. At international level, he has participated in programmes on “Radio Rumbos” in Caracas, Venezuela.

In Montevideo, he has worked on the programme “El Tango”, created in 1967 by Miguel Angel Manzi for “Monte-Carlo TV Canal”. He has been a special guest on all the capital’s radio stations.

In 1960, Loriente began almost ten years as a director of the “Club de la Guardia Nueva” and the “Gente de Tango” group.

He was in charge of selecting and putting in order the songs to be recorded for various record producers, and also spent many years working in Montevideo’s most famous shop, “Palacio de la Música”, where he was responsible for the “Carlos Gardel Collector” series, as well as other series on various tango artists.

He organized series of lectures on the history of tango in Uruguay at the “Universidad de la República”, the “Centro de Viajantes y Vendedores de Plaza”, the “Rotary Club”, the “Junta locale de Santa Lucia del Departamento de Canelones”, “Club Celta”, “Joven Tango” and the “Escuela Universitaria de Música”.

In homage to Carlos Gardel and to mark the fiftieth anniversary of his death, Horacio Loriente worked with Ramón Fernández to create an audiovisual production that was shown at the “Club de Teatro”, the “Junta local de Las Piedras” and the “Club Colombes”.

Horacio Loriente is an honorary member of the “Agrupación Amigos del Tango” of the city of La Plata (Province of Buenos Aires), an academician and a corresponding member of Argentina’s “Academia Nacional del Tango”. He is a founder member and council member of the “Academia del Tango” of Uruguay.

Loriente began collecting records in 1937, when he bought his first two original records, “La Criolla” and “La Uruguya Lucia”, on the Odeon label (78 r.p.m.), from the shop “El Hogar de la música”, which specialized in the genre and was located at the intersection of the Uruguay and Rio Negro streets in Montevideo.

ANNEX 3

NELSON BAYARDO: THE VOICE OF CARLOS GARDEL

In his book *Carlos Gardel: a la luz de la Historia*, Fundación BankBoston, Montevideo, 2000, architect Nelson Bayardo describes Gardel's voice as follows:

The Gardelian equation:

Although we are perhaps oversimplifying things, the key elements of Gardel's voice can be summarized under five main aspects:

- (a) An innate musical sense, which enables him to venture effortlessly into more than 30 different musical genres;
- (b) An exceptional vocal timbre which, as we have seen, changed from tenor at the beginning to near baritone by the end of his life, even when he sang the second part in duets with Razzano; this enabled him, later on, to record those unforgettable duets with himself, in which he sang both parts;
- (c) Unequaled versatility, which meant that he could perform a wide range of styles, whether dramatic or humorous, sentimental or ironic, evocative or grotesque – each time, as Ayestarán [a Uruguayan musicologist] used to say, similar but at the same time different. The sparkling Gardel in *Te fuiste, ¡ja ja!* bears no resemblance to the anguished voice in *Mi noche triste*, two songs with identical content – a man abandoned by his wife – but in which the sound of the first two words – *Te fuiste y Percanta* – is sufficient for the listener to guess immediately the joyful or sad tone of each song;
- (d) Limitless creativity, which he was able to use simply because he had invented the tango-song and was therefore the only person who could determine its style. He used various tricks, including little speeches before or during his songs; laughs, coughs and interruptions; the classic *jmmm* that he scattered throughout his songs; spontaneous silences that bordered on the dramatic, such as in *Anoche a las dos* – a song that would be instantly forgettable if Gardel were not the singer – in which he adapts his voice to sing lines by the betrayed husband, an attentive customer in a café and a police officer: something which, without his unique way of performing an art that was his very own, would have bordered on the ridiculous, like other pieces which were sometimes simply not good enough for the singer.
- (e) Finally, his expressiveness which, according to the famous Ruben Pesce, makes him a “tango actor”. Casto Canel said on this subject that “he escapes from the mechanical rules of metre, coming in early, late or off the beat, shortening or lengthening a phrase, sometimes a rigorous refinement can be heard, or a suffocating, powerful silence; with one word he can create a deeper musical experience than that achieved by pure arithmetic patterns”.

ANNEX 4

GARDEL, IN THE EYES OF WELL-KNOWN INTERNATIONAL CULTURAL FIGURES

Many well-known personalities have testified to the immense popularity enjoyed by Carlos Gardel:

Bing Crosby (Singer and actor, USA, 1933) “Gardel has an indisputable musical personality, he has a fourth dimension in his singing – he can stir the emotions of his audience. I have never known such a beautiful voice.”

Al Jolson (Singer, USA, 1933) “Gardel leaves the imprint of his heart and soul on everything he sings, he’s a great popular singer.”

Charles Chaplin (Actor, scriptwriter and film director, English, Los Angeles, 1935) After the accident at Medellín, when he had spoken to journalists who had asked him about Gardel, whom he had got to know in Nice in 1931 thanks to a mutual friend, and having described how he had immediately warmed to him, he added: “You can tell the public that with Gardel I have lost one of my best friends, and they should know that the South American countries could not have had a better representative among us”.

Ernst Lubitsch (Film-maker, 1935) “Gardel’s death has deprived us of a great artiste of international renown, at the peak of his career. His absence will be deeply felt by the professional world and by millions of people.”

Adolphe Zukor (Film impresario, founder and president of Paramount Pictures Corporation, Hungarian, 1935) “Stage and radio have lost a cherished artiste with the premature death of Carlos Gardel, the best performer of *criolla* songs. Gardel was extremely popular all over the world, especially as you could see both the artist and the human being in him. He never lost touch with the people, even when he was at the peak of his popularity among tens of millions of admirers: Gardel always remained humble.”

ANNEX 5

FILMOGRAPHY OF CARLOS GARDEL

Flor de Durazno – (1917)

Studio: "Patria Films"

Writing credits: Gustavo Martínez Zuviría (Hugo West), novel of the same title

Director: (and adaptation) Francisco Defilippis Novoa

Cast: **Carlos Gardel**, Ilde Pirovano, Diego Figueroa, Celestino Petray, Silvia Parodi, Argentino Gómez, Rosa Bozán

Released: 1917

Las Luces de Buenos Aires – (1932)

Studio: "Paramount"

Writing credits: Manuel Romero and Luis Bayón Herrera (original)

Director: Adelqui Millar

Music: Julio De Caro and his orchestra

Photography: Ted Panle

Cast: **Carlos Gardel**, Sofía Bozán, Gloria Guzmán, Pedro Quartucci, Carlos Baena, Kuindos, Marita Angeles

Sound: Western Electric

Production studios: Joinville, Paris (France)

Released: 1932

Espérame – (1932)

Studio: "Paramount"

Writing credits and set design: Alfredo Le Pera (original)

Director: Louis Gaznier

Music: Dan Aspiazú and his Cuban orchestra

Songs: **Carlos Gardel**, Marcel Lattés, Don Aspiazú, Alfredo Le Pera and Mario Batistella

Cast: **Carlos Gardel**, Goyita Herrero, Lolita Benavente, Manuel París, Jaime Devesa, Manuel Bernardos, Matilde Artero, José Argüelles, León Lallave

Sound: Western Electric

Production studios: Joinville, Paris (France)

Released: 1932

La Casa es Seria – (1932)

Studio: "Paramount"

Writing credits: Alfredo Le Pera (original)

Director: Jaquelux

Music: (Songs by) **Carlos Gardel**, Marcel Lattés and Alfredo Le Pera

Cast: **Carlos Gardel**, Imperio Argentina, Lolita Benavente, Josita Hernán

Production studios: Joinville, Paris (France)

Released: 1933

Melodía de Arrabal – (1932)

Studio: "Paramount"

Writing credits: (and set design) Alfredo Le Pera (original)

Director: Louis Gasnier

Music: (Songs by) **Carlos Gardel**, José Sentis, Marcel Lattés, Alfredo Le Pera, Raoul Moretti and Horacio Pettorossi

Cast: **Carlos Gardel**, Imperio Argentina, Vicente Padula, Jaime Devesa, Helena E'Algy, Felipe Sasone, Manuel Paris, José Argüelles
Sound: Western Electric
Production studios: Joinville, Paris (France)
Released: 1933

Cuesta Abajo – (1934)

Studio: “Paramount”
Writing credits: Alfredo Le Pera (original)
Director: Louis Gasnier
Music: (Songs by) **Carlos Gardel** and Alfredo Le Pera
Cinematographer: George Webber
Cast: **Carlos Gardel**, Mona Maris, Vicente Padula, Anita Campillo, Alfredo Le Pera, etc.
Sound: Western Electric
Production studios: Long Island, New York (USA)
Released: 1934

El Tango en Broadway – (1934)

Studio: “Paramount”
Writing credits: Alfredo Le Pera (original)
Director: Louis Gasnier
Music: (Songs by) **Carlos Gardel** and Alfredo Le Pera
Cinematographer: William Miller
Cast: **Carlos Gardel**, Trini Ramos, Blanca Vischer, Vicente Padula, Jaime Devesa, Suzanne Dulier, Manuel Peluffo, Don Alberto, Agustín Cornejo, Carlos Spaventa, Carlos Gianotti, José Moriche
Musical Director: Alberto Castellanos
Technical Adviser: Samuel E. Piza
Produced by “Éxito Corp. Inc.” in Astoria, Long Island, New York (USA)
Released: 1935

El Día que me Quieras – (1935)

Studio: “Paramount”
Writing credits: Alfredo Le Pera (original)
Director: John Reinhardt
Music: (Songs by) **Carlos Gardel** and Alfredo Le Pera
Musical director: Terig Tucci
Cinematographer: William Miller
Technical Adviser: Samuel E. Piza
Cast: **Carlos Gardel**, Rosita Moreno, Tito Lusiardo, Manuel Peluffo, A. del Campo, José Luis Tórtora, Fernando Adelantado, Suzanne Dulier, Celia Villa
Sound: Western Electric
Produced by “Éxito Corp. Inc.” in Astoria, Long Island, New York (USA)
Released: 1935

Tango Bar – (1935)

Studio: “Paramount”
Writing credits: Alfredo Le Pera (original)
Director: John Reinhardt
Music: (Songs by) **Carlos Gardel** and Alfredo Le Pera
Musical director: Terig Tucci
Cinematographer: William Miller

Technical Adviser: Samuel E. Piza

Cast: **Carlos Gardel**, Rosita Moreno, Enrique de Rosas, Tito Lusiardo, José Luis Tortosa, Collette D'Arville, Manuel Peluffo, Suzanne Dulier, William Gordon, Carmen Rodríguez, José Nieto, Juan De Vega

Sound: Western Electric

Production studios: Astoria, Long Island, New York (USA)

Released: 1935

Cazadores de Estrellas – (1935)

English title: “The Big Broadcast of 1936”

Director: Norman Taurog

Producer: Adolph Zukor

Cast: Jack Oakie, Gracie Allen, George Gurus, Lyda Roberti, Wendy Barrie, Henry Wadsworth

Sound: Western Electric

Guest Appearances: **Carlos Gardel**, Richard Tauber, Ethel Merman, Ruth Slezanski, Bing Crosby, The Vienna Boys Choir, Ray Noble and his orchestra, Ina Ray Hutton and his orchestra, Mary Boland, Charlie Rugless, Sir Guy Standing, Gail Patrick, David Holt, Virginia Weidler, Jessica Dragonette

Production studios: Hollywood, California (USA)

Released: 1936

(The film is in English, with Spanish subtitles. Gardel sings the tango “Amargura” a cappella and the song “Apure, delantero buey” with guitar accompaniment. The scenes with Gardel were filmed in Astoria, Long Island, New York, in 1935.)

EARLY FILMS

(Silent films)

Filmed in the earliest days of cinema in Argentina, and among Gardel's first ten films, the following are worthy of mention:

“La Loba”

Cast members included Carlos Gardel, Ilde Pirovano, Argentino Gómez, María Ester Pomar, Félix Blanco and Gloria Ferrandiz. This film preceded

“Flor de durazno”

“Flor de durazno” was filmed in Villa Dolores (Córdoba) and partly in the province of Buenos Aires, in May, June and July 1917. It premiered on 28 September of the same year in a benefit performance at the Coliseo cinema, located at 1109 Charcas (Buenos Aires), and was released the following day at the Select cinema, located at 482 Suipacha.

(Sound films)

The first **sound films** of Argentina's nascent film industry were made in 1930 by Eduardo Morera in a warehouse located at 832 México Street, between Piedras and Tacuarí, in Buenos Aires: Carlos Gardel sang a series of ten songs (*Encuadre de Canciones*): “Mano a mano”, “Viejo Smoking”, “Rosas de otoño”, “Tengo miedo”, “Padrino pelao”, “Yira, yira”, “Añoranzas”, “Canchero”, “Enfundá la mandolina” and “El carretero”.

<http://webs.demasiado.com/uruguaycultural/ggfilmsb.htm>

ANNEX 6

3.3 DESCRIPTION AND INVENTORY

ANNEX 7

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