

EMILIO CÁCERES DISCOGRAPHY

Established by Anthony Barnett

This discography greatly revises, consolidates and expands information in the Cáceres features in *Fable Bulletin: Violin Improvisation Studies* vol. i, no. 6 and vol. iv, no. 11 and updates including those online at www.abar.net/fbvisupdate.htm

This discography was originally scheduled to appear as part of a larger Cáceres feature otherwise prepared by Andrew Brown for the second issue of his journal *Taking Off*. Because of unavoidable delays in the appearance of that issue the discographical part is posted here

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Notification of corrections and additions will be gratefully received

Assistance courtesy Emilio Cáceres's son, also Emilio, Andrew Brown, Kevin Coffey, D. Russell Connor, Jim Cullum at *The Landing* in San Antonio, Nelda Durury at San Antonio Folk Festival, Björn Englund, Howard Rye, Richard Johnson, Stew Shacklette at Kentucky Dance Foundation, Loren Schoenberg at National Jazz Museum in Harlem, Richard Spottswood, Chris Strachwitz at Arhoolie and Strachwitz Frontera Collection of Mexican American Music at *Musica de la Frontera* at UCLA Library Digital Collections

The form Cáceres is used throughout although many discs give Caceres

? before a single word and ?– before two or more words denote uncertain or unknown information

Composers are shown in the varying styles given on the labels where known; (–) indicates label not viewed; (nlc) denotes no label credit

Discs are 78 except where otherwise noted. A / B side designations are not noted

All known 78 and microgroove releases are shown but only selected CD releases

are shown because most CD compilations, mostly violinistic, with one or two Victor titles are unsatisfactory

EMILIO CÁCERES AND HIS CLUB AGUILA ORCHESTRA

EMILIO CÁCERES Y SU ORQUESTA DEL CLUB ÁGUILA / EMILIO CÁCERES Y SU ORQUESTA

The following personnel is based mainly on an undated Detroit-area—a Flint, Michigan studio—photo of Emilio Cáceres Victor Recording Orchestra without instruments, and without vocalists Herrera & Quiroga or Sandoval, with names written on the back. Victor files give instrumentation but no names. Files and discs give Herrera & Quiroga and Sandoval.

Victor instrumentation gives: 2 (tp), (tb), 3 (sx), 2 (vn), (pn), (gt), (sb), (dm) which is at slight variance with the instrumentation given below found in an unidentified newspaper article including the same photo, reporting a Detroit engagement, date unknown but probably 1934 or 1935, giving names and instruments

Emilio Cáceres (vn, ar), Jesse Gonzales (tp, vn), Manuel Garza (tp), Albert Ramirez (tb), Ernie Cáceres (cl, br, ar), Robert Ramirez (sx, vn), Rudy Reyes (sx), Jules Garcia (pn, ar), Pepe Benitez (gt, ac), Johnny Gomez (gt), Jesus Villa (sb), Alec Acosta (dm), Herrera y Quiroga, Tomás Sandoval (vc)

If the Victor instrumentation is correct then, for example, Pepe Benitez (gt, ac) may be out and Oscar Guerra (tp), who at least is known to have played

Detroit with Cáceres at some point, or Tom Sandoval (fl, as, ts) who recorded with Gus Arnheim and others for Victor in the late 1920s, provided he is the same person as Tomás Sandoval (vc), which has not been established, may be in, allowing for 2 (tp), 3 (sx), 2 (vn)

San Antonio – Texas Hotel – Supervised by Eli Oberstein – 4 April 1934

BVE 82803-1	Tus Ojos Lindos (Your Beautiful Eyes) (E. Cáceres) – Tango	Victor 32245; Bluebird B-2505
BVE 82803-2	Tus Ojos Lindos (Your Beautiful Eyes)	(NP)
BVE 82804-1	Adiós, Mi Chaparrita – Herrera & Quiroga (vc) (nlc) – Tango Fox Trot	Victor 32245; Bluebird B-2505; Bluebird B-5582 Montgomery–Ward M-486 I
BVE 82804-2	Adiós, Mi Chaparrita – Herrera & Quiroga (vc)	(NP)
BVE 82805-1	Allá En El Rancho Grande – Herrera & Quiroga (vc) (nlc) – Medley One-step	Victor 32141; Victor [Mex] 75093 [as One Step] Bluebird B-5582; Gramófono [Spain] AE 4396
BVE 82805-2	Allá En El Rancho Grande – Herrera & Quiroga (vc)	(NP)
BVE 82806-1	Amor y Misterio (Love and Mystery) (E. Cáceres) – Vals	Victor 32206; Bluebird B-2230
BVE 82807-1	Jig in G	unissued
BVE 82807-2	Jig in G (E. Cáceres) – Fox Trot	Victor 24614; Victor [Arg] 24614; Victor 26109 RCA Victor 20-2511; HMV [Aus] EA-2286; Victor [JP] JA-328 [added Mar 11]
BVE 82808-1	Marihuana (Arthur Johnston, Sam Coslow) – Rumba	Victor 24614; Victor [Arg] 24614; HMV [India] N.4306 [coupled Ellington] [added May 16]; HMV [Scand] X-4317 [added Sept 09]; Victor [JP] JA-328 [as Marahuana] [added Mar 11]
BVE 82808-2	Marihuana	unissued
BVE 82809-1	The Last Round Up (La Última Carrera) (Billy Hill) – Sandoval (vc) – Tango	Victor 32206; Bluebird B-2230
BVE 82809-2	The Last Round Up (La Última Carrera) (Billy Hill) – Sandoval (vc)	unissued

Note: Victor files show (NP) [not processed] annotation against unreleased takes of the first three titles, meaning there were no tests. There is no such annotation against presumably unissued takes of the last three titles, meaning that tests are assumed to have been made. No takes are extant in the Victor vaults. There was only one take of 82806. A Victor publicity brochure, which appears to date from the 1940s, listing Cáceres's 1934 and 1937 recordings, includes the title “Caballito Corre Más” of which there is no other trace, but does not include “Marihuana” (understandably), which was originally a fantasy with the Duke Ellington Orchestra in the motion picture *Murder at the Vanities*, or “The Last Round Up (La Última Carrera)”. The assumption is that the listed title is in error for “La Última Carrera”; no other explanation is evident.

There are minor typographical variations in the music style given on some different label releases. Victor 32141; 75093; Bluebird B-2505; Gramófono [Spain]; Montgomery–Ward M-486I; HMV [Scand] X-4317 have various unassociated couplings, the later 78955-1 Carioca by RKO Studio Orch. dir. Max Steiner from film soundtrack. Cáceres's composition “Jig in G” recorded by other violinists – see *FB:VIS*.

LP releases: Jig in G on Folklyric 9025 *Hot Fiddle Classics*; RCA [Fr] PM42420 *Eddie South, Emilio Cáceres, No More Blues*

EP release: Jig in G on 10” picture disc Paris Jazz Corner Productions [Fr, mfd Eng, released 2003] [no no.] *Dominic Cravic & Robert Crumb presentent Trésors Illustrés des musiques populaires du 20e-siècle, Ernie and Emilio Cáceres* with illustrations by Robert Crumb

CD releases: “Adiós, Mi Chaparrita” and “Jig in G” on Arhoolie CD7017 *Mexican–American Border Music*, vol. 4, *Orquesta Tipicas, Pioneer Mexican–American Dance Orchestras, The First Recordings, 1926–1938*; “Allá En El Rancho Grande” on Take Two 507 [2CD – CD 1] *Latin Sounds of the Past, Original Recordings, 1927–1941*

EMILIO CÁCERES DUO

Emilio Cáceres (vn), Johnny Gomez (gt)

New York – CBS broadcast – *Camel Caravan* – Benny Goodman mc – 2 November 1937

Jig in G (Cáceres)

unissued William Savory transcription

Note: Cutting contest with Dave Newman (vn) playing “Dark Eyes” before Cáceres. Past refs to Cáceres playing with a Goodman small group, to Newman and Cáceres playing as a duo and to Newman playing “After You’ve Gone” are in error. The transcription is housed at the National Jazz Museum in Harlem.

EMILIO CÁCERES TRIO

Emilio Cáceres (vn), Ernie Cáceres (cl, br), Johnny Gomez (gt)

New York – Victor Studio I – Supervised by Eli Oberstein – 5 November 1937

BS 015749-I	Humoresque in Swing Time (Dvořák, arr. E. Cáceres)	Victor 25710; HMV [Aus] EA-2900
BS 015750-I	Runnin’ Wild (Grey, Wood, Gibbs)	Victor 26109; HMV [Aus] EA-2286
BS 015751-I	I Got Rhythm (Gershwin, Gershwin, arr. E. Cáceres)	Victor 25710; HMV [Aus] EA-2900
BS 015752-I	What’s the Use? (Isham Jones, Charles Newmn)	Victor 25719; Victor [Can] 25719 RCA Victor 20-2511; Electrola [Ger] EG-6277
BS 015753-I	Beautiful Stomp (?–Emilio Cáceres)	unissued
BS 015753-2	Beautiful Stomp	(NP)
BS 015754-I	Who’s Sorry Now (Ted Snyder)	Victor 25719; Victor [Can] 25719 Electrola [Ger] EG6277

Note: No takes are extant in the Victor vaults. “Beautiful Stomp” take 2 was not processed (NP). Contrary to most discographical references “Beautiful Stomp” is neither a performance nor a retitling of 1934 “Jig in G”, the reissue of which, with titles from this session, replaced “Beautiful Stomp”. It has not been established whether other titles were released on Victor [Can]. The Trio also performed “Humoresque [in Swing Time]” on a *Sunday Morning Swing Concert* over WNEW from the Criterion Theatre, NYC; no aircheck is known.

LP releases: First three titles on Folklyric 9025 *Hot Fiddle Classics*; RCA [Fr] PM42420 *Eddie South, Emilio Cáceres*; I Got Rhythm on BBC [Eng] REB680 *Hot Violins* and English and Australian CD equivalents

EP release: All five issued titles on I0” picture disc Paris Jazz Corner Productions [Fr, mfd Eng, released 2003] [no no.] *Dominic Cravic & Robert Crumb presentent Trésors Illustrés des musiques populaires du 20e-siècle, Ernie and Emilio Cáceres* with illustrations by Robert Crumb

EMILIO CÁCERES TRIO

Emilio Cáceres (vn), Ernie Cáceres (cl, br), Johnny Gomez (gt)

New York – CBS broadcast – *Camel Caravan* – Benny Goodman mc – 9 November 1937

China Boy (Winfree, Boutelje)

William Savory transcription released 14 October 2016
on iTunes National Jazz Museum in Harlem
Savory Collection, vol. 1

Note: Ernie Cáceres plays (br) followed by (two cl). Past refs to Cáceres playing with the Goodman orchestra are in error. The transcription is housed at the National Jazz Museum in Harlem.

EMILIO CÁCERES Y SU ORQUESTA

Orchestra including ?–Oscar Guerra (tp), ? (rd), Emilio Cáceres (vn, ?pn), ? (vn), ? (pn), ? (gt), ? (sb), ? (dm), Hermanes Cardenas (vc)

San Antonio – ?–KMAC Studio – [release of I24 announced in *Billboard* January 1950] late 1949 or January 1950

I24-A	Una Linda Mujercita (Amador Casarez) – Cardenas (vc) – Corrido	Everstate I24
I24-B	Dark Eyes (Ojos Negros) (nlc: trad. Russian, arr. Cáceres) – Novelty Violin Solo	Everstate I24
I25-A	Polka San Antonio (Emilio Cáceres) – Polka	Everstate I25
I25-B	Llama De Amor (Emilio Cáceres, Amador Casarez) – Cardenas (vc) – Bolero	Everstate I25

CD release: Dark Eyes released 2008 on AB Fable ABCD2-019/20 *Blows 'n' Rhythm*

EMILIO CÁCERES Y SU ORQUESTA / ROSITA FERNANDEZ CON LA ORQUESTA DE EMILIO CÁCERES
LUPITA VALERO CON LA ORQUESTA DE EMILIO CÁCERES / LUPITA VALERO CON EMILIO CÁCERES Y SU ORQUESTA

Eight to twelve piece orchestra including Emilio Cáceres (vn, ?pn), Rosita Fernandez, Lupita Valero (vc)

San Antonio – 28 March 1951 [Decca sessions processed in New York]

WL80804A4	Polka San Antonio (Emilio Cáceres) – Polka	Decca I0556
WL80805A4	Los Ojos De Concha (nlc) – Polka	Decca I0555
WL80806T2A	Una Linda Mujercita (Cáceres, Amador) – Corrido	Decca I0567 – Lupita Valero con La Orquesta De Emilio Cáceres 78/45 Decca 2I006 – Lupita Valero con Emilio Cáceres y su orquesta
WL80807A4	Me Voy (Emilio Cáceres) – Valero (vc) – Bolero	Decca I0555

Note: Cáceres is not believed to play on matrices 80802, 80803 from the above session by Fernandez con Trio Los Conquistadores

San Antonio – 29 March 1951

WL80808A3	Niegalo (Emilio Cáceres) – Fernandez (vc) – Bolero	Decca I0563 – Rosita Fernandez con La Orquesta De Emilio Cáceres
WL80809A4	Yo Necesito (nlc) – Valero (vc) – Bolero	Decca I0564
WL80810A3	Eso No (Emilio Cáceres, Angelina Sandoval) – Guaracha	Decca I0564
WL80811A4 ②	Cafe de Roma (nlc) – Polka	Decca I0569; 78/45 Decca 2I016
WL80812A4	Comienza Enti (Hugo E. Alcoser) – Fernandez (vc) – Bolero	Decca I0563 – Rosita Fernandez con La Orquesta De Emilio Cáceres
WL80813T2A	El Golfo De Cadiz (nlc) - Paso Doble	Decca I0567
WL80814A3 ②	Nube Pasajera (nlc) – Polka	Decca I0569; 78/45 Decca 2I016
WL80815A4	Adelante Polka (nlc) – Polka	Decca I0556

San Antonio – 29 August 1951

WL81575	Avericia	unissued – Valero con Cáceres
WL81576-2	Si Fe (Maria Alicia Sandoval) – Valero (vc) – Bolero Ranchero	78/45 Decca 2I006 – Lupita Valero con Emilio Cáceres y su orquesta
WL81577	Quiero que sepas	unissued – Valero con Cáceres
WL81578	Nunca sabras De	Decca I0574 – Lupita Valero con Emilio Cáceres y su orquesta – unidentified prob. non Cáceres coupling

Note: “Si Fe” on disc reportedly reads “Sin-Fe” in Decca log. Cáceres is not believed to play on matrices 81579–81582 from the above session by Trio Los Conquistadores.

It is not absolutely clear whether certain A suffixes read A4 or AI but they definitely do not read AA as given by Frontera at UCLA.. Both sides of Decca I0569 carry ② in the wax in addition to matrix A-suffixes. Not all discs have been AB auditioned.

EMILIO CÁCERES AND HIS MARIACHIS

c.Seven piece orchestra incl. ?–Oscar Guerro (solo tp), Emilio Cáceres (ensemble vn, ar), one or two others (ensemble vn), one or two (gt), (sb)

San Antonio – Ballroom on Flores Street – Supervised by Nelda Guerrero Lindsay [given on labels; now Nelda Durury] and Michael Herman – [processed in New York at RCA Victor Studio I on 21 June 1954 – see note] – ?spring 1954

E4-KB-4771; E4-KW-4771-I	Jota Tapatia (State of Jalisco) (nlc)	Folk Dancer MH-1094; 45 Folk Dancer MH 45-1094
E4-KB-4789; E4-KW-4789--I	El Bolonchon (State of Chiapas) (nlc)	Folk Dancer MH-1094; 45 Folk Dancer MH 45-1094
E4-KB-4790; E4-KW-4790--I	Los Jorongos (Muñecos Mexicanos) (Dance of the Mexican Dolls from State of Jalisco) (nlc)	Folk Dancer MH-1095; 45 Folk Dancer MH 45-1095
E4-KB-4791; E4-KW-4791-I	El Jarabe de La Botella (Bottle Dance from State of Jalisco) (nlc)	Folk Dancer MH-1096; 45 Folk Dancer MH 45-1096
E4-KB-4792-1A; E4KW-4792-I	Mosaico Mexicano (nlc)	Folk Dancer MH-1096; 45 Folk Dancer MH 45-1096
E4-KB-4793; E4KW-4793--I	La Varsoviana (Mexican Couple Dance) (nlc)	Folk Dancer MH-1095; 45 Folk Dancer MH 45-1095

Note: The three discs read The Folk Dancer Record Service Mexican Dance Series in the Michael Herman Dance Series, Album FD 29. These are thick vinylite 78 pressings. An example of the album which would be expected to hold the 78s has not been discovered. However, albums are known for some other 78 Folk Dancer sets so the matter is not settled. There is a later 78 issue on thin vinyl of at least MH 1096 [note: no hyphen this time] which does not carry any album details. It is assumed that such later releases also exist for the other two discs. None of the 45s carry album details. All titles are traditional Mexican folk dances except “Mosaico Mexicano” which is a medley of three popular Mexican folk dances. Other Mexican title(s) by Plutarco J. Barreiro were recorded in Mexico City, immediately following the Cáceres session. Numbers are not true matrix numbers but production numbers. 78 production numbers are KB; 45 production numbers are KW; there is no hyphen separating E4 and KW for 4792 and 4793. Variations in single and double hyphenations and suffixes or their absence are, though, probably inconsequential. Because 4771 is apart from the sequential block it may have been processed a day or so earlier.

CD-R release: Folk Dancer FD CD-013 Folk Dancer 13 – from Kentucky Dance Foundation, which houses the Michael Herman Archive, with all six Cáceres titles, one Barreiro title, and three Mariachi Diaz titles from a different 78/45 release block.

EMILIO CÁCERES Y SU ORQUESTA / ORQUESTA FALCON

Orchestras incl. Emilio Cáceres (vn on F-1704, F-1713 only, pn on all others) with others shown where known and Mary Lou Cantu, Juan Pepe Cervantes "El Pirato", Iris Garcia, Marcelo y Aurelia, Sylvia Ortego, ? [not given on label] (vc)

San Antonio – Texas TV Sound Studio, 506 W. Hildebrand – Jeff Smith engineer – and 504 Dougherty, Mission, TX or McAllen, TX or Harlingen, TX
Falcon session sheets give San Antonio for 15 September 1953 and 2 January 1954 and are silent for the others. While some others may also have been recorded there Cáceres's son remembers his father being driven to Harlingen to record for Falcon. Harlingen is not far from Mission, the address for Falcon which appears on the labels while McAllen, adjacent to Mission, was also a Falcon location. Oscar Guerra (tp) has told of a distant Cáceres family connection with Falcon's Ramirez family.

?–Oscar Guerra (tp), one or two more in addition to Cáceres (vn on F-1704, F-1713 only), ?–Alan Barrera (?), ?–Aaron H. (?), ?–Cruz Ortiz (?)

15 September 1953

F-1700	Pero . . . ¡Que Lastima! (E. Cáceres, A. Sandoval) – Garcia (vc) – Bolero Mambo	Falcon A356; 45 Falcon 45356
F-1701	Mi Chocolate (Emilio Cáceres, Angelina Sandoval) – Garcia (vc) – Bolero Mambo	Falcon A376; 45 Falcon 45376
F-1702	¡Eso No! (Cáceres, Sandoval) – Garcia (vc) – Bolero Mambo	Falcon A376; 45 Falcon 45376
F-1703	Mambo Falcon (Emilio Cáceres) – Mambo	Falcon A356; 45 Falcon 45356
F-1704	Acariciame (Sandoval, E. Cáceres) – Cáceres (vn) – Garcia (vc) – Bolero	Falcon A407; 45 Falcon 45407
F-1705	Olvidate De Mi (Cáceres, Sandoval) – style not known	unissued

Oscar Guerra (tp), Alan Barrera (?), Aaron H. (?), Cruz Ortiz (?)

17 October 1953

F-1712	Dragnet (Walter Schumann, arr. Emilio Cáceres) – Mambo	Falcon A369; 45 Falcon 45369
F-1713	Ay Compadre (J. La Rosa, A. Sandoval) – Cáceres (vn) – ?, ensemble (vc) – no style given [Fox Trot]	Falcon A369; 45 Falcon 45369

M. Medellín (?), leader, J. Flores (?), Tony (?), Cruz Ortiz (?), David (?), Pete (?), Beto (?), Isidro (?)

2 January 1954

F-1757	Mambo Cáceres (Emilio Cáceres) – Mambo	Falcon A389; 45 Falcon 45389
F-1758	Co Co Ro Ro Ro (E. Cáceres) – Mambo	Falcon A407; 45 Falcon 45407
	EP Sinfonia [FR] SEP 505 <i>Escala a L'Esquinade de Saint-Tropez</i>	
F-1759	Mentiritas (E. Cáceres, A. Sandoval) – Ortego (vc) – Bolero Mambo	Falcon A389; 45 Falcon 45389
F-1760	Mil Veses Mas (E. Cáceres, Angelina Sandoval) – Ortega (vc) – Bolero Mambo	Falcon A462; 45 Falcon 45462

Oscar Guerra (tp), M. Medellín (?), leader, J. Flores (?), Pepe Cervantes (?), Arturo (?), David (?), Cruz Ortiz (?), Pete O. (?), Hector G. (?), Adam B. (?)

19 April 1954

F-1831	Mambo Quatro (Emilio Cáceres) – Ensemble (vc) – Mambo	Falcon A423; 45 Falcon 45423
F-1832	Tate Tranquila (Bobby Capo) – Cervantes "El Pirato" (vc) – Bolero Mambo	Falcon A423; 45 Falcon 45423
F-1833	Cynthia Ana (Emilio Cáceres) – Mambo	Falcon A424; 45 Falcon 45424 – Orquesta Falcon

Oscar Guerra (tp), A. Prado (?), Cruz Ortiz (?), Pete O. (?), Hector G (?), Ralph Gonzalez (?), Casanova (bongos)

20 November 1954

F-1915	Ole – Ya – Mambo (Emilio Cáceres) – Mambo	Falcon A462; 45 Falcon 45462
F-1916	Abigail (Emilio Cáceres) – Mambo	unissued

Oscar Guerra (tp), ? (?)

? ? 1955

F-1973	Abigail (Emilio Cáceres) – Mambo ChaChaCha	Falcon A510 – Orquesta Falcon
	F-1974 Mexican Tom Mambo (Emilio Cáceres) – Mambo	Falcon A489 – Orquesta Falcon

? (?)

3 May 1956

F-2173	Espera Corazon (Renato Cruz) – Marcelo y Aurelia (vc) – Bolero	Falcon A611
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? (?)

25 August 1956

F-2247	Que Sera Sera [Whatever Will Be, Will Be] (nlc [Livingston, Evans, Rivera]) – Cantu (vc) – Cancion Vals	Falcon A6II
F-2248	Puro Cha Cha Cha (–) – Cha Cha Cha	issued
F-2249	Alegrías Cha Cha Cha (–) – Cha Cha Cha	issued

? ?-unknown &/or unidentified titles &/or sessions

Note: It seems likely that there are further, as yet unidentified, Cáceres Falcon titles. Matrices F-1833, F-1973, F-1974 by Orquesta Falcon are Cáceres compositions and are known to be directed by Cáceres at the piano. Abigail is titled for Cáceres's wife. A few other of the many Orquesta Falcon releases may be directed by Cáceres, in particular matrices close to those given here, but he is unlikely to have been involved in any that he did not compose or arrange. Falcon arrangers are not credited. For example, one Orquesta Falcon matrix immediately following Cáceres's known participation is F-1975 Polvo "De Estrellas (Star Dust)" (Mitchell Parish, H. Carmichael), a Mambo released on Falcon A487 but there are quite a few other matrices in the same block, both preceding and following, and it is too speculative to claim Cáceres's participation. All Falcon release numbers are prefixed A on both sides. There is no A and B side indication on most Falcons though there is such additional identification on some early, non-Cáceres, Falcons. The Falcon-associated label release Mission A I48 [with space following A unlike Falcon labels] includes matrix F-1285 "Si Tu Me Quieres" (Angelina Sandoval, Emilio Cáceres), a Bolero played and sung by Balde Gonzáles y Su Orquesta; it is speculated that Cáceres may play (pn). 78 Falcon discs and session sheets are now owned by Arhoolie. Session sheets often give only first names of personnel, without instrument identification, which do not always seem to be complete. Not all discs have been AB audited.

EMILIO CÁCERES AND ASSOCIATE [sic]

Emilio Cáceres (vn), ?-N. Patterson Hunt (gt), one male [?Hunt], one female [?Ann ?] (vc harmony)

San Antonio

[or 1950s] ?1960s

TSS 264I123A Honeysuckle Arbor (N. Patterson Hunt) – (vc)	45 Noble Records NB-101 + [on disc] – NB 101-:- [on label]
TSS 264I123B So Alone (N. Patterson Hunt) – (vc)	45 Noble Records NB-101 - [on disc] – NB 101- [on label]

Note: One copy of this release, inscribed "for & to Ann /N Pat Hunt", is known, in the AB Fable Archive. No other releases on this Noble label, certainly a private label, are known. A copyright entry for a different composition by Hunt, "Art Trail", is dated 9Jan68. [added June 2012]

SUNNY AND THE SUNGLOWS

San Antonio – Produced by Manny Guerra – 1962

Emilio Cáceres, Maurice Cottler, A. N. Other (vn trio arr. Cáceres), ? (og), ? (dm), Manny Guerra (ar), Ildefonso Fraga Sunny Ozuna (vc)

SG-110-A	Talk to Me (Joe Seneca) – Ozuna (vc)	45 Sunglow SG-110; 45 Teardrop 3014; 45 Jamie Golden Hits J919 LP Teardrop LPM2000 <i>Sunny and the Sunliners, Talk to Me</i> CD Sunglow 118 <i>Sunny and the Sunglows, Talk to Me</i> CD Golden Eagle 7002 <i>Sunny Ozuna, Mostly Sunny, Going Back in Time</i> CD Golden Eagle 7003 <i>Sunny and the Sunliners, Talk to Me</i>
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Note: There are two different couplings of the 1963 rerelease on 45 Teardrop, one of which is the same as the original release on 45 Sunglow. 45 Jamie Golden Hits is coupled with an unassociated artist. The Sunglows changed their name to The Sunliners in 1963. Cáceres does not play on any other Sunny titles. Other LP/CD compilation reissues are not shown.

ERNIE AND EMILIO CÁCERES

Emilio Cáceres (vn), Ernie Cáceres (cl, br), Cliff Gillette (pn), Curly Williams (gt), George Pryor (sb), Joe Cortez Jr (dm)

San Antonio – Ruth Taylor Theater, Trinity University – Produced by George Nash, Jim Cullum Jr – September 1969

Jig in G (Cáceres)	all titles on LP Audiophile AP 101 <i>Ernie and Emilio Cáceres</i>
Sweet Lorraine (Parish, Burwell)	
Estrellita (Ponce)	
Gone with the Wind (Magidson, Wrubel)	
I Found a New Baby [as I've Found a New Baby] (Palmer, Williams)	
Poor Butterfly (Golden, Hubbell)	
Blue, Turning Grey Over You (Razaf, Waller)	
Body and Soul (Heyman, Sour, Eytan, Green)	
A Monday Date (Hines)	
China Boy (Winfrey, Boutelje)	

Note: No composer credits on labels or in liner notes. Recording order unknown. Outtakes may be extant in the possession of George H. Buck, the current owner of Audiophile.

EMILIO CÁCERES WITH THE TEXAS RAGTIME ORCHESTRA

Emilio Cáceres (vn), Dick Goodwin (tp), John McIver (tb), Peter Brewer (sx), Bill Ginn (pn), Warren George or Bill Wost (sb), Warren George or Bill Wost (dm)

Kerrville, TX – Kerrville Municipal Auditorium – *First Kerrville Ragtime Festival* – Produced by Rod Kennedy – Cáceres MC – first day of three day festival – 6 July 1973

Jig in G (Cáceres)

all titles on unissued cassette tape

Sweet Georgia Brown (Bernie, Pincard, Casey)

That's My Desire (Loveday, Kresa) – incomplete

I Found a New Baby (Palmer, Williams)

China Boy (Winfree, Boutelje)

NOTE: The auditioned low-fi master cassette tape, now in the AB Fable Archive, was recorded from the audience by the late Bill Bacin. It is dated 2 July, presumably in error, because the festival took place 6–8 July. Others, including the producer, may also have recorded the festival. Cáceres may have played other Kerrville festivals, not necessarily Ragtime, in other years; if so, tapes may also be extant of such occasions. Producer Rod Kennedy's archive is housed at The Center for American History at University of Texas. Box 94-139/II (06754897) includes 1973 Cáceres material.

UNKNOWN RECORDINGS

As at June 2012, when 45 Noble Records was added, there is no evidence for other commercial recording sessions than those given here but it would be surprising indeed if there were no other private, concert, broadcast or telecast recordings on laquer disc or tape. For example, Cáceres played the *Texas Jazz Festival* at Corpus Christi during the 1960s. Jim Cullum suggests the possibility that something might exist in the archives of Station WOAI, though enquiries there have not uncovered anything. No film appearances are known. Corrections and information about any recordings not given here would be gratefully received.

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