

Moreno looks soulfully on.

Justin Hayward of the Moody Blues group spent a time "trying to learn the ukulele". Pity he didn't stick at it.

Ukeist Arthur Godfrey at UNESCO conference declared "Those guys (Ways and Means Committee in Congress) shouldn't need a ukulele player to come and get them together . . . But that's the way we are in this country."

NOTE: Arthur Godfrey often featured on the "Hawaii Calls" Show. Thanks K.L.

Thanks to James Stephens for kindly taping "Uke Ike" discs for a fan who has so much enjoyed hearing Cliff Edwards once again. Also ta to others who kindly offered to oblige.

Thanks for a deal of info. from Kealoha Life. The British Blonde Bombshells, The Kaye Sisters, besides their close harmony singing and dance routines also do a George Formby spot, when complete with ukuleles, they bring back memories of the one and only George, with *Cleaning Windows*, *Mr. Wu*, and *Leaning on a Lamp-post*.

Well, please keep writing with your news and views. Always glad to hear from readers and will always reply. But please send S.A.E. See you next month.

## RANIERI

METHOD FOR GUITAR

BOOK I - 10/-

BOOK II - 12/6

From your nearest music dealer or direct from the publishers

**CRANZ & CO. LTD.**

1 MONTAGUE ST.  
RUSSELL SQUARE  
LONDON, W.C.1.

## SYDNEY EVANS Ltd.

**The Violin Shop**

have moved to new premises at  
49 BERKLEY STREET,  
BIRMINGHAM 1

(021) 643-0088

Specialists supplies of all materials and tools for professional and amateur  
GUITAR MAKERS

SEND FOR LISTS — POST FREE

"Make Your Own Spanish Guitar"  
in stock 17/6 Postage 1/6

# THE ART OF FLAMENCO

John Bennett interviews Paco Peña on his forthcoming presentation, "The Art of Flamenco" at the Queen Elizabeth Hall on May 4th.

J.B. Paco, what exactly is the idea behind this presentation; I mean, what are you trying to do?

P.P. Well generally speaking I am trying to give people a better understanding of Flamenco. I want to show them how it all started and how it has grown into the art form we know today.

J.B. You mean you will be using singers and dancers throughout your concert?

P.P. Yes, although I won't be using them all the time together, because you know Flamenco started with the singing only. This is the most important part of Flamenco, the dancing and guitar accompaniment came later. Paradoxically the guitar and dancing have become the most popular Flamenco art-forms when in fact the singing is the essence of it all. In recent times due to the creative genius of artists such as Raymon Montoya, Nino Ricardo and Sabicas the guitar has emerged from the role of an accompanying instrument to being an art form in its own right, still conveying the spirit of Flamenco.

J.B. Do you intend to start with the singing and add the dancing and guitar as the concert progresses?

P.P. Yes, I want to portray the history and development of Flamenco presenting the singing and dancing as near to their original environment as possible.

J.B. But you will be playing solo, won't you?

P.P. Of course, I will give a recital as I normally do, except it will be a little shorter.

J.B. How old is Flamenco and when did the guitar become part of it?

P.P. Nobody knows for certain because there are no literary records available. In fact the first mention we have is about a singer of Siguriyas named Tio Louis el de la Juliana around 1780. Even this is a little dubious because it was written a century later by Antonio Machado Alvarez—also known as "Demofilo". It is more generally accepted that the Siguriyas developed much later from an older style called "Tonas".

You can divide the history of Flamenco into three main periods. From 1800 to 1860 it was kept exclusively to the private lives of Gypsies and poor people without any desire to perform outside this circle. Then came the era of the "Cafés Cantanes" 1860-1910, when it was first performed in public in special cafés devoted to Flamenco, called "Tablaos". The higher demands of public performance probably helped to lay the foundation for the serious art form Flamenco is today. From 1910 onwards it has slowly spread from its original environment to practically every country in the world. Concerning the guitar, there is no evidence that it was used in the first period; it was probably brought in during the Cafés Cantanes due to it being a popular instrument of the time.

J.B. Do you think the guitar had any influence in the development of Flamenco?

P.P. I am sure it had. Harmonically it must have helped the singing to move in certain directions developing it from a primitive cry into a musical form. It must have also contributed to the rhythmic development.

J.B. Will you be presenting any more concerts portraying the development of Flamenco, because personally I feel there is a real need for this type of educational entertainment.

P.P. I don't want it to be thought of as an educational entertainment, I want to present Flamenco as it really is, so that people can understand and feel the emotions involved. To this effect I would like to present as many concerts as possible in the near future; you see, Flamenco is a very important part of my life. I can never do enough for it.

J.B. Finally Paco would you say something about the solo you have composed for "B.M.G." readers this month. I feel sure a few hints would help in the interpretation.

P.P. I think the best approach is to practise it bar by bar, especially at the beginning, forming the chord shape first before applying the right hand fingering.