

ARGENTINE

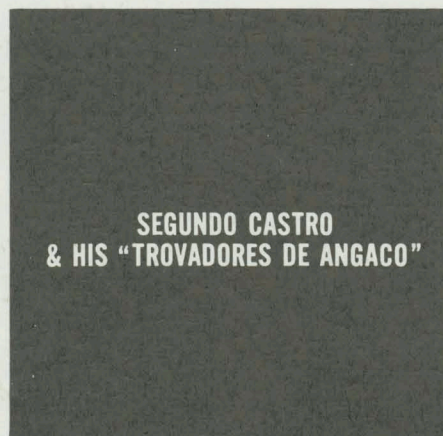
DANCES

ESCONDIDO ZAMBA ALEGRE
BAILECITO CUEQUITA
CHACARERA LA ARUNGUITA

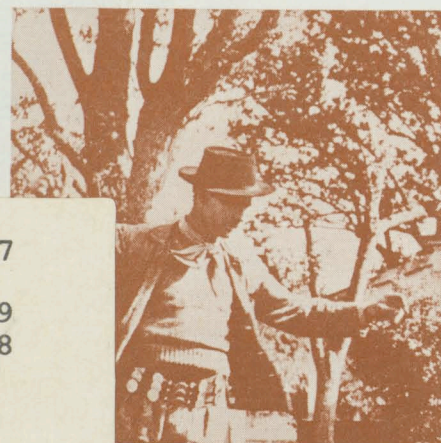
ESCONDIDO BAILECITO
GATO DE 2 GIROS MALAMBO
CUEQUITA ZAMBA CARNAVALITO



FOLKWAYS RECORDS
FW 8841



SEGUNDO CASTRO
& HIS "TROVADORES DE ANGACO"



M
1687
A7
A689
1958
v.1

MUSIC LP

DESIGN: MARC RICE

ARGENTINE

DANCES

DESCRIPTIVE NOTES INSIDE POCKET

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DANCE NOTES AND DESCRIPTIONS,
COMPILED AND COLLECTED BY:
RONNIE & STU LIPNER

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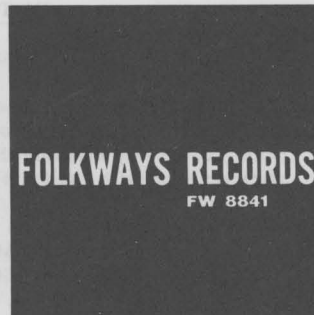
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ARGENTINE

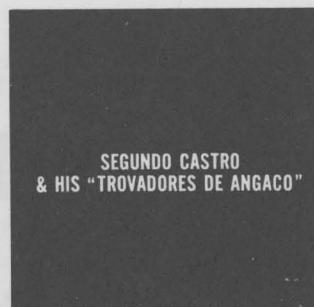
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NOTES BY: LUIS BARTONOME.
PRODUCTION SUPERVISION: MOSES ASCH
DANCE NOTES AND DESCRIPTIONS: RONNIE & STU LIPNER.

PLAYED BY:
SEGUNDO CASTRO & HIS "TROVADORES DE ANGACO"

Typical Regional Instruments.

<u>Personnel</u>	<u>Instrument</u>
Una Ramos	Quena
Facio Santillan	Quena
Julio Carrizo	Charango & Guitar
Hector Saleme	Bombo
Waldo Belloso	Piano
Segundo Castro	Guitar
Vocalist & Conductor: Segundo Castro.	

INSTRUMENTS

BOMBO

The "bombo" (drum), also called "caja" (box), is one of the most popular percussion instruments used in Argentina Folk Music. By striking the skin of the "Bombo" with a stick or even with the hand, it produces typical and pleasant sounds. The instrument is made in several shapes, most often cylindrical, although it can also be rectangular. Bombos are made with goat or sheep skin, sewn to a wooden frame of the instrument with strings.

QUENA

This is the most famous of the American aboriginal instruments. The "Quena" may be made of cane, pumpkin, clay or metal. Those made of cane, which are the ones most commonly used, are cut out between two natural knots of a stem. They have from 2 to 8 holes to produce different notes. Many different tunes can be played with the quena, but those preferably performed with this instrument are the typical pentatonic tunes of the Incas. (Huaynos, Carnavaltos & Bailecitos)

CHARANGO

The "Charango" is one of the favorite musical instruments used for Folk Dancing because of its tone which resembles both the Guitar and Mandolin.

It differs, however, from other string instruments because its sound box is made from the shell of the armadillo, a tropical edentate mammal which is covered with hard bony plates. This shell is fitted to the wooden structure of the instrument according to its size. The sound of the instrument comes out through a round hole underneath the strings. The strings may also differ, as rustic charangos have cat-gut strings, while those commercially produced may be fitted with metal strings.

Although it was first used as an instrument for accompaniment, it has become, when skillfully played, a very tuneful solo instrument.

The selections on this record were recorded in Argentina by Luis Bartolome.

SELECTIONS PLAYED AND INSTRUMENTS USED

SIDE I

<u>Band</u>	<u>Instruments Used</u>
1 - El Cachilo	Quena, Charango, Bombo
2 - Zamba Alegre	Piano, Guitar, Bombo
3 - El Borrachito	Bombo, Quena, Charango, Guitar
4 - La Boliviana	Quenas, Guitar, Bombo
5 - De Las Piedras	Piano, Guitar, Bombo
6 - La Arunguita	Piano, Guitars, Bombo

SIDE II

<u>Band</u>	<u>Instruments Used</u>
1 - De Los Montes	Piano, Guitars, Bombo
2 - Bailecitos	Bombo, Quena, Charango, Guitar
3 - El Arbardonero	Piano, Guitars, Bombos
4 - Malambo	Pianos, Guitars, Bombos
5 - Orillas de Titicaca	Quenas, Charango, Guitar, Bombo
6 - Criollita Santiaguena	Piano, Guitar, Bombo
7 - Hasta Otro Dia	Charango, Quenas, Bombo



Argentina has a rich and varied repertoire of Folk Dances which were the result of the blending of two distinct streams of culture. First came the serious and somber dances of the Altiplano Indians which came to Argentina from the North. Then came the Spaniards, who brought with them the colorful and animated rhythms of the Flamenco, the fandango and the bolero. Later, immigrations brought European court dances, and all these elements blended together, the criollo (Native) made his own.

In general it is only through the efforts of musicologists and folklore groups that we can become acquainted with these dances, which are charming and remarkably agile. Many of them still persist in the remote country districts, and at present, there is a strong revival in the cities.

It should be stated that the dances listed in this record, are just a handful of the many more that exist. Many combine features of one with the other. To dance "Argentinian", is to learn a new and enjoyable experience. As more people are exposed to its captivating rhythms and movements they will hardly agree with the rest who have been conquered by them, by saying, "Where have these been all this time", "Beautiful, Different, Enjoyable & Interesting."

FUNDAMENTALS

BASIC WALTZ STEP

Both partners always start with the L ft, bring R next to L, step L next to R. Now, start with the R ft. Step R ft. fwd, step L next to R, step R next to L. (2 basic waltz steps described). The first step is always to move forward, the next two steps of the measure is done in place.

SNAPPING OF THE FINGERS:

As you perform the basic waltz step, the fingers are snapped in this manner. As you step fwd with the L ft, snap the finger of the Right Hand, then as you do the 2 next steps in place, snap the fingers 3 TIMES MORE, (Left-Right-Left). There are 4 snaps for every 3 steps (basic) taken, and the snapping is ALWAYS started with the Right Hand First.

BASIC ZAPATEO (TAP DANCE)

This step is performed by the MEN ONLY, the women NEVER do it, and this is one rule that is very thoroughly followed.

- 1 - Step L in place
- 2 - Brush R heel slightly fwd.
- 3 - Step R in place. (Ball)
- 4 - Step L in place. (Weight)
- 5 - Brush R heel slightly fwd. &

- 1 - Step R ft in place (Whoel)
- 2 - Brush L heel slightly fwd
- 3 - Step L in place (Ball)
- 4 - Step R in place (Weight)
- 5 - Brush L heel slightly fwd, &

Repeat #1 above. (Step L in place)

In order to create a "drill saying" for practice, we have found the following useful. "BREAD-- A-- BAS-- KET-- OF-- BREAD." Now let us apply this saying to the steps.

BREAD	A	BAS	KET	OF	BREAD
Step L	Brush R	Step R	Step L	Brush R	Brush R
in place	Heel	in place	in place	heel fwd	heel fwd

A	BAS	ETC.
Brush L	Step L	
heel	in place	

It is suggested that you use this saying to practice the steps. Due to the 2-3 tempo of the music, keep in mind one important thing, that the first step always acts as a rest step. There is a tendency to rush through the tapping to keep up with the music, this will only confuse and get you off the beat. The drum beat is the key, by listening to it carefully you will get the feel of the rhythm.

TO FINISH ZAPATEO STEPS

After you have performed the basic "Zapateo" six times, do this;

- 1 - Step L ft in place (Rest)
- 2 - Quickly step on R heel, and quickly step on R ft in place, then step l in place.
- 3 - Step R toe slightly in back of L.
- 4 - Step L in place.
- 5 - Brush R heel slightly fwd, then step R in place, wait 2 quick counts.

The finishing step must always be done while the man is performing his "Zapateo." Bear in mind that the above described steps constitute the fundamentals, there are hundreds of variations, which the Argentinian prides himself on mastering. Eight measures of music makes up Zapateo done 6 times, plus the finishing.

ZARANDEO, WOMAN'S SHOW OFF

While the man is performing his "Zapateo", woman does this step. Holding her skirt in her R hand, so that petticoat shows a little, she dances 2 basic waltzes in place, then using 6 more basic steps, in a horseshoe pattern, she approaches the man closely, looks at his tapping feet, (Slightly impressed) and quickly dances back to her place in a circular fashion, never turning her back to him.

This figure has many variations, the idea being, that since the man is showing off his manliness, she is not to be ignored, and will approach and flirt with him, but at the same time won't make herself easy to get.

The "Zapateo" & "Zarandeo" occur at the same time, unless otherwise stated. Sometimes they occur alternately and at other times, have variations of the two.

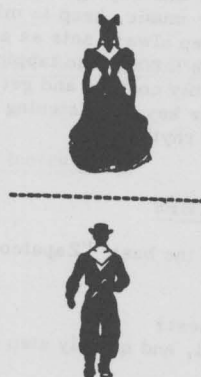
WAVING OF THE HANDKERCHIEF

Several of the dances in this record are performed with handkerchiefs. Both Men and Women use it basically in the same way. It is held between the second and third fingers. Allowed to rest on the outside of the hand. To wave it, both partners swing their Right Hands up in FRONT of the body, (never out) swing the hand over the head, and with a twirling motion, twirl the handkerchief in a Counter-clockwise direction, (ONLY), wrist is the key part of hand that moves. This will take practice. Handkerchief is brought down following same path taken while bringing it up. Again, here, we find many variations which will be noted in the dance descriptions. Practice movements of handkerchief frequently to achieve a relaxed, and enjoyable style.

BASIC FIGURES

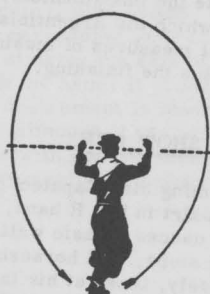
STARTING POSITION

Partners stand 8 to 10 feet apart from each other. They are relaxed, and are waiting for introduction to dance to end. Hands are resting along the side.



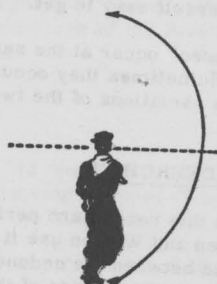
WHOLE CIRCLE (VUELTA ROTUNDA)

Partners circle each other, snapping fingers, (or otherwise stated) in a complete 360 degree circle. Man's part is shown, Woman does exactly the same from her position.



HALF CIRCLE (MEDIA VUELTA)

Partners circle each other, snapping fingers in a 180 degree half circle. Man's part is shown, Woman does exactly the same.



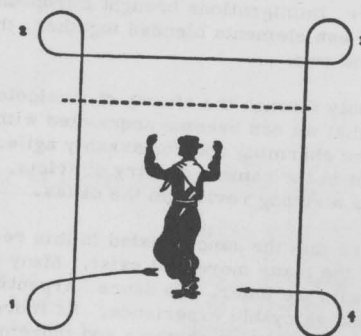
GIRO (SMALL CIRCLE IN PLACE)

Each dancer turns to his or her Left in a small circle in place. Most of the time to the Left. Other times will be noted in dance directions.



FOUR CORNERS (CUARTO ESQUINAS)

From his or her starting position, each dancer inscribes a square, turning at each of the four corners. (As shown above). The man's part is shown, the Woman does exactly the same from her position. This figure takes 16 full measures of music. Dances in which it is used; Escondido, La Arunguita.



FINAL CIRCLE (GIRO FINAL)

Ninety five per cent of the Argentinian Dances end with this figure. It is the only time in which partners actually touch each other. Each dancer turns to his and her Left, moving toward the center, and at the last beat in music, place hands on each other's shoulders. (Or if more familiar with each other, can embrace). This figure takes 3 full measures, (Turning) and 1 beat. Dance is terminated in the center.



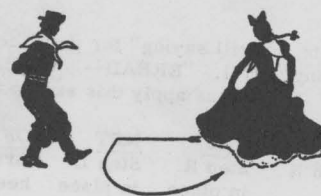
STYLING

The start of a dance is called out as is the ending. After an introduction, the musicians shout, "ADENTRO", which means, start the dance. Many figures that make up the dance are also called out. Just before the last figure is performed, the musicians cry out, "SE ACABA", finish the dance. After dance is completed, the cry is "Y SE VA LA SEGUNDA", let the second go. The introduction is played again, "Adentro" is called, and dancers perform the dance again. Some dances are performed 3 times instead of 2. (Bailecito, La Arunguita,) Call for third time is, "Y SE VA LA TERCERITA".

When doing his "Zapateo", Man's arms are along his side, Woman flicks her skirt. Snapping of the fingers occur during all figures, unless noted otherwise.

ZAPATEO

ZARANDEO



DANCE CHOREOGRAPHIES

ESCONDIDO

(SIDE I, Band 1. SIDE II, Band 1)

Introduction and then ADENTRO:

- | | |
|---|-------------|
| 1 - Four Corner Figure | 16 Measures |
| 2 - Whole Circle | 8 Measures |
| 3 - Man's Zapateo, Woman Hides her face and claps hands to music. | 8 Measures |
| 4 - Whole Circle | 8 Measures |
| 5 - Woman's Zarandeo, while Man hides his face & Claps his hands to music | 8 Measures |

SE ACABA

- | | |
|-----------------|---------------------|
| 6 - Half Circle | 4 Measures |
| 7 - Giro Final | 3 Measures & 1 Beat |

Call for second time is sounded, introduction is played, Adentro is called, dance is started again. Second time, Woman does her Zarandeo first, while Man hides his face. (#3) In (#5) Man does his Zapateo, Woman hides her face.

BAILECITO

(SIDE I, Band 3, & SIDE II, Band 2)

A handkerchief dance combined with snapping of fingers. The first two parts, are with handkerchiefs waving continually, the third part with the snapping of the fingers.

Introduction & "ADENTRO"

- | | |
|--|---------------------|
| 1 - Partners move toward each other, passing R shoulders, go back to back, and back away from each other, passing L shoulders. Handkerchiefs Waving. | 8 Measures |
| 2 - Partners move toward each other, passing L shoulders, go back to back, and back away from each other, passing R shoulders. Handkerchiefs Waving. | 8 Measures |
| 3 - Partners turn in place and bow, (Backs toward each other) | 2 Measures |
| 4 - Partners turn about and face each other and bow. | 2 Measures |
| 5 - Giro in place, to L. Place handkerchiefs on L shoulders, and with snapping fingers, <u>SE ABABA</u> | 4 Measures |
| 6 - Half Circle | 4 Measures |
| 7 - Giro Final | 3 Measures & 1 Beat |

Y SE VA LA SEGUNDA, Introduction & "ADENTRO"

Y SE VA LA TERCERITA, Introduction & "ADENTRO"

CUEQUITA

(SIDE I, Band 4 & SIDE II, Band 5)

A Handkerchief dance belonging to the handkerchief group. It is played "Frontier Style", the frontier being the area near Bolivia in the North. Basic step is a fast waltz step,

almost like a "Two Step." Handkerchiefs wave throughout and body movements are exaggerated. Much flirtation is also used.

Introduction & "ADENTRO"

- | | |
|--|------------|
| 1 - Whole Circle | 8 Measures |
| 2 - Partners advance toward each other | 2 Measures |
| 3 - Partners retreat from each other | 2 Measures |
| 4 - Half Circle | 4 Measures |
| 5 - Partners Advance (Flirt) | 2 Measures |
| 6 - Partners Retreat (Flirt) | 2 Measures |
| 7 - Partners Advance (Flirt) | 2 Measures |
| 8 - Partners Retreat (Much Flirt) | 2 Measures |
| 9 - Half Circle | 4 Measures |
| 10 Partners Advance | 2 Measures |
| 11 Partners Retreat | 2 Measures |

SE ACABA

- | | |
|--|----------------------|
| 12 - Final Half Circle, ending in center, R. hand with handkerchief on each other's L shoulder | 3 Measures & 1 Beat. |
|--|----------------------|

Y SE VA LA SEGUNDA



ZAMBA ALEGRE

(SIDE I, Band 2)

A dance which combines the features of the "Zamba", and the characteristics of the "Chacarera." Dancers have handkerchiefs in R hand. Introduction & then, "ADENTRO."

- | | |
|--|------------|
| 1 - Zamba Style, Whole Circle | 8 Measures |
| 2 - Partners advance to each other | 2 Measures |
| 3 - Partners retreat from each other | 2 Measures |
| 4 - Partners Advance with flirtation | 2 Measures |
| 5 - Partners retreat from each other | 2 Measures |
| <u>Chacarera Style, snapping fingers, Handkerchiefs, on shoulders. (L)</u> | |
| 6 - Whole Circle | 8 Measures |
| 7 - Zapateo & Zarandeo | 8 Measures |
| <u>Zamba Style, with Handkerchiefs.</u> | |
| 8 - Half Circle, flirting | 4 Measures |
| 9 - Partners advance, flirting | 2 Measures |
| 10 - Partners retreat, flirting | 2 Measures |

SE ACABA

- | | |
|--|----------------------|
| 11 - Final Half Circle, ending in Center, R arms on each other's shoulders | 3 Measures & 1 Beat. |
|--|----------------------|

Y SE VA-LA SEGUNDA

CHACARERA

(SIDE I, Band 5)

Introduction then "ADENTRO"

- | | |
|--|------------|
| 1 - Partners advance toward each other | 2 Measures |
| 2 - Partners retreat from each other | 2 Measures |
| 3 - Giro to Left | 4 Measures |
| 4 - Whole Circle | 6 Measures |
| 5 - Zapateo & Zarandeo | 8 Measures |
| 6 - Whole Circle | 6 Measures |
| 7 - Zapateo & Zarandeo | 8 Measures |

SE ACABA

- | | |
|-----------------|------------|
| 8 - Half Circle | 4 Measures |
| 9 - Giro Final | 3 Measures |
| | & 1 Beat. |

LA ARUNGUITA

(SIDE I, Band 6)

A dance with handkerchiefs, and snaps. Introduction & "ADENTRO." Both dancers have handkerchief in R hand.

- | | |
|---|-------------|
| 1 - Four Corner Figure | 16 Measures |
| 2 - Dancers turn around in place & bow,
Back to back. | 2 Measures |
| 3 - Dancers turn to face, and bow. | 2 Measures |
| 4 - Giro to L in place
Partners place handkerchiefs on
L shoulders & SE ACABA | 4 Measures |
| 5 - Giro Final | 3 Measures |
| | & 1 Beat. |

La Arunguita is danced 3 times.

GATO DE DOS GIROS

(SIDE II, Band 3)

Introduction, then "ADENTRO"

- | | |
|-------------------------|------------|
| 1 - Whole Circle | 8 Measures |
| 2 - Giro in place to L. | 4 Measures |
| 3 - Giro in place to R. | 4 Measures |
| 4 - Zapateo & Zarandeo | 8 Measures |
| 5 - Half Circle | 4 Measures |
| 6 - Zapateo & Zarandeo | 8 Measures |

SE ACABA

- | | |
|----------------|------------|
| 7 - Giro Final | 3 Measures |
| | & 1 Beat. |

MALAMBO

(SIDE II, Band 4)

This is a virile and spirited dance of dexterity and endurance in its performance and is considered by the Gauchos as proof of manly vigor. It is a tapping dance, which the men perform the basic Zapateo, with all the variations they can put together. The music will provide a good chance to practice the Basic Zapateo as described. It is performed by Men Only, never by Women.



LA ZAMBA

(SIDE II, Band 6)

A flirtatious dance using the handkerchief as the instrument of flirtation. A lot of lead-way is given in the performance, especially when partners approach each other, and move away.

BASIC ZAMBA STEP

Step fwd on L ft, and hold 2 quick counts, then take 2 quick steps in place. This Slow-quick-quick rhythm remains constant through-out dance.

The Dance, Introduction & "ADENTRO"

- | | |
|---|------------|
| 1 - Whole Circle, partners look each other over waving handkerchiefs. | 8 Measures |
| 2 - Partners approach, flirtatiously | 2 Measures |
| 3 - Partners retreat, flirtatiously | 2 Measures |
| 4 - Half Circle, with feeling | 4 Measures |
| 5 - Partners approach, flirtatiously | 2 Measures |
| 6 - Partners retreat, eyeing each other | 2 Measures |
| 7 - Partners approach each other, more feeling | 2 Measures |
| 8 - Partners retreat, eyeing each other | 2 Measures |
| 9 - Half Circle, with flirtatious movements | 4 Measures |
| 10 - Partners advance, handkerchiefs waving | 2 Measures |
| 11 - Partners retreat, handkerchiefs waving | 2 Measures |

SE ACABA

- | | |
|--|------------|
| 12 - Final Half Circle, partners finish in Center, hands on each other's shoulders | 3 Measures |
| | & 1 Beat. |

CARNAVALITO

(SIDE II, Band 7)

A group and fun dance, similar in many aspects to the American Square Dances. Any number of couples can participate. The basic step is a light running step taken like a trot. It is used throughout the dance. Although no specific choreography exists, the figures described are more of the popular ones used at all carnivals in North Argentina. Introduction is played, and then the group is on its own.

SUGGESTED FIGURES AND SEQUENCE

- 1 - Group in circle formation, M on outside, all face Clockwise. After introduction group trots around, and when reaching starting position, each couple turns in place. (CCW)
- 2 - One couple leads the rest of the group down the center, all others follow.
- 3 - When at other end, all men separate and turn to their L, Women separate and turn to their R. As couples come together, they clap their hands to time of music.

4 - Partners meet and join hands, and trot down center again. When down at other end, partners face and stretch out joined hands, forming a bridge. First couple goes under, followed by the rest.

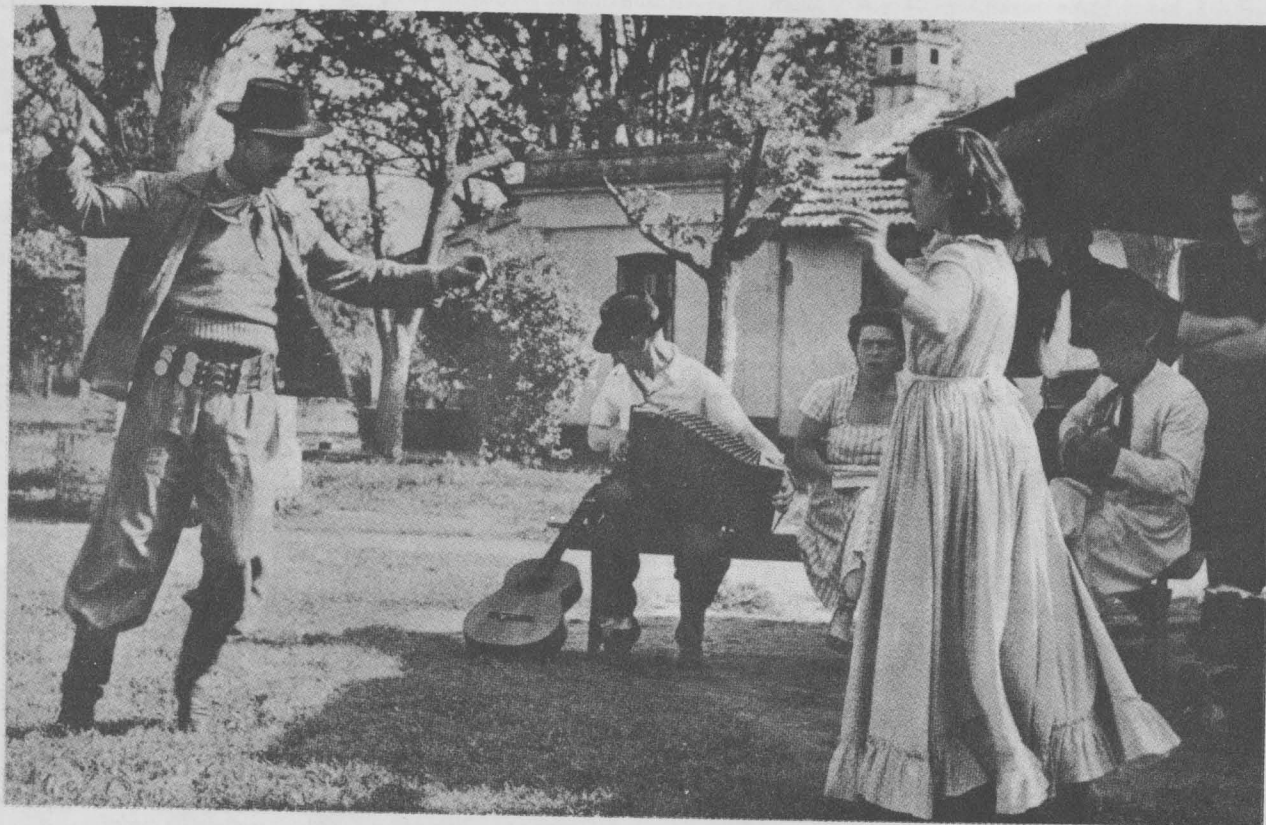
5 - When lead couple comes out from bridge, form a circle, and trot around again. At signal from lead couple,

6 - All men join hands on Inside of ring, all Women join hands on outside of ring. Men circle CW, Women Circle CCW. When partners are met, arms are raised over M's head and a basket is formed. All travel Clockwise.

7 - At signal from lead couple, all join elbows with partner, All turn in place CCW quickly, then form circle with elbows joined. All travel quickly in CCW direction, repeat this 3 times more.

8 - Join hands again, and travel in direction, at signal, lead Man drops R hand with partner, and proceeds to circle around inside ring, getting tighter and tighter, all rest follow in "Snail Figure", after circle is wound up real tight, Leader turns to his R, and proceeds to unwind circle, all rest follow, when unwound, couples assume starting formation, trot around room, and lead off the floor.

Any combination of above figures is acceptable. It should be stated that above figures are but a few of the many that exist. Spirit is gay and somber. Style is free and loose.



A DANCING COUPLE PREPARING TO PERFORM A
VUELTA ROTUNDA - A WHOLE CIRCLE
PHOTO - MOORE MAC CORMACK LINES

PHOTOS COURTESY PAN AMERICAN WORLD AIRWAYS
EDITED WITH NOTES BY RONNY AND STU LIPNER
PRODUCTION DIRECTOR - MOSES ASCH

SPANISH

Language Instruction

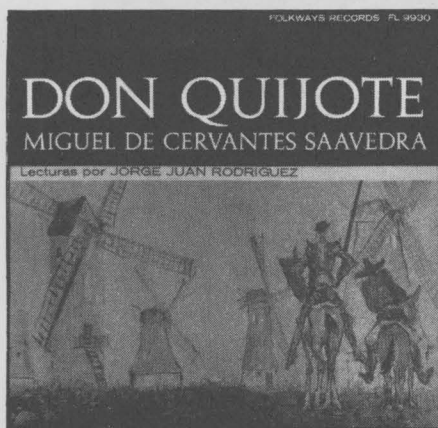
FQ8001 SELF-TAUGHT SPANISH by Eva Maria G. de Robinson. Foundation and Practical conversation. 12 lessons based on the most essential everyday vocabulary for the student's self-expression.
2-10" 33-1/3 rpm longplay records with Book.....

Literature

FC7833 FAIRY TALES IN SPANISH ("Nino... Dejad Que Os Cuento Un Cuento") narrated in Spanish by Jorge Juan Rodriguez. Rumpelstiltskin, Snow White and the Seven Dwarfs, Puss in Boots, Little Red Riding Hood, Cinderella, Hop O' My Thumb. Texts in Spanish and English.
1-12" 33-1/3 rpm longplay record

FL9580 POEMS OF FEDERICO GARCIA LORCA. Read in Spanish by Jorge Juan Rodriguez, 28 Lorca poems. Este Es El Prologo, Romance De La Luna, Luna, Reyerta, San Miguel, San Rafael, La Monja Gitana, Romance De La Pena Negra, Prendimiento De Antonito El Camboria, Muerte De Antonito El Camborio, Romance Sonambulo, Muerto De Amor, Romance Del Emplazado, San Gabriel, Preciosa y El Aire, La Casada Infel, Romance De La Guardia Civil Espanola, Tres Romances Historicos, Burla De Don Pedro A Caballo, Tamar y Amnon, Lianto Por Ignacio Sanchez Mejias, Grafico De La Petenera, Saeta, Cancion De Jinete, Arbole, Arbole, Baladilla De Los Tres Rios, Palsaje, Oda A Walt Whitman, Grito Hacia Roma. Complete text in Spanish.
2-12" 33-1/3 rpm longplay record (Box Set).....

FL9930 DON QUIJOTE de la MANCHA (Don Quixote) read in Spanish from the original (Cervantes) by Professor Jorge Juan Rodriguez with 15 selections which include the famous adventure with the windmills, Presentation del Quijote; Del tropiezo de nuestro caballero; La famosa aventura de los molinos de viento; Don Quijote en la descomunal batalla; La libertad que die Don Quijote; Dialogo entre Sancho y 'Don Quijote; Explicacion de lo ocurrido con los galeotes; Corto pasaje entre Don Quijote y Sancho; Parte de la felizmente acabada aventura de los leones; Los duques en su castillo a Don Quijote y Sancho; De lo que Merlin sigirle; Donde se habla del fatigado fin; Vencimiento de Don Quijote por el caballero; De la cerdosa aventura; Razonamientos de Don Quijote antes de sur muerte. Notes with introduction are in Spanish.
1-1 " 33-1/3 rpm longplay record



FL9931 SPANISH SHORT STORIES read in Spanish by Jorge Juan Rodriguez. GUSTAVO ADOLFO BECQUER: El Monte de las Animas, La Ajorca de Oro; PEDRO ANTONIO DE ALARCON: El Libro Talonario, Las dos Glorias. Complete texts in Spanish and English.
1-12" 33-1/3 rpm longplay record

LATIN AMERICA

FD5559 NUEVA YORK. Documentary of Puerto Ricans in New York City conceived, recorded and edited by Tony Schwartz. Includes. Migration In New York City, Housing, Food and Clothing, Juke Box Record Translation, Newspapers-magazines-theaters, Employment, Religion, Dance, Children (Street Games and Songs), Schools, Puerto Rican Anthem. Notes. Illustrations by Joseph Carpiní.
1-12" 33-1/3 rpm longplay record

FC7824 PASO A PASO (Step By Step), Rhymes and games for children in Spanish recorded by Octavio Corvalan; Mi Mamita, A Dormir, Que Linda Manita, La Luna, Los Pollitos, Uno de Enero, Promesa de Fidelidad, Yo Soy

Un Hombre, Cultivo Una Rosa Blanca, Que Mi Dedito, Las Canciones de Natacha, A Margarita Debayle, El Consejo Maternal, Facundo y el Tigre, La Hermana y el Monstruo. Texts in Spanish and English.
1-12" 33-1/3 rpm longplay record

FL9925 CATALINA LEVINTON RECITAL POETICO. Juan Ramon Jimenez: Platero, La MUERTE, Nostalgia, Melancolia. Gabriela Mistral: Dios Lo Quiere. Ruben Dario: A Margarita Debayle. Alfonsina Stormi: Dolor. Jose Santos Chocano: Quilen Sabel Juan De Ibarbourou: La Inquietud Fugaz. Amado Nervo: Llorar? 'Por Quel, Ofertorio. Guillermo Valencia: Palemon El Estilita. Federico Garcia Lorca: La Cogida y La Muerte, La Sangre Derramade. Texts in Spanish.
1-12" 33-1/3 rpm longplay record

FL9926 LATIN AMERICAN POETS read in Spanish by Octavio Corvalan; poems by Enrique Gonzalez Martine Lempoldo Lugones, Enrique Banchs, Vicente Huidobro, Alfonsina Storni, Gabriela Mistral, Cesar Vallejo, Jorge Luis Borges, Pablo Neruda, Jaime Torres Bodet, Luis Carlos Lopez, Carlos Sabat Ercasty, Nicolas Guillen, Conrado Nale Roxio, Gonzalo Escudero, Jorge Carrera Andrade, Andres Eloy Blanco, Carlos Oquendo de Amat, Xavier Abril, Eugenio Florit, Octavio Paz, Vincente Pales Matos, Jorge Vocos Lescano, Eduardo Carranza, Jacinto Fombrona Pachano, Salvador Novo. Texts in Spanish and English.
1-12" 33-1/3 rpm longplay record

FL9927 EL GAUCHO MARTIN FIERRO by Jose Hernandez. The classic example of gauch literature and best poetic expression of the pampas. Selected readings by Dr. Roberto Garcia Pinto (Western Reserve Univ.) assisted by Mario T. Soriam, (Miram College). Introduction, Cantos 1,3,6, and 7,13 y Fin de La Primera parte; Canto 12, Hijo de M. F., Consejos y Fin de la 2 parte. Text
1-12" 33-1/3 rpm longplay record

SPANISH Folk Songs

FE4411 MUSIC OF SPAIN recorded in Navarre, Galicia; Asturias, Catalonia, Majorca. Folk Songs, flamenco, bagpipe music, jotas; choruses, solos, instrumentals, Sardana, Fandango. Jotas Mallorquinas (Majorca); Tengo un Derramando en el Tercio, and Y Voy por la Carretera (Navarrese Jotas); Foliada de Entrimo (Galicia); Alala D'as Rias Baixas (Galician province); Los Alleranos (Asturias); Los Mineros del Fondon (Asturias); Que el Agua te Negare, No. te Quiero, and No te Puedo Perdonar (Fandangos); Las Hojas Secas (Sardano of Catalonia). Notes by Emilio de Torre.
1-12" 33-1/3 rpm longplay record

FE4437 SPAIN: FLAMENCO MUSIC OF ANDALUSIA. Introduction and notes by Gilbert Chase. The "deep song" (cante Jando): music and dances in the tradition of the "Gitanos" (Gypsies) sung, played and danced by the people of Andalusia. Includes: Flamenco dance song; Bulerias, Soleares, Malagueñas, Andalusian folk song; Soleares for Guitar, Cuadro Flamenco, Saeta, Song from Malaga, Peteneras; Rumores de La Caleta, Recuerdos de la Alhambra.
1-12" 33-1/3 rpm longplay record

FW6830 SONGS AND DANCES OF THE BASQUES, sung and played on the "txistu" (flute) and "tun-tun" (drum) by Juan Onatibia. Complete Expata-Danza, Auresku, Zuberoa, and popular dances, Christmas, love, spinning, satirical and childrens songs. Text in Basque and English, Euzkadi.
1-10" 33-1/3 rpm longplay record

FW6836 CHRISTMAS SONGS OF SPAIN recorded in Spain by Laura Boulton. Includes: Esta Noche es Nochebuena; La Virgen Va Caminando; Los Pastores A Belen; En El Portal de Bolen; En Belen Hoy Ha Nacido Companas de Belen; Venid, Patorcitos; Esta Noches Nacio un Nino; Madre, A La Puerta Hay Un Nino; Vamos, Pastores; La Virgen Llamaba. Text in Spanish and English.
1-12" 33-1/3 rpm longplay record

FC7746 CHILDREN'S SONGS FROM SPAIN. Sung by Karen James and Isabelita Alonso. Entre Las Matas Y Entre Las Flores, Con Mi Real Y Medio, El Piejo Y La Pulga, Erase Una Viejecita, Esta Noche Ha Llovido, Levanta Jose, Que Le Manda Usted Al Polito, A Mi Burro, Los Diez Perritos, Nana, A La Flor, A La Pitiflor, La Gallina Que Se Perdio, Eres Mas Hermosa Nina, Don Gato, Los Tres Ratones. Text & Trans.
1-12" 33-1/3 rpm longplay record

FW8723 CANTE JONDO. Flamenco music sung by Chinin De Triana with guitar accompaniment by Emilio Bonet. La Malagueña, El Fandango De Verdial, El Taranto, La Taranta, La Petenera, Tiento Clasico, La Liviana, La Serrana, Siguiriyas Al Cambio, Las Soleares, Los Fandangos Gitanos, La Debia, Granadinás. Text
1-12" 33-1/3 rpm longplay record

FW8828 SONGS AND DANCES OF MAJORCA Aires de Montanya, de Selva, Bolero, Parado de Valldemosa, Copeo, Jota de sa Potada, Majorcan Bolero, Els Gigs de Pasqua, Revetilla de Inca, Ball de sa Neu, Fig Pickers Mateixa, Song of the Reapers, Na Margalideta, Parado, Bolero

"Hort D'en Boira", Un Copeo D'es Pla, Pruning and Shearing Song, Majorca Bolero, Mateixa For The Spring-time, Pig Killing Copeo, Cancó de sa Ximbomba. Text
1-12" 33-1/3 rpm longplay record

LATIN AMERICA Folk Songs

FA2204 (FP604) SPANISH FOLK SONGS OF NEW MEXICO, sung by Peter Hurd, Introduction by J. D. Robb. Texts in Spanish and English translation of "Ranchera".
1-10" 33-1/3 rpm longplay record

FE4426 (P426) SPANISH and MEXICAN FOLK MUSIC OF NEW MEXICO, recorded by J. D. Robb. Includes Huapangos, Entriaga de Novias La Luna Se Va Metiendo, El Zapatero, Jesusita, Cuna, Corrido de Elena and other; matachinas, corridos and decimos, Notes by J. D. Robb.
1-12" 33-1/3 rpm longplay

FW6804 FOLK MUSIC OF COLOMBIA. Marcha Royal, Brisas del Pamplonita (bambuco), La Opera, Perucho Sarria Sarria (pasillo), Enigma (Chirima), Secreto a Voces (pasillo), El Sotareno (bambuco), El Rayo (pasillo), Bocaccio (march), Beila. Recorded in Colombia and notes by Andrew H. Whiteford.
1-10" 33-1/3 rpm longplay record

FW6810 (FP810) ARGENTINE FOLK SONGS, sung by Octavio Corvalan, with guitar. Gato, Vidala, Chaya, Bailecito, Chacarerra, Bahuala, Totemic Mestizo and Indian songs: Cuando Yo Me Muera; Ay, Para Navidad; Noches de Luna; Anahi; Vamos A Chayar; Mucho Re Quiero; Subo, Subo; Taripai-Cha-Curcharata; Bailecito De Procecion; Soy Libre; El Humahuaueno; Pala-Pala; La Loca. Text in English and Spanish.
1-10" 33-1/3 rpm longplay record

FW6815 (FP15) SONGS OF MEXICO by the Trio Aquillillas, recorded in Mexico. Songs of: Huasteca; La Patenera. Michoacan; La Media Calendria, El Gusto Planeco, Guerrero, La Malagueña. Veracruz; El Casabel, Engano. Notes by J. Hellmer.
1-10" 33-1/3 rpm longplay record

FW6834 (FP834) FOLK MUSIC OF HONDURAS (Marimba). Lullaby, El Sique, Rio Lindo, El Banacro, Corrido en Honduras, Mi Vida, Sois un Angel. Fandango Los Inditos. Recorded in Honduras. Notes by Doris Stone. Text in Spanish and English.

FW6853 (FP815/2) SONGS OF MEXICO, Volume 2, recorded in Mexico by Timothy Harding. Includes: huapango, ranchero, marimba and other styles from Vera Cruz, and other areas. Instrumental and vocal. Titles: La Bamba, Maria Chuchena, Dos Huastecas, La Carinosa, Pajarito, Cielito Lindo, Balaju, El Sinaloanese, La Sandungo. Notes.
1-10" 33-1/3 rpm longplay record

FW6871 FOLK SONGS AND DANCES OF BOLIVIA: recorded in Bolivia, compiled and edited with dance instructions by Ronnie and Stu Lipner; Huayno, Amor Chapaca (Tonada), Bailecito, Sicuris Dance, La Cueva, La Llamera; illustrated notes.
1-10" 33-1/3 rpm longplay record

FW6913 MEXICAN CORRIDOS. Recorded in Mexico. Notes by Henry Cowell. Text in Spanish and English. Includes: Corre Maquinita, Simon, No Te Asustes, Corrido de Pancho Villa, Corrido del Minero, Cananea, Fandanguito, Corrido de la Religiosa, Nuestra Religion.
1-10" 33-1/3 rpm longplay record

FC7745 CANTOS DE LAS POSADAS and OTHER CHRISTMAS SONGS. Compiled and recorded by Elena Paz and Carlos Garcia Travesi. Humildes Peregrinos, De Larga Jornada, Miren Cuantas Luces, Entren Santos Peregrinos, Esta Noche es Nochebuena, Cancion de la Despedida, Levantate Bartolito, Oh Bellisima Maria, Echen Confites, La Pinata. JESUS DE JEREZ with guitar in Traditionally Popular Songs of Christmas in Spain and Latin America. Text and Translations.
1-12" 33-1/3 rpm longplay record

FC7747 VAMOS A CANTAR (Let Us Sing.) Children's songs in Spanish sung by Octavio Corvalan. Vidalita, Feliz Cumpleanos, Un Barco Chiquitito, Cielito Lindo, Se Va Se Va La Barca, Arroz Con Leche, Dos Palomitas, Las mananitas, Arrarro, Una Tarde Fresquita de Mayo, Noche De Paz, Cachito, A La Nanita Nana... Oh Susana, Adelita, Mambro se fue a La Guerra, Cancion del Adios. Spanish and English text accompanies.
1-12" 33-1/3 rpm longplay record

FW8727 FOLK SONGS OF MEXICO sung by Alfonso Cruz with guitar. Recorded in Oaxaca, Mexico; edited by Vivien Richman. Carinito Azucarado; Merecumbé; Tehuantepec; La Zandunga; Suriana; Cucurucucux, Paloma; La Molienda y La Culebra; Cachito; El Yerbero (Hierbero); Babalu; Rogociano, El Guapangero; Echamea Mi La Culpa; Le Falta Un Clavo A Mi Cruz; Deja Que Salga La Luna; La Tortolita; Ya Tu Veras. Accompanying notes in Spanish and English.
1-12" 33-1/3 rpm longplay record