

# PACO DE LUCÍA TOUR



His record sleeves show the evolution of his musical career from the beginning. There are some live albums, also reflecting his artistic evolution. He chose the songs that would be part of an anthology published in 2004. The full Paco de Lucía's discography has other albums: some covers he recorded in his early years, on the advice of record labels that were looking for a commercial flamenco. A variety of anthologies and Some recordings he did with

Di Meola and McLaughlin. Even thought his contact with them was really helpful for his development as a musician, it was a break in his flamenco career. His posthumous album *Canción Andaluza* is a tribute to the Spanish musical genre *Copla*. *La Búsqueda* is the name of a documentary film by Curro Sánchez Valera, Paco de Lucía's son. The case includes a CD with a unique anthology.

# DISCOGRAPHY



## CALLE SAN FRANCISCO

Number 8 of this street in Algeciras, close to **Fuente Nueva**, is the birthplace of Francisco Sánchez Gómez, Paco de Lucía. He was born in 1947 in this house and lived here until the age of 5. On the entrance door there is a commemorative plaque. He was the youngest of five siblings. In 1952, his family moved to Calle Barcelona, a street in the same neighbourhood "La Bajadilla". He immediately started to combine primary school in "Las Muñequitas" and guitar lessons taught by his father and his brother Ramón. In 1962, Paco had already won several prizes with his brother Ramón, a flamenco singer. Thanks to that money and the help of his brother Paco, who was working with Juanito Valderrama, the whole family managed to move to Calle Ilustración in Madrid. He then started to travel to America with the flamenco group of José Greco. He also recorded his first solo albums in that time, started to make contact with jazz, played for the first time in Teatro Real, played his first greatest hits and started international tours with Carlos Santana, Al Di Meola, John McLaughlin, Chick Corea... Calle San Francisco and the neighbourhood La Bajadilla in general, is made of simple houses. La Sociedad del Cante Grande, where Paco performed a few times, is an institution that has always kept the essence of flamenco in the main avenue of this neighbourhood. The five brothers learnt the flamenco techniques and three of them became professional musicians. From here, going up through Fuenteventura up to **Plaza de Andalucía**, then down through Blas Infante and walking beside Parque de María Cristina, you get to Calle Munición.

## CALLE MUNICIÓN

Paco dedicated his 1998 album **Luzia** to his mother, whose name is written with "z" to highlight her Portuguese origin. In this album, he included some *alegrías* with the name of this street "Munición", which is known today as Calle Comandante Gómez Ortega. When he was a child, there used to be plenty of bars in this street: el Globo, el Lupe, el Lechero, el Metropolit, el Triana, el bar Rosas... In this atmosphere, "the well-to-do" from Algeciras (whose fortunes would come from shady business in most of the cases) used to gather together and organise parties that would sometimes last one or two days. The local *flamenco jondo* from the post-war period would use this place as a kind of refuge. Revelries would come one after another: humour, fights, small-time choristers... And it is at this point when the figure of **Antonio Sánchez Pecino** must be mentioned. Known as "**Antonio de Algeciras**", he was Paco's father. He was paid 5 pesetas, wine and tapas in return for a night accompanying a flamenco singer with the guitar. Antonio didn't like the atmosphere of guile that he would see every night in these places. But his other income, from a stand he used to have in the market, wasn't enough to provide for his family. And with his guitar, we would earn more than one day working in the fields. Antonio used to take his children to these bars in the morning, for them to listen to **Niño Ricardo's** CDs. His son Ramón (first Paco's

teacher), known as "**Ramón de Algeciras**", would remember many years later how he used to run back home, after hearing those CDs, in order to reproduce the *falsetas* he had memorised. From those hard years full of sacrifice, Paco used to remember with dread how his father came back one night crying because one of these rich kids had broken his guitar. Antonio never wanted this kind of life for his children. Since there already were many flamenco singers but few guitarists, he wanted them to play the guitar, but reaching a level that would keep them away from this 'grotty' atmosphere. Nowadays, Calle Munición is nothing like it used to be. It ends in the **Archeological Complex of the Medieval Walls** in Blas Infante, close to the **Algeciras City Council**. In the main hall of the city council, Paco would get the Honorary Citizenship in 1998. In 2014 this was the place where he would lie in repose. Not far from here is the **Parque María Cristina**, a typical Andalusian park that was the stage for some of his concerts. This place would be a wonderful space for those, like him, who loved gardening and flora. Going ahead along Calle Alfonso XI you get to the next stop, the most important centre point of Algeciras.

## PLAZA ALTA

**Plaza Alta** is, as well as the main square in Algeciras, a beautiful soleá in the album *Almoraima*. It seems to reflect, on one hand, the stillness during languid afternoons in this square and, on the other hand, the second stanza, the hustle and bustle of the mornings. **Felix Grande** would say: "*First it sounds with majesty, slow majesty. Then it bounces -angrily?-, accelerates. Why is this soleá running? Where is it going? Any genuine artist is a pursuer.*" *Almoraima* is an album full of homages to the artist's homeland. It is possibly the culmination of a style that affected so many flamenco young players. The first track has the name of the album, a name that is taken from the village Almoraima in Castellar de la Frontera. In this theme, Paco leaves the guitar and starts playing a lute, which takes the audience back to the essence of Al-Andalus. This place, Plaza Alta, has been the **core of Algeciras** since the city was rebuilt over the Muslim city it used to be. The most famous streets of the city start in this square. It had many names: Plaza del Almirante, Plaza del Rey, Plaza de la Constitución, Plaza de la Reina, Plaza de la República, Plaza del Generalísimo... until it was finally named Plaza Alta during the Spanish Transition. The locals had always called it like this. During Paco's childhood, Plaza Alta used to be a family recreation place, balloons, games, photographers with bellows cameras. Unlike today, the square was open to the sea, but the hubbub is still the same. The fountain and the tile from Sevilla were put here in the 30s. Close to the square is **Santuario de Nuestra Señora de Europa** and behind this Chapel, Callejón del Muro, which is also the name of a *minera*, in the 1987 album *Siroco*. Going down to the south, along Calle Radio Algeciras and Calle Real, you get to Plaza Baja or Plaza de Abastos, the second more important square of the old Algeciras.

## MERCADO DE ABASTOS

This unique place was also present in the life of Paco de Lucía. Paco's father, Antonio Sánchez Pecino, used to have a fabric stand in the Plaza -the name that the locals use to call this market-. He could barely provide for his family with the money he earned from the market. The stand used to be where all the vegetable and fruit stands are today, close to calle Tarifa, outside the building by the engineer Torroja. Antonio's son would remember how they would spend the days here with their father, learning to write and calculate, while Antonio was working. **Luzia Gomes González, 'Portuguese'**, Paco's mother, also used to shop in the market every day. It is said she was a beloved woman, cheerful and funny to be around. The **Market Ingeniero Torroja** was built in 1935 with a cupola that would be the biggest of the world until 1965 -Astrodome in Houston took the record. As well as having exceptional architecture, this place is loved by locals and visitors because of the gastronomic offer, especially seafood, the fish from the Bay that Paco enjoyed so many times and would remember throughout his life. Going to the south, along Paseo de la Conferencia, you get to Hotel Reina Cristina. The former beach El Chorruelo used to belong to this Hotel.

## EL CHORRUELO

**El Chorruelo** is, as well as a famous *bulería* by Paco de Lucía, the name of a beach of Algeciras which disappeared. It was in front of the **Hotel Reina Cristina**, a magnificent Victorian building from the 19th century. The hotel is still surrounded by gardens and palm trees and it was built by the Scottish Alexander Henderson, when the railway arrived to the city in the 19th century. El Chorruelo was the beach of this hotel that without a doubt is worth visiting. This place used to be frequented by sophisticated English guests -that would come to Spain looking for exotic places in the South- as well as by local people. There were beach huts and a casino-spa built as a still house. There was also the Kursaal Club, disappeared in 1942 because of a fire. Antonio, Paco's brother, worked as a bellboy in this hotel, which used to be the most expensive hotel in Spain back then. He was older than Paco and used to tell them anecdotes about the hotel when he was back home from work. There's nothing left of that beach today. The old Hotel Reina Cristina lost its beach in favour of a port that brought prosperity and wealth to the region. This port became the first in Spain and the Mediterranean Sea. Facing that old place, stands today the Strait traffic control tower. The stairs that used to lead to El Chorruelo are still there, but nowadays, they lead to nowhere. Only photographs and old people's memories can give us an idea of how wonderful this place was. Further south, in the roundabout that separates the roads to **Getares** and Tarifa, stands the monument that the city erected in honour of its universal artist, Paco de Lucía.

## MONUMENTO

Paco de Lucía deserved to be honoured by his home town with an outstanding monument, even though his name and figure don't belong to this city anymore but he is among the world greatest musicians. Paco's musical career has contributed a lot to the flamenco music. He created a new language and an original new way of placing the guitar over the legs crossed, he reached a perfect tuning, a rhythm in a duet with Camarón, introduced the *cajón* in flamenco -which is inseparable from flamenco today. He also created the flamenco band (consisting of a main artist in the centre surrounded by guitar, voice, wind, drums, choir, keyboard and dance) which is today a very typical group in flamenco performances. He composed the soundtrack for five international films and appeared playing his music in films by Woody Allen and Wes Anderson. He won prizes and university titles (for example a degree *honoris causa* by the Berklee College of Music in Boston, which is the best a biggest music college in the world. It was the first time that such a prize was given to a Spanish musician. Also a degree from the University of Cádiz). In spite of all this recognition and fame, he would always be the humblest of people. Algeciras is the birthplace of Paco and he is its **Favourite Son**. He always came back to his home city to play, to see his people, etc. In 1994 he came to the city to inaugurate this bronze monument by the artist **Nacho Falgueras**. Paco wanted it to be close to the sea, which was so important from his childhood. "*The man who is born by the sea is a dreamer [...] need that expansion that the sea gives you*" Answered the artist in an interview made by Jesús Quintero. There's a beautiful ride by bike from here to Getares where you'll be able to enjoy the beautiful view close to the lighthouse at the end of the road.

## PUNTA DEL FARO

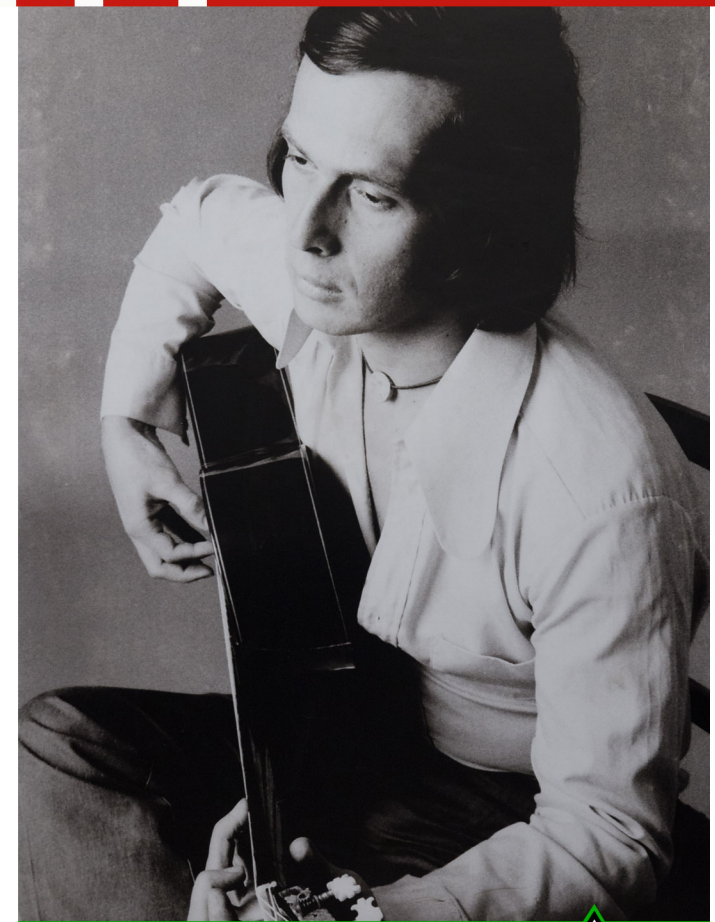
This is the name of a beautiful *bulería*, considered one of his best pieces. It belongs to the 1972 album **El duende flamenco**. In 1972, **José Monge Cruz, "Camarón de la Isla"** had already started to frequent Algeciras. Camarón and Paco recorded their first album together in 1969 managed by Paco's father. It was in that time when both artists, *cantaor* and *tocaor*, started a revolution in the world of flamenco. Moving forward through the road to Punta Carnero, where the lighthouse of Algeciras is located, you can have an idea of how this landscape influenced the work of the artist: the cove of Getares, the streams that flow into the bay and the lighthouse, where you can see the African coast. To the West, the Atlantic Ocean, cold, dangerous, route to the New World. To the East, the Mediterranean Sea, warm, Greek, Roman... And this is what the guitarist was referring to when, in 1973, he composed **Entre dos aguas**. This improvised piece would become a bestseller in Spain. It brought him close to the broad public and gave him an international recognition. Thanks to this the Teatro Real in Madrid opened his doors for him in 1975, in a historic concert that would become his first live album. The lighthouse in Punta Carnero, forty metres above sea level, was inaugurated in 1874. It is still working for the Strait navigation.

## CEMENTERIO VIEJO

Paco de Lucía died from a heart attack in a hospital in Tulum, Quintana Roo (Mexico). He was playing in the beach with his son when he started to feel bad. It was on the 25th February 2014. The family wanted the coffin to be brought back to Spain as soon as possible. In Madrid, the first funeral chapel was set in Auditorio Nacional. Many figures visited him; the **King Felipe VI** (still prince in that time), the culture Minister, artists... All of them wanted to say goodbye to the genius. After that, the coffin was taken to Algeciras. Lots of people were waiting until the early morning to receive him, among silence and applause. In the Plenary Hall of the city council, where he was named Favourite Son a few years before, the second funeral chapel was set. During the whole night and morning, artists and friends were coming. It was in Iglesia de la Palma, patron saint of Algeciras, where the funeral took place. Paco was laid to rest in **Patio de San José** in the old cemetery next to his family and his people. His family would say about him. "*We understand today that he looked for the company of his city, a city that always was in his heart and his memory.*" The burial mound has a bust and a copper guitar. Many people has been visiting it ever since he passed away. There are always flowers and prayers from people who loved him or those who were simply fascinated by his music.

## CASA BERNARDO

This is the name of a rumba in the album *Cositas buenas*. And it is also the name of a beach bar. Close to it in **Playa del Rinconcillo (Rinconcillo)** is also the name of one of his oldest tangos. Paco had his beach house in Algeciras. He would spend the summers there with his childhood friends with whom he would spend the days playing football, watching the sunset, and talking about music, among many other things. This beach had a very special meaning for Paco de Lucía. It was, and still is, a beach of modest people with a very calm sea. In front of it, through the rock of Gibraltar, the sun rises every morning. The early-rising can enjoy wonderful days there while walking across the long promenade. Paco talked so many times about this beach in interviews, TV, etc. And he would always remember his home with affection. From this bar he would remember the fried fish. Paco was also a fisherman and he worked for many years in el Rinconcillo (and in Quinta Roo later) to fish what he would eat in that moment (he used to say that). Bus lines 3 and 19 take you to Playa del Rinconcillo. You can also go by bike or on foot along **Paseo de Cornisa**, where you can enjoy beautiful views of the sea and the port.



## RÍO DE LA MIEL HIKING TRAIL

This is another song included in *Luzia*. A *bulería* in tribute to his home city. It isn't clear what part of Río de la Miel inspired this famous *bulería*. Maybe the part that goes across his neighbourhood, La Bajadilla; maybe the mouth of the river that ends in the dock, maybe the spring of the river in sierra del Cobre, where an old aqueduct supplied Fuente Nueva with water... Río de la Miel is today hidden under the city until its mouth, at the end of Avenida Villanueva. However, in **Sierra del Cobre -Cobre** was also a *sevillana* by Paco, this river goes into a valley with thick vegetation. A wonderful landscape; green, fresh, old roads rests and small water-falls. A very frequented path in this unique hideout. Río Ancho is the name of the area located around this river at the entrance of Algeciras, and it is also the name of a famous, catchy and personal *rumba*. Río de la Miel rises in **Sierra de la Luna** and goes through a thick valley with cork oaks, ferns and alder trees. Many artists have come to this woods in search of inspiration. The Arab poet Ben Abi Ruh dedicated some beautiful verses to this place in the 12th century. "*Stop next to Río de la Miel and ask about one night I spent there until the dawn came...*" The path of Río de la Miel starts in the neighbourhood El Cobre, next to the School Nuestra Señora del Cobre. You can go there with bus lines 10 and 11.

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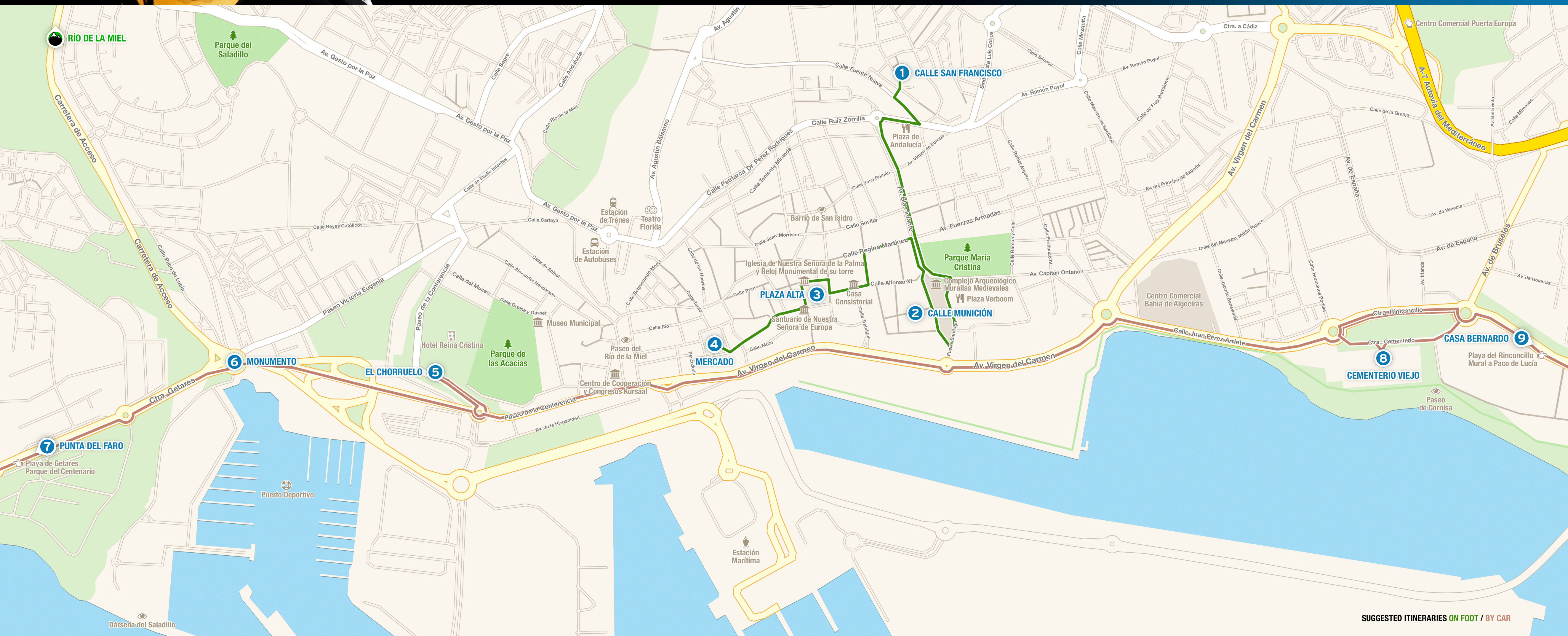
# Paco de Lucía

## ALGECIRAS TOUR MAP

### PACO DE LUCÍA 1947-2014

Paco de Lucía was born in Algeciras. He was surrounded by a flamenco atmosphere from a young age. He recorded his first albums with his brother Pepe and later collaborated with other guitarists such as Fosforito, El Lebrijano and, from 1969, Camarón de la Isla. He started to get recognition among the general public and began to try other styles. There were many changes in flamenco music that, thanks to him, became internationally appreciated. Some of these innovations were the fusion of flamenco and other styles such as jazz, bossa nova and classical music. Worth mentioning is his collaboration with international artists like Larry Coryell, Carlos Santana, Al Di Meola and John McLaughlin. It was with Camarón de la Isla and Tomatito that he updated the conventional idea of flamenco while maintaining its essence.

Throughout his career he recorded a total of 37 albums, including 5 anthologies and 5 live albums, in addition to numerous collaborations with other flamenco singers and artists of a wide range of music styles. When he first took his music to Latin America he achieved instant fame, leading him to the world's biggest international stages. He received two Latin Grammy Awards, the National Award "Guitarra de Arte Flamenco", the Gold Medal of Merit in the Fine Arts, Favourite Son in Cádiz and Algeciras, the Silver Medal of Andalusia, Honourable Mention of Music National Awards, Prince of Asturias Awards on Arts, Honorary Degree by the University of Cádiz and the Berklee College of Music. After his death he received a Work Merit Medal by the Spanish Government and he was named as "Universal Guitarist" by the Spanish Courts.



SUGGESTED ITINERARIES ON FOOT / BY CAR

