



# FLAMENCO



newsletter of the  
flamenco association of san diego

VOLUME I No. 11

JUNE 1978

## FLAMENCO and its NEW AUDIENCES

by J.M. Caballero Bonald  
translated by Tony Picksly

(Appeared originally in the Spanish magazine, Cartas de Españã, in 1977)

Flamenco, which has always been a sort of undirected protest, has lately begun to search for direction. What I mean is that something important has been changing, in a general way, in the ideological roots and the social ramifications of flamenco. If one considers the remote and enigmatic historical development of the cante, there is no doubt that this change is practically an unexpected phenomenon and therefore worthy of the most objective examination possible.

It is hardly necessary to remind ourselves that the trajectory of flamenco, in its most genuine social aspect, has been an intimate one of a people under long and tenacious subjugation. Those distant creators of flamenco, who were without exception members of a few Andalusian gypsy families, converted the cante into a comunal heartrending manner of expressing their dramatic intimacy. None of these original cantaores narrated anything that did not spring from a pathetic collective experience, full of hunger, persecution, jails, and death. The basis of flamenco, viewed as a system to communicate the tragedies of an outcast people, becomes a type of private ceremony or secret rite rarely found outside the gypsy family environment.

Little by little, that hidden, clandestine, aspect of what we might call prehistoric flamenco, is going to start losing

(continued on next page)

## PACO de LUCÍA

by PACO SEVILLA

This article does not pretend to be a definitive biography of Paco de Lucía. The



author has met Paco, but does not know him personally. The intent of the article is to bring together much of what has been written about Paco, translating Spanish material into English, and to try to make some sort of logical sequence out of the many scattered facts. This type of report will necessarily contain many errors due to misprints, misquotes, promotional exaggeration, and outright lies. However, it is all we have until somebody writes an authorized biography. The sources of information are listed at the end of the article and include books, magazines, record jackets, and television interviews.

"...And now Paco de Lucía! Paco de Lucía - what is he? Is he a myth, a legend, a perfect lie ...many things have been said around the world about Paco de Lucía. I recall a critic who said about him, more or less, that such men occur once per century to resurrect the phenomena of a Paganini or a Liszt..." (from a Spanish television interview).

Paco is "...the most imitated guitarist in the flamenco idiom..." (Island record, "Paco de Lucía"). "The flamenco guitar of Paco de Lucía is simultaneously deep-rooted

(continued on page 12)

somewhat its motivation and clannishness. Around the middle of the 19th century, flamenco began to change, at least partially, into a public spectacle. The primitive cantaor could not, logically, still remain deeply attached to the emotional ritual of an expressive art that begins to present itself before the heterogeneous audiences of a "Café Cantante," and he ends up slowly adopting habits imposed by his appearance on those early stages. An essential element begins to change; the "author" of the song finds himself obliged at times to become an "interpreter;" he no longer narrates the miserable episodes arising from his own personal experience, but rather, becomes a transmitter of another's biography. It could be argued that, to a certain extent, he no longer recalls that which he has lived, but rather, limits himself to reproducing, with a different emotional mechanism, the unhappy memories of others, and attempts to help those who hear him for the first time in the difficult task of understanding the cante.

I refer, of course, to the uprooting of flamenco from its social sources and not to its public artistic consequences. There is no doubt that the open presentation of an art so distressingly introverted, produced a dynamic creativity in its best artists, who even enriched musically some styles which had been held back by tradition. But the cantaor has become a professional and, to some extent, has made a pact with his most irreconcilable enemy: the bourgeois world. That is what happened in those early indecisive years and has continued to occur up to the present, such that, today, the fashions and desires of the consuming public have shifted flamenco toward a series of recognized degradations. However, it is also true that at the same time these degradations were being produced, the cante continued an uninterrupted development in the domestic gypsy environment, preserving itself secretly from all exterior influence.

But what I want to emphasize now is the thematic aspect. With the possible exception of the cantes of Jaén, Almería, and Murcia, which reflect the revolutionary movements of these mining areas at the end of the last century, flamenco never has served as a vehicle of social protest aimed at a specific group. Hindered by infrequent professionalism and servitude by a class that used it as a turbulent element in celebrations, the cante limited its themes to an endless repetition of a few

verses created by historical figures who spoke of a world which, to a large extent, had disappeared, that is, a world of unhappy remembrances of a few ancient and almost legendary cantaores. The body of personal and social relationships which surround today's interpreter are in no way the same as those that surrounded the artists of the last century; this has made possible now a legitimate and understandable thematic renewal in the cante. We don't mean, obviously, that an old and illustrious container has been broken, but rather, that its content has been updated in line with the demands of our own world.

Undeniably, the cante has been able to escape many intolerable and erroneous human bonds, at least in their most visible consequences. I am speaking, of course, in partisan terms, but recent data are sufficient to demonstrate a revealing fact. Singers like Jose Menese, Diego Clavel, El Sordera, Pepe Taranto, Enrique Morente, Carlos Cruz, Manuel Gerena, El Lebrijano, among others, have known how to adapt the themes of the cante to the historical and social reality which they have experienced personally. They are the ones who proclaim problems that are universal: unemployment, emigration, farm-worker's plight, equality of justice... If the primitive singers at times related the events of their own lives it is only natural that today's singers also tell us something of theirs within the same musical schemes. The best way to be true to a tradition is to renew it.

There exists, however, a surreptitious trap hidden behind all that explicable - and desirable - thematic renovation of flamenco. I refer especially to the new attractive force which the cante exerts and the audience which it attracts, which is quite different from that of only ten or twelve years ago. It is evident that, in quite a few cases, the cantaor need only air a verse charged with accusation in order to insure his success, even though his artistic talent is only mediocre. I



think that, in spite of everything, it is an inevitable danger, considering the historical direction of our society. It is very probable that when democracy is fully achieved, we can also be sure of that which a popular art form supposes: that is, besides an expressive demand, it will demand an exacting expression. For now we can take heart in the fact that flamenco has attracted a new and growing circle of enthusiasts, and that they bring with them a new and more developed mentality.

Jose Manuel Caballero Bonald is a well-known writer on the subject of flamenco. Among his writings is a book of flamenco poetry, Anteo, (1956) and the widely distributed (in many languages) El Baile Andaluz (1957).



JALEO

Box 4706 San Diego, CA 92104

STAFF: Juana de Alva, Paco Sevilla.

TECHNICAL ASSISTANCE: Pilar Coates, John MacDonald, Cynthia Jackson, Jesus Soriano.

ALSO IN THIS ISSUE: J.M. Caballero Bonald, Estela Zatania, Maria Soleá, David Blakley, and Deanna Davis.

The goal of Jaleistas is to spread the art, the culture and the fun of flamenco. To this end we publish the JALEO newsletter, have monthly juergas and sponsor periodic special events.

Membership-Subscription is \$8.00 per individual and \$10.00 per family or couple. Announcements are free of charge to members and businesses may display their cards for \$6.00 per month or \$15.00 per quarter.

JALEO is published 12 times yearly by Jaleistas, the Flamenco Association of San Diego. © 1978, by Jaleistas, all rights reserved.

WELCOME TO JALEISTAS - NEW MEMBERS

Carol Whitney (Canada), Jerry Lobdill (Tex.) Nilo Margoni (Downey, CA), and from San Diego: Karen Anderson, Pat Hurd, Juliana Hicks, Pat, Mark, Christine, & Scott Cummins Don, Tom, & Raquel Latham, and Petra Hernandez.

LETTERS

Dear Friends,

I can't tell you how happy I am to discover that there is, once again, a publication dedicated to flamenco. I was sad to witness the demise of the FISL Newsletter years ago. Since that time there has been nothing to take its place. I was beginning to think that flamenco was really dead except in the hearts of a few nuts like me. ...my company is preparing to publish some pieces by Paco de Lucía and Ramon Montoya. The music will be in standard notation... If any of your readers have material they wish to have published, I invite them to submit it for prompt consideration. Anything submitted will be held in strict confidence and returned if agreement cannot be reached on terms for publishing.

Yours truly,  
Jerry Lobdill  
Southwest Waterloo  
Publishing Co.  
Austin, Texas

Dear JALEO,

. . . my left pinky is still in a cast since I dislocated it trying to play that alegrías falseta which you misprinted in the March issue.

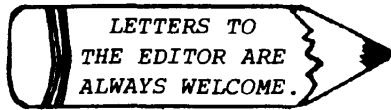
Just wanted to add one thing to Paco's excellent column on flamenco methods. The guitarist Paco Peña, a fine player and an articulate guy who runs the London scene (its okay, he's really Spanish), has put out a record that's interesting in itself - plus a book that really transcribes each solo exactly, in notes and cifra. Lots of solid, traditional material, plus some interesting surprises (including a hot columbianas, and a very catchy rumba). Cost of these English imports is \$7.50 for the record, another \$8.00 for the book (Editors note: these prices have risen to \$8.00 and \$9.00 respectively), and \$1.45 for shipping. A great buy, available from an outfit called The Bold Strummer, Box 4116, Grand Central Station, N.Y. 10017.

Also, Chuck Keyser has collected some very interesting falsetas which he offers apart from his methods. I've seen his alegrías, siguiriyas, soleares, and bulerías (which has a lot of Moron material via Diego's nephews). The cifra is clear and an accompanying cassette makes it even clearer. It's not exactly cheap (I don't know current prices), but it's worthwhile.

Keep up the good work with Jaleo. I'll be mentioning your existence in a forth-

coming issue of Guitar Review (which itself has featured flamenco in #43, an article focusing on Manolo de Huelva; #42, Segovia on flamenco; and #41, a full flamenco issue. All available at \$6.00 a copy from the Society of the Classic Guitar, 409 E. 50th St., New York, N.Y. 10022.).

Regards,  
Brook Zern  
(N.Y.)



### RHYTHM OF THE MONTH

# Tangos-Tientos

(from the FISL Newsletter, Dec. 1969)

by *Estela Zalanía*

The tangos-tientos family is another one of the many areas of flamenco which is ridden with contradictions, unanswered questions and paradoxes. The first question we are faced with is which form gave birth to the other (they are obviously closely related). It is easy to see from the title of this article what the writer's opinion is, and I am in the company of many eminent flamencologists in believing that the forceful, primitive tangos preceded the slow, sophisticated tientos (although, there are many who believe it to be the opposite). It seems to be consistently true, in flamenco as well as other musical forms, that the light, rhythmic form gives birth to the more serious or "jondo" form.

Then there is the problem of origin. Unlike Antonio Mairena, who seems to think all cante is gypsy-inspired, or Hipolito Rossy, who seems to think all cante is Andaluz-inspired, let's be realistic and say that this, and all cante, is the result of the combination of the two cultures. However, Mairena may have the edge on this one, since the musical key of the tangos and tientos is the same as that of the great pillars of cante gitano, namely, the soleá, siguiriya, and bulería. Yet, there is one very distinct difference between tangos and those other cantes. The compás of tangos is what is known as binary, that is, counted in twos, fours, or eights, unlike the others which are counted in

threes, sixes or twelves. This suggests a strong Arabic influence which is perhaps more obvious in zambra and danza mora -- close relatives of the tangos.

Tango first appeared in Cádiz sometime in the middle 1800's. Its popularity spread to Jerez, Triana, and along the coast to Málaga. It was probably Enrique El Mellizo from Cádiz (although some say it was Diego El Marrurro from Jerez) who innovated the tientos from a slow tango in the late 1800's.

The "tango" which became popular in Argentina and which was then exported to Europe as a ballroom dance in the early years of this century, has nothing in common with tango flamenco other than the name.

The meaning of the words "tango" and "tiento" and how they came to be applied to this particular type of music is something no one knows. Not that there haven't been theories. Endless comparisons have been drawn with Latin, German, African, and even English words, but nothing conclusive has resulted.

This brings us to the next and most confusing question of all: the question of names, or, more properly, of definitions. Record covers force us to cope with such subtleties of shading as:

tango flamenco	tiento por tango
tango gitano	tango por tiento
jaleo gitano	tientos gitanos
tientos canasteros	tientos clasicos
tango por zambra	(add your own)
tientos por zambra	_____
tientos antíquos	_____

While many artists insist they know the precise definition of one or more of these terms, any definition is meaningless unless everyone agrees on it - and flamencos don't agree on anything! The most specific definition I would care to make would be to say that tango is characterized by a steady, driving, pulsing rhythm, while tientos utilizes a more expressive and paused kind of rhythm which elongates some beats and shortens others, creating a feeling of remoteness. Tangos are usually played faster than tientos, but this is not a rule. Of course, many artists ignore even these elementary distinctions and use the names tangos and tientos interchangeably. Maybe they have the right idea; after all, every time a guitarist plays the first few chords of introduction, an "aire" is created that never existed before, and names mean nothing in the end.

However, let's not ignore the few names which actually represent real structural differences in the cante such as: Tango del Piyayo, Tango de Jerez, and Tango de Repompa. These tangos contain different "letras," different melodies, and different guitar accompaniments from the general tango-tiento group, which is generally known as tangos de Cádiz.

In tangos and tientos, the melody style, about 7 or 8 in all, and letras are completely interchangeable, although certain melodies and letras are more characteristic of one or the other. The following is a common copla for tientos:

Me voy a meter en un convento  
que tenga rejas de bronce  
pa'que tu pases fatigas  
y de mi cuerpo no goce.

A copla for tangos:

Si alguna vez vas a Cádiz  
pasa por Barrio Santa María  
y tu verás a los gitanos  
como se bailan por alegría

The poetic form of the letras is the common form of cante flamenco - 3 or 4 lines of 8 syllables each. "EstrIBILLOS" or "coletillas" (little endings) may be added on to the coplas, much as in alegrías. The following estrIBILLO is very common:

Vales mas millones  
que los clavelitos grana  
que asoman por los balcones!

Tangos and tientos are traditionally played "por medio" using the progression A, B<sup>b</sup>, Dm, and C<sup>7</sup>, although they can be done "por arriba" using E, F, Am, and G<sup>7</sup>. There is one misfit of a copla which requires an E<sup>7</sup> chord (when playing "por medio") or a B<sup>7</sup> chord (when playing "por arriba"). The melody of this particular copla is easy to recognize once you have heard it a few times, and it is more commonly heard in tientos than in tangos.

The dance of tangos and tientos is said to have been created, or at least developed by the dancers, Faico (1880-1938) from Triana and Joaquin el Féo (1880-1940) from Madrid. Few dancers realize the great potential of these rhythms. The tango is sensual and exciting, yet with greater subtlety and depth than a rumba flamenca. Tientos can be a true "jondo" dance - dignified and sensual with a withdrawn and ritualistic quality. Tientos may be ended

"por tango" just as soleares may be ended "por bulerías." Manuela Vargas made one of the most successful attempts at a serious tientos on a recording. Most other dancers use it as a substitute for rumba.

The dance contains llamadas (dancer's calls or closings) that are 1 or 2 compases long, marked on the first beat of a compás and similar to the closings used in farruca.

The compás of tangos and tientos is very adaptable to improvisation. Besides being structured on an eight-beat compas, phrases of 4 and even 2 beats may be added in appropriate places by the experienced artist. These extra beats are often used to accommodate the cante, and a competent dancer knows how to make the most of it. It is partly this flexibility of compas that accounts for the richness and endless evolution of tangos and tientos.

The great tradition of Enrique el Mellizo in this area of cante, was continued by Manuel Torre and Pastora Pavón. Other contemporary masters include Aurelio Sellés, Pericón de Cádiz, and Manolo Vargas.

#### TANGOS DEL PIYAYO

(from the FISL Newsletter, July, 1969)

The so-called tango del Piyayo is a direct personal creation of a singer from Málaga, Rafael Flores Nieto, "El Piyayo" (c. 1872-1937). Piyayo spent much time in Cuba, in the Spanish army and in the jails. According to Donn Pohren, Piyayo was a wild gypsy, whose brushes with the law, as a result of drunkenness and horse-thieving, were quite common. The verse content of the following copla is typical:

Adiós patio de la carcel  
rincón de la barbería  
que el que no tiene dinero  
se afeita con agua fría!

People who hear Piyayo's tango for the first time, usually call it "guajira por tango" because of the unusual key in which it is played and sung, that is, usually A-E<sup>7</sup> rather than the A-B<sup>b</sup> of most other tangos. Piyayo kept the 2/4 of the Cuban guajira, but he created a strangely haunting melody; it is sad, though played in the major key, with a languorous, tropical "aire" that makes it quite different from other flamenco tangos.

Being from Málaga, El Piyayo's tango is often called simply "tango de Málaga," but it should not be confused with the complete-

ly unrelated tangos de la Repompa de Málaga, also sometimes referred to as "tangos de Málaga."

Piyayo's tangos have recently been repopularized, and there exist recordings by La Paquera, Antonio Mairena, Miguel Gálvez, and many others, including a "gracioso" version by a local specialist from Málaga on the record, "Cafe de Chinitas: Selección de los Cantes de Málaga."

## Tangos Today

by Paco Sevilla

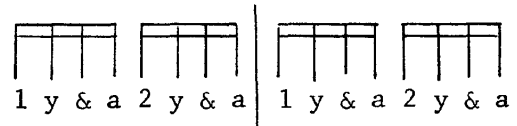
The preceding articles on tangos were written nine years ago; tangos have undergone considerable change since that time. This article will attempt an update on this rhythm and present some other bits of information.

Molina and Mairena recognize four distinct traditional styles of tangos: Gaditanos (from Cádiz), Jerezanos, Sevillanos, and Malagueños. Those of Jerez and Málaga are usually thought of as the personal creations of Frijones in Jerez and Piyayo in Málaga, rather than highly developed and varied styles. The style from Cádiz is generally recognized as the tangos gitanos. The only version of the tangos de Triana (Sevilla) that I have heard is on the London "Anthology del Cante Flamenco," sung by Rosalía de Triana; it is done very slowly and sounds much like tientos. Tangos de Málaga are of two types: those of Piyayo were covered in another article; the other is done in the minor key (A-E<sup>7</sup>) and is often sung to accompany the baile "por farruca." Camarón sings a similar tangos on the record "Arte y Majestad" which he calls "Tangos del Titi." One other style of tangos that has recently appeared on records is called tango extremeño. Judging from the two versions I have heard, it seems to have a strong rumba element in the melody, working down the chords of the phrygian cadence, much in the manner of a rumba chorus.

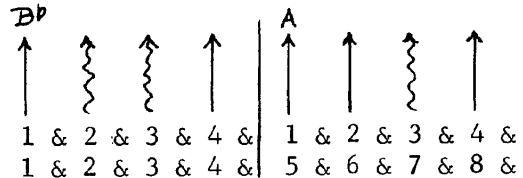
In recent years, the confusion caused by the many different names used for tangos and tientos (see previous article by Estela Zatanía) has been pretty much eliminated, and the terms "tango" and "tientos" have each come to have a distinct and definite meaning - most of the other name variations having disappeared.

Speed or tempo is not a good criterion for distinguishing between tangos and tientos. Usually, tientos are thought of as a slow and serious rhythm, while the tangos are considered to be lively and gay. Normally, tientos are slow, but they may be done quite fast, especially when danced (often slipping into tangos for the really fast parts), while tangos are capable of a wide range of interpretation, from fast and lively to slow and almost monotonous, from the deep and pensive to a trivial light-heartedness, in a rhythm practically that of rumba. In keeping with the flexibility of this latter form, the content of the coplas is quite diverse and may deal with love or hate and comedy or tragedy.

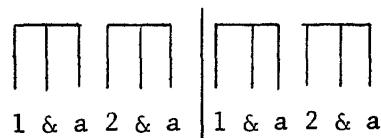
The most dependable distinction between these two forms lies in the rhythm. Tangos can be thought of as 2/4 time (or 4/4 time) written as follows:



In reality, a guitarist might strum the rhythm as follows and count in fours (many dancers count this way) or eights:



Tientos, on the other hand, should be thought of as basically a 6/8 rhythm, counted as follows:

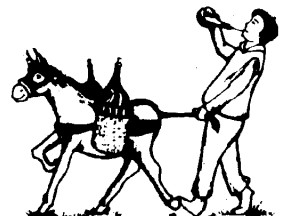


It shares this rhythm with another offspring of the tangos, the tanguillo, which is at the opposite end of the emotional spectrum, being a light, festive rhythm, while the tientos often approach being truly "jondo." Aside from the speed, the two rhythms are so similar, that I have heard slow tanguillo.

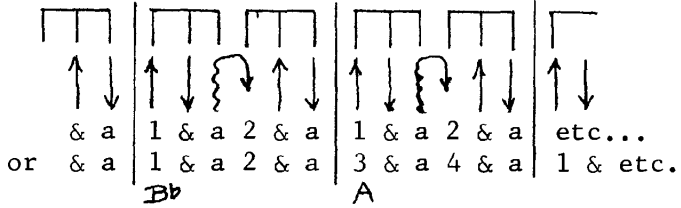
Chateau

Basque

OLD HWY. 80 -  
BANKHEAD SPRINGS  
JACUMBA, CALIF.



llos done with a very tientos-like guitar accompaniment. Like all of the 6/8 rhythms, the tientos music, dance, and cante normally begin on the pick-up beats, the "& a" of a previous measure (tangos always begins on the 1 beat or after) as for example:



In addition, when played for singing or solo, the tientos rhythm is often played very loosely and erratically, so that the 6/8 timing is not obvious; 2/4 passages are also permitted, but are usually accented to give the "aire" of tientos.

It used to be that the melodies of the cantes of tangos and tientos were more or less distinct and distinguishable, but letras are being used interchangeably and new ones are being composed that have pretty much eliminated the hope of easily differentiating them on this basis.

We should, perhaps, add a fifth "style" to Molina's list of tangos, for now we have the "modern" style. Tangos are now being "composed" at a tremendous rate. Professional writers, often working in teams, a la Rogers and Hammerstein, are cranking out tangos as fast as they can, and every young cantaor is recording his own versions. One of the most prolific of composers is the very popular guitarist, Paco Cepero. He sometimes teams up with a singer to compose, but often does it all by himself. His tangos almost always follow the same formula; there is a dramatic opening, perhaps without guitar (a gimmick that is currently much in vogue for tangos and bulerías), then a catchy chorus that will be repeated after each verse. The guitar falsetas are usually a repeat of the melody of the song.

It is possible to take two opposing views of the new trend in tangos. On the positive side, the new tangos are often very beautiful and can really inspire one to dance or sing. In a sense, they have revitalized the tangos, a form that was becoming a little "tired" with the same letras being sung over and over in a few repetitious chord patterns. They are extremely popular and have brought "flamenco" to the non-flamenco Spanish public. In a juerga situation, or even in a tablao, singers will often mix bits and pieces from different tangos, which results in a nice variety and keeps the guitarist alert and interested (it can become boring

for a guitarist to spend half of an evening doing the same chord progression over and over). The job of accompanying tangos on guitar has become more difficult because there are no rules for chord progressions, and each composer tries to do something unusual to make his tangos different from all others. This brings us to the opposing view of these tangos, which are like popular songs - here today, gone tomorrow! The catchy melodies are easily assimilated, but soon lose their charm, and a new one must come along to replace the old and used-up. Writers and singers search constantly for new gimmicks that will make their song a hit; they add more instruments (electric guitars, basses, drums, orchestras), echo chambers, and vocal choruses, and they change the song in every way possible. All of this results in a headlong plunge into "who-knows-where" - hopefully, not into chaos and destruction of the song form!

The new tangos depend more upon melody for effect and less upon emotional content; there is less room for a singer to improvise and communicate in a personal way with the listeners. The lyrics of these tangos are often very artificial, or superficial, for even when a composer has a brilliant inspiration for a few lines, he then has to sit down and write out a whole song. In contrast, the traditional letras are the best of those sung spontaneously in fiestas and which have survived through time. Some of the modern lyrics are beautiful, but others, including many by Paco Cepero, are trite or even stupid. Few of the modern verses have the power to convey a whole thought or feeling in two or three lines of poetry as do the traditional letras (in this respect, the traditional verses remind me of the Japanese Haiku poetry); the new tangos depend instead upon a whole song to tell a story or describe a mood.

When I think about all the melodic variety being introduced into flamenco, I am reminded of a powerful quote attributed to Manolo de Huelva in the spring edition of Guitar Review (#43). He says, "Cuando mas monótonas son las falsetas, mas flamencas son!" (The more monotonous the falsetas, the more flamenco they are!). Are flamenco songs not like all religious chants, depending upon monotonous repetition to create a trance-like state? Is not, perhaps, the meditative, ritualistic aspect of flamenco being replaced by the modern, frantic, and agitated rush into the unknown on an ever faster treadmill? Time will tell, but meanwhile, don't

expect the answers from this writer - I'm running as fast as anybody else!

## Flamenco Guitar Music

by *Maria Soleá*

The following traditional style tangos falsetas were created by San Diego guitarist, Maria Soleá. She points out that the second one was inspired by a falseta on an old Jose Greco record.

### Tangos

## ROUTES

On the Origins of Flamenco

Juan Martinez Vilches, "Pericón de Cádiz," is a non-gypsy who was born about 1902 in Cádiz. He is famed as an interpreter of the cantes of Cádiz - alegrías, cantiñas, bulerías, tangos, the cantes of El Mellizo, etc... He has made many recordings, including a number of anthologies, and was for years a featured singer at

Madrid's "La Zambra." He is also known for his story telling, and a book of his stories has been published in Spain. The following is taken from the book, Las Mil y Una Historietas de Pericón de Cádiz:

Pericon says that he was told by Enrique el Morcilla, that his father, Enrique el Mellizo, had told him that when he (El Mellizo) had been a child, a man had showed him a book that said:

"In 1512, there was a man who was writing flamenco music down on paper; on one sheet he was putting soleá, on another he was putting siguiriya, and on another he was putting malagueña...

In that year, the same year of 1512, a schooner came to dock in the bay of Cádiz. They began to take out the cargo that was going to Cadiz, and when they finished, they realized there was an unusual "fardo" (a bundle tied with rope), without origin or destination or anything. So they said:

-- What can it be? What is it? What isn't it? Let us see what it is!

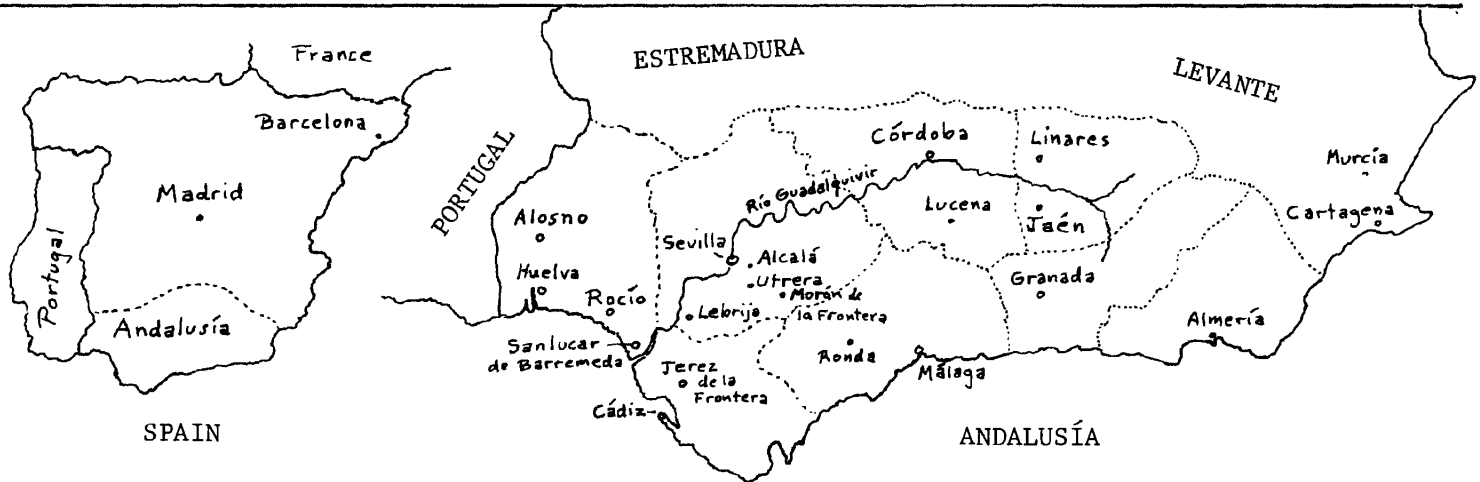
And so they went about opening the bundle and they saw that it contained sheets of flamenco music. Flamenco sheet music! Eh!? Oh??? CANTE FLAMENCO!!!

So they went and took from the bundle the best (lo mejorcito) that was in it. Then they closed the bundle and sent it to Jerez where the same thing happened -- they took out some more of the best sheets of music...

And so the bundle went up up, further and further (p'arriba, p'arriba)... to Sevilla, to Málaga... until it was empty; but the best from the bundle had remained in Cádiz...

This story by Pericón makes the claim that Cádiz was the site of origin of the best in flamenco; that claim is not far from the truth, for, in fact, Cádiz has given rise to a greater variety of flamenco forms than any other area. Sevilla and Jerez seem to have produced more well-known artists, but in Cádiz were developed the alegrías, cantiñas, mirabrás, romeras, tientos, tangos, tanguillos, and jaleos, plus distinct forms of the bulerías, soleares, siguiriyas, and malagueñas. Jerez and Sevilla were responsible for developing some of the gypsy cantes such as siguiriya, soleares, and bulerías, but as one goes further from these areas, the contributions become more sparse and tend toward the lighter "Andaluz" forms of the fandangos family. See "Flamenco Talk" for more details on flamenco geography.





## FLAMENCO TALK

### FLAMENCO GEOGRAPHY

Spain is geographically and culturally divided into "regiones." In the north, there is Galicia, Asturias, Pais Vasco, Navarra, Cataluña, Aragón, Castilla la Vieja, and León, while in the south lies Extremadura, Castilla la Nueva, Valencia, Murcia (Levante), and Andalucía. The regions are made up of "provincias" so that Andalucía, the birthplace of flamenco, includes Huelva, Sevilla, Jerez, Cádiz, Córdoba, Málaga, Jaén, Granada, and Almería. Some of the places most commonly referred to in a flamenco context are:

**ANDALUSÍA** - the southernmost region of Spain; where flamenco originated and was developed; the inhabitants are called "Andaluces" (sing. is Andaluz(a)).

**ALMERÍA** - part of the "Levante" on the border of flamenco country; from here comes a form of danceable fandangos and the mining songs, tarantas-tarantos.

**BARCELONA** - a city of northern Spain, outside of the flamenco region, but the gypsy quarter has produced such artists as Carmen Amaya and La Chunga.

**BÉTICA** - an old name for part of Andalucía; sometimes used to refer to someone or something from the Sevilla area.

**CÁDIZ** - the oldest city in Europe, located on a peninsula on the southern Atlantic coast of Spain; the name comes from the Roman name for the city, Gades, and the inhabitants are still called Gaditanos (as). Currently not known for a great deal of flamenco activity, but was the site of development of the alegrías, cantiñas, mirabrás, romeras, tientos, tangos, tanguillos, and jaleos,

plus distinct styles of bulerías, soleares, siguiriyas, and malagueñas.

**CÓRDOBA** - the old Moorish center located in northern Andalucía; variants of the fandangos, alegrías, and soleares developed here; inhabitant = Cordobés.

**ESPAÑA** - Spain; inhabitants = Español (a).

**GRANADA** - mountain city famed for its gypsies and the fortress-palace, La Alhambra; not known for good quality commercial gypsy flamenco, but good artists have come from here; gave rise to the granainas, medias granainas, styles of fandangos, and the gypsy zambra; inhabitants = granadinos(as).

**HUELVA** - far western port city; along with neighboring towns such as Alosno, Riótinto, etc., is known primarily for the light fandanguillos or fandangos de Huelva; originally was called Onuba and inhabitants are still called onubenses.

**JEREZ DE LA FRONTERA** - lying between Cádiz and Sevilla, Jerez is famed for its flamenco ambiente (atmosphere) and afición, as well as for its wines. Many great artists grew up here and the area is known for its styles of the gypsy cantes, bulerías, soleares, and siguiriya; inhabitant = jerezano(a).

**LEBRIJA** - a flamenco town between Jerez and Sevilla that has produced many artists; currently active are Juan Peña "Lebrijano," Curro Malena, Pedro Bacán, and Pedro Peña.

**LEVANTE (EL)** - the mining region in the eastern part of Andalucía, including the southern part of Murcia and the northern parts of Jaén and Almería. The difficult lives of the miners gave rise to the tarantas, tarantos, cartageneras and mineras; sometimes the granainas are included in this group. These cantes have a strong Moorish rather

- than gypsy influence. People from the area are sometimes called "Tarantos."
- MADRID** - outside of Andalusia, but the most active site of commercial flamenco and home of many top flamenco artists; there is plentiful instruction in all areas of flamenco, but not much atmosphere; inhabitant = madrilen(a).
- MÁLAGA** - a city on the Mediterranean "Costa del Sol." Not a lot of gypsy flamenco, but here were developed the malagueña, jaberas, verdiales, and a style of tangos; inhabitant = malagueño(a).
- MORÓN DE LA FRONTERA** - a town in the Sevilla area that became famous in the 1960's when it, and its resident genius guitarist, Diego del Gastor, were exposed to the world by the writings of Donn Pohren. Many foreign guitarists made pilgrimages to the pueblo and the style of guitar playing has come to be known as "Morón style."
- MURALLA REAL** - literally, the "Royal Wall;" refers to the ancient wall around Cádiz and is frequently mentioned in verses of the alegrías.
- PUERTOS (LOS)** - the ports around Cádiz (El Puerto de Santa María, Puerto Real) often referred to in the cantes de Cádiz.
- RIO GUADALQUIVIR** - the "flamenco" river that crosses most of Andalucía, passing through or near many flamenco centers from the Cádiz area to Córdoba, with headwaters near Granada.
- ROCÍO** - located in "Las Marismas" (swamp-lands) between Cádiz and Huelva; the site of the annual Romería de Rocío (pilgrimage to Rocío) in May; a time of much merrymaking and a fair amount of flamenco; the occasion gave rise to the sevillanas rocieras, the most popular style of sevillanas.
- SACROMONTE** - the old gypsy quarter of Granada, made up of cave homes; now mostly deserted except for some of the larger ones reserved for tourist flamenco shows.

Next month we would like to print more information on the rhythm of tangos. Readers can respond to articles in this issue or send us additional material. Some examples of modern guitar falsetas would be nice. It would also be great to hear from some dancers.

- SEVILLA** - the famous flamenco city in the heart of flamenco country; there is still a considerable amount of flamenco activity and flamenco is still a way of life in some of the surrounding pueblos like Alcalá de Guadaira, Utrera, Dos Hermanas, Los Palacios, Mairena del Alcor, and Morón de la Frontera. Here were born the soleares and forms of the bulerías, tangos and fandangos grandes, as well as the popular sevillanas; the inhabitants are called sevillanos(as).
- TRIANA** - the old gypsy quarter located across the river from Sevilla; Sevilla has now grown out and around Triana to such an extent that the barrio is no longer very distinct from the rest of the city.



## New Flamenco Guitar Music

SABICAS -- FLAMENCO GUITAR SOLOS

A Review by Paco Sevilla

Some 18 years have passed since a book of musical gibberish called Flamenco Puro was published. This book of supposed Sabicas guitar solos, from the record, "Flamenco Puro," did nothing but tantalize and frustrate the guitarist trying to make sense out of "music" written in absurd keys (the transcriber had apparently never heard of the cejilla) with impossible fingerings, totally incorrect notes, and measures of 3/4, 2/4, 6/8, and 4/4 thrown in one after the other in a poor attempt to make sense out of flamenco rhythms. The best one could do was to transpose melodies to the proper key and then use them as a vague beginning for working from the record.

At last we have a re-issue of this important music in one of the best transcriptions from record that this reviewer has seen. Joseph Trotter is a guitar instructor at San Diego State University and is especially equipped for the task of transcribing flamenco music. Before turning to the classical guitar and studying with, among others, Michael Lorimer, José Tomás, and Alirio Díaz, he was for many years a flamenco guitarist and studied with Mario Escudero and others before touring South America as soloist with the Ballet Español de Miguel Herrero; he also performed with many other well-known artists, including Leonor Amaya, Chinín de Triana, and Mercedes & Goya.

These transcriptions must have been

quite difficult to do, for reasons that I will explain, but it appears that Mr. Trotter has done an excellent job, with a result as accurate as one could hope for. The music is very clearly written (music only, no tablature), although many flamenco guitarists will struggle due to the classical musician's often irritating habit of writing all notes exactly as they are to sound, that is, writing in all tones for the durations they must be held - which results in some confusing clusters of written notes where only one is actually played. Also, these transcriptions utilize the cumbersome system of writing out individual finger movements in the rasgueados; this does, however, result in an unquestionably clear representation of the different strums.

This music is important for several reasons: As guitar solos, these pieces would impress any audience, in some cases, even a flamenco audience. The problem here is that beginning guitarists will not be able to play most of the material, advanced guitarist will probably not want to (at least not in a performing capacity), and classical guitarists looking for a "flashy showpiece" will not be able to come near doing justice to them. This music can be more important as a source of ideas - there are few, if any, flamenco guitarists playing today who are not using many of Sabicas' ideas, and in this book, many of those ideas are made readily accessible. But, to me, the real value of this work lies in its contribution to our understanding of Sabicas and his music. As I played through the pieces in this book and listened to the record, I was impressed by a number of aspects of Sabicas' playing that surprised me. I had always thought of his music as being extremely logical and, usually, easy to play; this is probably true of his toque chico (sevillanas, farruca, alegrías, bulerías, etc.), but in the "jondo" numbers - in this book, soleares, tarantas, and fandangos grandes - one finds that he is not so straightforward. Mr. Trotter has captured in this music the erratic, illogical, improvisational, and very flamenco side of Sabicas; we find more resemblance here to the mad genius of a Niño Ricardo and less to the mathematical precision of a Mario Escudero. In the music, there often appears to be little concern for "musically correct" chords, falsetas do not always follow musically logical chord progressions, notes are sometimes repeated just to fill space or illogical jumps are

made in order to stay in compás, and there appears to be a good deal of "faking" in his alza púa (a thumb technique) passages, that is, they are not always carefully worked out, but rather, just "played."

Fifteen years ago Sabicas' playing was considered to be the epitome of the concert style -- virtuoso technique and precision playing -- which was not considered as flamenco as the more "pure" style of some guitarists who accompany singers in Spain. Using the same criteria to measure Sabicas against today's sophisticated and polished virtuosos, we would have to say that he is more "pure" in the sense of playing with a less polished, more improvisational, "dirty" flamenco sound. The end result of all this was, for me, a new appreciation of the genius of Sabicas and his very strong, flamenco style of playing.

The pieces in this book are:

1. Punta y Tacón (farruca): very clear, with many useful ideas; a good choice to learn for a solo.
2. Por los Olivares (fandangos grandes): This one must have been real messy to transcribe. This is one of Sabicas' less effective solos (fandangos grandes just don't make it as a solo anyway) and it is a little old-fashioned for use in accompanying. I would have liked to see this replaced by something like Sabicas' unique and powerful siguiriya.
3. Campiña Andaluza (alegrías): a lot of Ramón Montoya (as there is in a lot of Sabicas' early music); another good choice for playing as a solo piece.
4. Aires de Triana (bulerías): a very nice solo, but also very much out of date.
5. Ecos de La Mina (tarantas): Nobody has really surpassed Sabicas' ability to play this toque; a good choice for study.
6. Bronce Gitano (soleares): very interesting to play and study; probably few guitarists could successfully perform it as a solo, for it is so strongly stamped with Sabicas' personal style.

It is important to have the record to listen to if you plan to tackle this music. Apparently, the record has been made available again through the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023. The book is published by Charles Hansen Music & Books, Inc., 1860 Broadway, New York, N.Y. 10023, and costs \$5.95. This and the transcription of Mario Escudero's music, also by Joseph Trotter (see *Jaleo*, April, 1978), are also available through the Blue Guitar in San Diego (see ad for address); add \$1.00 for mailing.

(More new music on page 16)

(Paco de Lucía, cont. from page 1)

and forward looking, nourished in the depth of tradition and, at the same time, creator of new forms and freedom, permeated with past centuries and, at the same time, adventure, calcified by its ancestors and, at the same time, sumptuously rich in inventive vehemence. Never has the Andalusian guitar sounded so original and, at the same time, legible and remote... There is in the music of Paco de Lucía a tumultuous loneliness, a radical boldness, an impetuous pain, and a dramatic serenity... His picados are fired out of a form of irritable emotion; the speed of his technique is not only a consequence of his anatomic disposition and his hours of study, but also, above all the result of a communicative and passionate fury, as if something from this music were asking for salvation and justice... The low notes of Paco de Lucía deserve to be called by a famous name - black sounds. The sun in the music of this artist (and in all of his compositions there is sun, sometimes blazing hot, other times distant, always life-giving) lights a black world... The guitar of Paco de Lucía is demonstrating, in incomparable versions, the burning tears of his land in concert halls throughout the world." (By Felix Grande on the record, "Paco de Lucía en Vivo Desde El Teatro Real")

Francisco Sánchez Gómez, "Paco de Lucía" a non-gypsy, was born on December 21, 1947 in Algeciras which lies on the Atlantic coast of Spain, across the bay from Gibraltar and not far from Cádiz. His father, Antonio Pecino Sánchez, who as a guitarist used the name Antonio de Algeciras, is also a songwriter and a knowledgeable aficionado in all aspects of flamenco. There were four other children in the family, three older brothers, Ramón, Pepe, and Antonio, and a sister, María - all of whom have been performers of flamenco, most notably Ramón, who is a professional guitarist, and Pepe, who achieved renown as a singer at a very early age.

Paco's father was determined that his son would become a great guitarist and started his training at an early age, beginning formally at seven years of age according to one source. "The story then follows some of the mandatory scenarios of the life of a child prodigy: while other boys enjoyed their freedom, Paco began to absorb a mass of complex musical knowledge involving disciplined practice of scales,

counterpoint (now one of his specialties), and technique. It is said, that after hour upon hour of practice on his own, he would accompany his brother, Pepe de Algeciras, in cante flamenco, combining guitar with voice." (from the record, "Paco de Lucía")

Paco developed a thorough knowledge of the playing of Niño Ricardo, whose strong influence can be heard on Paco's early recordings. Some sources say that Paco first went with Jose Greco when he was thirteen, which would make it 1961, but others state more logically that Greco first contracted Paco after his good showing in the "I Concurso Internacional de Arte Flamenco" sponsored by the Catedra de Flamencologia de Jerez de la Frontera, in May of 1962. In that contest he was considered to be too young for formal competition and received an honorary prize for the accompaniment of his sixteen year old brother, Pepe de Algeciras (all of the family was then using the "de Algeciras" professional name, which only Ramón was maintain unchanged) in the cante where he won first prize in the category of "malagueñas." Donn Pohren said at that time of Paco and his playing in that contest, Paco was "...the revelation of the guitarists, playing with knowledge, feeling, technique, imagination, and sound that branded him as the potentially great of the guitarists present." (The Art of Flamenco, pg. 195)

It was during this period, that is 1962 or 1963, probably after the Jerez contest, that the recording, "Los Chiquitos de Algeciras" was made with Paco accompanying his brother Pepe. This record is very interesting, both from the point of view of the guitar playing and the singing. The vocal control and the emotionality of the singing is astounding for someone so young and is more moving than the singing of many older cantaores heard on record. Paco's playing is clean, the falsetas difficult, and the compas strong, with, as previously mentioned, a strong Ricardo influence.

Jose Greco must have become aware of Paco after he received acclaim for his playing in the Jerez contest and then contracted him for a tour of the United States. While in New York with the Greco company, he met the guitarist, Mario Escudero, who was to have a substantial effect on him. Escudero was at that time reaching the peak of his popularity in America, although he was never widely known in Spain and, by the late 1960's, had faded in this country as well (he is still active, however). Mario is said to have encouraged

Paco to begin to break away from playing Ricardo material and to begin to create his own music. Apparently, Escudero made a great impression on Paco, for in later years, Paco called him, "the maestro of the flamenco guitar," and Paco's bulerías, "Impetú," was composed largely by Mario. Paco still plays "Panaderos" and "Mantilla de Feria," compositions by Esteban de Sanlúcar which were popularized by Escudero in the late 1950's and early 1960's; it is interesting that, with flamenco having gone through such radical changes in the last twenty years, Paco would still choose to play these pieces as part of his concert repertoire.

Since, until recently, records were not dated, it is hard to be certain exactly when Paco's early records were made. Sometime between 1963 and 1964, Paco cut a record of duets with Ricardo Modrego, the classical-flamenco guitarist who was on the Greco tour with him. By this time, he had changed his name to Paco de Lucía after the name of his Portuguese mother, Lucía Gómez (his brother later became Pepe de Lucía, while Ramón kept the "de Algeciras") Paco explained on television that he changed his name because there are so many Paco's and Pepe's in Spain that it is necessary to have a distinctive professional name. The duet record appeared in the United States as "Guitars - Fantastic and Flamenco" and showed that Paco was creating a lot of music, but did not demonstrate many of the features that were later to become his trademarks; the playing is clean, fast, and very technical, but the music, while beautiful at times, depends predominantly on lots of notes, speed, and simple thirds and fifths harmonies for its effect.



Paco de Lucia in his Madrid home in 1964 practising with his father, Antonio Sanchez.

It was just after this period that this writer was in Madrid and had a chance to meet and talk with Paco and Pepe who often hung around the Estesco guitar shop. According to friends who were studying with Paco at the time, the daily regime for him and his brothers was one strongly directed by their father. One person reported that Ramón, already an established professional, Pepe, who was not singing much because his voice was changing, and Paco would play together por bulerías while their father pounded out compás and pointed to each of them in turn to improvise scales, or arpeggios in rhythm. So Paco was still continuing to study basics at that time.

One source says that Paco was sixteen years old when he cut his first solo album; that would make it 1964, which seems a little too early considering the way he plays on this record. In any case, sometime in the mid-1960's he made the record, "La Guitarra Fabulosa de Paco de Lucía." On this record appears the Paco de Lucía we now know. Most of the Lucía trademarks are there: the dramatic musical ideas, the lush harmonies, the counterpoint and countertime, and the use of suspended tones and delays in the endings of falsetas. One hears many of the melodies that will be developed in later recordings, but what is not yet obvious is the influence of jazz and latin music that eventually becomes so dominant. The overall effect is a traditional sounding flamenco that is full of original and powerful ideas.

It would be interesting to know where Paco's ideas came from. There are many stories told of how he learned from others, that he listens intently to all music (he later singled out the music of Bach as being important to flamenco), and that some of the things we associate with him were actually trademarks of other guitarists.

In the late 1960's, Paco began to give solo concerts outside of Spain. One source says that in 1968 he triumphed at the Theatre of Nations in France, while another says that Antonio Gades introduced him to France in 1969. Take your pick!! In 1970, he was the first flamenco guitarist to perform at the hallowed Palacio della Musica in Barcelona, and in the same year, he toured Germany, Japan (where he was an overwhelming success), and South America. He eventually found success in such places as the Frankfurt Opera House, London's Alberts Hall, Vienna's opera house, and Carnegie Hall in New York. Under Sol Hurok, he made two tours of the United States. His first

Los Angeles concert took place in November of 1973 before an audience made up largely of flamencos and aficionados (Carlos Montoya and Laurindo Almieda were performing the same night in other auditoriums) and the building seemed to pulsate with rhythm as hundreds of feet and fingers tapped to the compás of Paco's playing. He wore a tuxedo, but maintained informality by wearing his collar open, sitting in his customary relaxed right-ankle-across-left-knee position, and by taking plenty of time to tune before each number. This writer had not heard a lot of Paco's playing before this (his records being unavailable in this country at that time) and was really blown-out by this concert.

Paco became a prolific recorder; in the these years appeared "Fantasía Flamenca de Paco de Lucía" and "El Duende Flamenco de Paco de Lucía," in which he rewrote all the rules for playing bulerías and changed the direction of flamenco. With his brother, Ramón, who plays second guitar on practically all of his recordings, he recorded a couple of albums of Latin American music, and with Ricardo Modrego, he did a record of the songs of Federico García Lorca. The record, "Fuente y Caudal" (later released in Britain and the U.S.A. as "Paco de Lucía") might be a good choice for the "definitive" Paco de Lucía album; it contains the rumba, "Entre Dos Aguas," which launched Paco into national prominence in Spain and made him a popular national figure when, in 1976, this instrumental "... maintained for several months, a leading position on a Spanish top 20-type chart." (Guitar Player, June 1977, pg. 26)

In February, 1975, Paco made an unprecedented appearance at the Teatro Real in Madrid, from which an excellent record was made. An outstanding number on this record is "Aires Choqueros" (fandangos de Huelva), the culmination of Paco's recreating and revitalizing of this toque. For an idea of how the Spanish public feels about Paco, listen to the crowd reactions on this record - except for the guy sitting next to him (the stage was filled with audience so that Paco was surrounded) who coughs through the whole record.

Paco did not record with a great number of singers. He made several records with his brother, Pepe, one early record accompanying, of all people, Enrique Montoya, a couple of albums with Fosforito, and a beautiful recording with El Lebrijano, "De Sevilla a Cádiz," featuring his old maestro, Niño Ricardo, playing with him in all numbers. However, Paco's revolutionary

accompaniment was done on the records (at least seven or eight) that he made with El Camarón de la Isla during the 1970's. Paco describes his meeting with Camarón as follows: "...it was in Jerez...I met him in the morning...I had been playing all night and he had been singing in another place. We got together and we played and sang all the next day and night. He impressed me very much. Camarón is a revolutionary, a symbol of flamenco today." (TV interview).

Camarón did for the cante what Paco did for guitar playing; together they changed flamenco forever. To the young flamencos in Spain, Paco and Camarón are flamenco! In listening to their records, it seems that Camarón sings the way Paco plays, and Paco plays the way Camarón sings; they match perfectly. Paco's accompanying is often very complex, not so much in the number of notes or technical virtuosity, but rather in the closeness with which he follows the singing and the choice of accompanying tones.

In 1976, appeared the landmark album, "Almoraima," a record which holds a place in flamenco similar to that held in the world of rock music by the Beatles' "Sergent Pepper" album. The record is a full "production," including the use of electric bass, an oud, palmas, vocal choruses, and a number of special effects. It is not appropriate here to analyze this record in detail, but the music is loaded with creativity and originality, and the influence of Latin American music is very evident, even in such numbers as the sevillanas. There has been substantial criticism of this record, especially by flamenco "purists," on the grounds that it is not flamenco. In fact, there are those who attempt to dismiss all of Paco's playing on the grounds that it has gone too far from its flamenco roots. Paco is, in fact, attracted to many types of music, notably jazz and bossa nova, and, in 1977, he was featured in a duet with jazz guitarist, Al Dimeola on the record, "Elegant Gypsy;" there has also has been much talk of a collaboration with the rock group, Santana, but nothing has appeared thus far.

Paco answers his detractors in many ways. He believes that flamenco must have roots and structure, and says, "All music, as all good art, maintains form." (Guitar Player), but, "...the old to me is the art of the museum and the archive, and the pure is what the artist feels at the time." (Guitars, pg. 197), and, "Flamenco has too much

personality and too much character and emotive force to stay in the same form all of its life." (Guitar, pg. 22). He also says, "Flamenco is first a product of the spirit...as such, it must continue to live and to grow. There will be change, but as with the language or culture of a living people or any living thing, the change will be gradual." and, "Too sentimental an attachment to the past can stifle growth." (Guitar Player).

Paco feels that, in order to attain the freedom he desires, it is first necessary to master technique so that it can be forgotten. He clarifies his feelings toward flamenco in general when he says, "...it has nothing to do with the twelve thousand essays written by flamencologists...it is much easier, like breathing." (TV interview), and, like breathing, he feels that music should be spontaneous, "The music must be always new and unexpected...I must have the excitement of the unknown, like the sensation of a man flinging himself over a cliff." (Guitar Player).

What have been Paco de Lucía's contributions to flamenco up to this point in his life? Some of the more obvious are: New chords and chord progressions, the use of complex counterpoint, the extensive use of suspended tones, countertimes and other rhythmic surprises, and of course the great variety of melodic creations. He gave new meaning and direction to such toques as bulerías, tangos, fandangos de Huelva, and rumba, in the same way that Sabicas created the solo verdiales, columbianas, garrotín, and sevillanas. Also, like Sabicas before him, his technique has opened doors and set new standards; what was once considered to be impossible is now commonplace. Paco's picado attains speeds that seem to blend all notes into one continuous sound; musically, there is little need of these top speeds but the ability to perform them makes slightly slower ones perfect in execution. Paco's use of the thumb in lightening passages showed the way and is now equalled by many young guitarists. All of Paco's techniques - tremelos, arpeggios, rasqueados and left hand techniques - seem as perfect as one can imagine, always clean and hard; no note is ever done carelessly, but always seems as if it were played exactly as intended.

To me, the greatness of Paco de Lucía lies in his ability to make the difficult seem easy and the easy seem difficult. One tries to play some of his passages, only to find them impossible, while others seem easy

but somehow never sound the way they do when Paco plays them. To me, true genius is demonstrated by the ability to create simple things, and of all the modern virtuosos, Paco has been the most successful at creating beautiful simple melodies, melodies that, while not simple to create or to play, communicate directly with the listener and convey an emotional message that is not buried beneath an avalanche of notes.

Final note: In 1977, Paco married Casilda Varela Ampuero, whom he had known for ten years and been engaged to for eight years. They were married in Amsterdam, Holland, where Paco's records are produced, in order to avoid the publicity problems they would have had in Spain.

DISCOGRAPHY -- PACO DE LUCÍA  
(an incomplete list of Paco's records; readers are invited to send missing titles and catalogue numbers to JALEO.)

"Los Chiquitos de Algeciras" (with Pepe de Algeciras - singer)

With Ricardo Modrego:

"Guitars - Fantastic and Flamenco"  
Philips, 200-153;600-153  
"12 Canciones de García Lorca para dos Guitarras" Ph. 58 43 118  
"Exitos para dos Guitarras Flamencas"  
Ph 64 29 807  
"Dos Guitarras Flamencas"  
Ph 64 29 843

With Ramón de Algeciras:

"Dos Guitarras Flamencas en America Latina"  
Ph 58 43 172  
"Paco de Lucía y Ramón de Algeciras en Latino America" Ph 58 43 199

Solo Albums:

"La Fabulosa Guitarra de Paco de Lucía"  
Ph. 58 43 198  
"Recital de Guitarra de Paco de Lucía"  
Ph. 63 28 036  
"El Duende Flamenco de Paco de Lucía"  
Ph. 63 28 061  
"Fantasía Flamenca de Paco de Lucía"  
Ph. ?  
"Fuente y Caudal" Ph. 63 28 109 (released in Britain as "Paco de Lucía" ILPS 9354)  
"Paco de Lucía en vivo desde el Teatro Real"  
Ph. 91 13 001  
"Almoraima" Ph. 63 28 199

With Al Dimeola:

"Elegant Gypsy" (one number only)  
Columbia PC. 34461

Accompanying Singers:

(Paco made a record with Enrique Montoya,

at least two with Fosforito, and at least one with his brother, Pepe; we do not have titles and numbers for these records.)  
 "De Sevilla a Cádiz" (with El Lebrijano and Niño Ricardo) Columbia CS 8002

With Camarón de la Isla:

"El Camarón de la Isla" Ph. 58 65 026  
 "Canastera" Ph. 63 28 076  
 "Arte y Majestad" Ph 63 28 166  
 "El Camarón de la Isla - Disco de Oro"  
 (a collection from other albums) Ph 63 28 190  
 There are four or five more records with Camarón de la Isla.

## THE SAN FRANCISCO SCENE

by *David Blakley*

The ambiente of San Francisco! There, most of what is best and dearest in life, has a way of crystalizing -- and abiding. Flamenco is there -- as predictable as the sunrise.

The Spaghetti Factory, at 478 Green St. in the North Beach area, has a special room -- a sober place, reminiscent of its Spanish counterpart -- reserved for absorbing "espectaculos." A group known as "Los Flamencos de la Bodega" regularly appears -- composed of several guitarists with singers and dancers. Real music defies description, but there is some memorably crisp and vivacious dancing -- and the women singers have the lusty delivery and the uproariously personable charm that it may have been the good fortune of some of the readers to have witnessed in Spain. Performances are at 9:00 and 11:00 p.m., Friday through Sunday.

Several blocks distant is La Bodega, a Spanish restaurant and a sober and unpretentious place itself. The bartender provides guitar accompaniment for the featured performer, Carla Cruz. This tall, forceful dancer can be spellbinding; colorfully expressive and visceral, she reminds the aficionado that "duende" is not an impossible dream. At opportune occasions throughout the course of the evening, she may be seen; sometimes, too, the Spaghetti Factory is the beneficiary of her stirring dancing.

Flamenco Restaurant, at 2340 Geary Blvd is an opulent little place, tastefully colorful and charming -- whose specialties are the wonderful dishes of Spain, highly complimented by good sangria and Spanish wines. A solo guitarist plays from 6:30 to 10:00 on Mondays and Tuesdays.

El Gallego, at 24th and Van Ness in the Mission District, is a comparable restaurant and, from 7-10:00 Monday through Wednesday, features the playing of Gregorio Stillaman.

This writer has been visiting the first two places since about 1970; recent discoveries have been the latter two. If you're fond of flamenco, and in the vicinity, rise to the occasion and pay them a call!

(New Guitar Music continued,)

"PANADEROS FLAMENCOS" by Esteban Delgado, El Niño de Sanlúcar (Esteban de Sanlúcar); transcribed and fingered by Jerry J. Lobdill

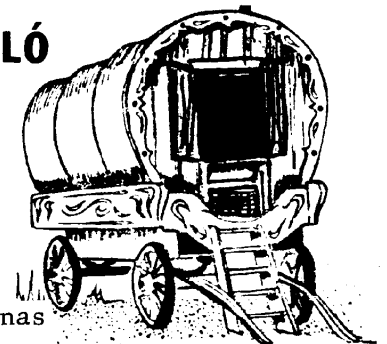
"A classic of the flamenco repertoire, Panaderos Flamencos was most recently recorded by Paco de Lucía on Philips 843 198 PY. Now offered in standard musical notation with performance notes to assist the classical guitarist with the required flamenco techniques. A fun and flashy showpiece of moderate difficulty." (from publicity)

Jerry Lobdill adds the following: "Panaderos Flamencos" is transcribed from Esteban de Sanlúcar's record which came out in the 1950's. It is slightly different from Paco de Lucía's version. However, it is the original from which Paco took his cue, and personally, I prefer it to Paco's.

Available for \$2.25 plus \$.50 postage and handling, from Southwest Waterloo Publishing Co., 6708 Beckett Rd., Austin, Texas 78749.

## NAQUERANDO CALÓ

The following verse is a toná de Triana:



Los geres por las esquinas  
 con velones y farol  
 en voz alta se decían,  
mararlo, que es calorró!

The Spaniards (non-gypsy) on the corners with oil lamps and lanterns would say in a loud voice, "Kill him - he's a gypsy!"

The caló words are: geres = castellano; marar = to kill (matar); calorró = gypsy.



## Hasta La Vista

TOM & BETTY REINEKING

*by Deanna Davis*

Jaleistas wish buen viaje to two talented members; Tom and Betty Reineking, two of our most active members in the formative months of Jaleistas, are leaving San Diego to live in San Jose, California. Upon interviewing Tom and Betty, I was immediately impressed by the couple, with their silent admiration and devotion to one another, as well as a well-planned eye on the future.

Tom has finally obtained his master's degree in physics, after many late nights of study, mornings of work as a data analyst, and afternoons attending classes - not to mention going without many of the so-called "luxuries" of life.

Thus, some of their dreams are becoming a reality. They are moving to San Jose where Tom has secured a position with Electronics and Physics Signetics. The road ahead is looking more prosperous and they will have more time to enjoy their artistic interests.

Through all the hard work, Tom has not lost his interest and love for flamenco. He first became involved after hearing friends of the family, guitarists Dave and Eric Millard, and talked Dave into giving a few lessons. By then he was hooked and went on to study for three years with Paco Sevilla. Eventually, he was introduced to Juana de Alva as he was anxious to accompany dancers. Thereafter, he became a member of Fantasía Española and says he learned a lot and enjoyed his association especially being able to perform professionally.

Let's not forget Betty since she has truly been an inspiration to Tom. To put it in his own words, "Betty has always given me support and encouragement and most of all, positive feedback." Besides being the woman behind the man, she is very talented in her own right. A graduate of San Diego State University in Child Development, Betty intends to teach nursery school as well as being an artist in her spare time. Working with oils and charcoals particularly intrigues her. She also has a love for flamenco, especially cantaores, for which Tom says she helped him gain a greater appreciation.

Both Tom and Betty have been actively involved in Jaleistas. A lot of credit is

due Betty for the early issues of Jaleo, which she worked on as jack-of-all-trades with layout, typing, illustrating, editing, and writing articles. Tom could be found at most juergas setting up dance boards, shuttling people to the juerga, and in general, helping to make things run smoothly. In spare moments he might be heard accompanying dancers and singers on the guitar admirably.

I'm sure you'll all join with me in wishing them both a happy and prosperous future. We certainly hope to see them back again, which they tell me is not at all unlikely. Vaya con Dios, Tom and Betty.



## MAY JUERGA

LA JUERGA ESCONDIDA

*by Juana De Alva*

The single outstanding feature of the May juerga seemed to be its location and setting. Nestled among Eucalyptus tree at the end of a long, winding road in the foothills of Lakeside, the juerga became a real pilgrimage for many Jaleistas. Our apologies to those of you who got lost for lack of more explicit directions, parking instructions, and a telephone number at the juerga site.

If you did make it up the three miles to the school, parked your car, and took the juerga shuttle to the Stower home, it was definitely worth the trek. The home lent itself beautifully to the development of duende with its Spanish interior and different levels for performing or observing. Our hosts spent many hours clearing out rooms, rearranging furniture, and adjusting lights to add to the ambiente.

The food was outstanding, from the shr shrimp cocktail and marinated octopus to David Blakley's gazpacho and Carolina's hors d'oeuvre plate (with jicama and a spicy dip); from tamale casserole, macaroni salad, and spahgetti (made on the spot) to chicken cooked in many ways, including arroz con pollo; from the three foot basket brought by the Lenshaws, containing enough bread to feed a regiment, to the many fine desserts such as cheesecake, coffeecake, and carrot cake.

The drink department was also very satisfactory. Jaleistas purchased four gallons of wine to use in case of emergency (un-

needed this night). Our experiment with an "open bar" section and a "private bottle" nook worked well. Most of the bottles went on a big table to be shared, but those who wished to reserve their bottle had a place to do so.

The meeting scheduled for 8:30 didn't occur until after 10:00 because of late arrivals and waiting for an appropriate lull in the activities. The idea of electing officers was received unenthusiastically; only one nomination was made. The idea of having a "junta" of several members to coordinate juergas seemed more acceptable; there were several volunteers to help in this capacity. Jesus Soriano agreed to take over our books.

The possibility of renting a facility if no private home is available for juergas was discussed, and most said they would be willing, if necessary, to pay up to a two dollar entrance fee to cover rental.

The idea of a beach juerga was shot down because of guitar damage, sound loss, and inability to control crashers. A two or three day camping juerga was applauded, and an all-night, breakfast juerga was agreed upon for June.

Following the meeting, there was an exhibition, in costume, of jota, "El Embrujo," and an alegrías, "sin guitarra," by dancers, Carmelina Reyes and Dulce and Marcos García -- all students of Teresita in Tijuana; Marcos is currently studying in Mexico City.

Other first-timers were Charo, Raul, and Michelle Botello from Sevilla, who just returned from this year's Feria de Sevilla and had many new sevillanas to contribute. Ernest Lenshaw's daughter, Vilma, came down from L.A. and brought Jose Faget (Pã gã), a new member, who turned out to be talented in both singing and dancing.

Of the four dance areas provided, three were used extensively all evening. The intimacy of the "cueva" and the "sala chica" was conducive to throwing off one's inhibitions; in one room, Maria Soleá and Gerry Day improvised to tangos, and Brian and Juana rehearsed siguiriyas, while sevillanas reigned in the other.

There was not the usual multitude of guitarists, so Joe Kinney, Roberto Vásquez, Ken Boyd, and Jesus were kept busy. For the first time in a long while, Paco played most of the evening, especially after most of the other guitarists had gone. Rayna stopped in briefly, and Luana was back after missing several juergas.

Although food and drink abounded and three rooms vibrated all evening with music and dance, I had the uneasy feeling that something was missing. It wasn't until the next day that I learned what it was -- lost out in the wilderness of Lakeside, in a maze of country roads, was one of Jaleistas permanent fixtures, Yuris Zeltins. Some of the other regulars missing were the Picksleys, Hansons, Nietos, Digby, Federico Emilia, and Rafael. Hope to see you all at the June juerga!

## June Breakfast Juerga

This month's juerga will take place at the home of Marilyn Bishop, a long time flamenco enthusiast. She has had many juergas in her home over the years and numbers among her close friends, Genaro Gómez, Chinín de Triana and Lola Montes.

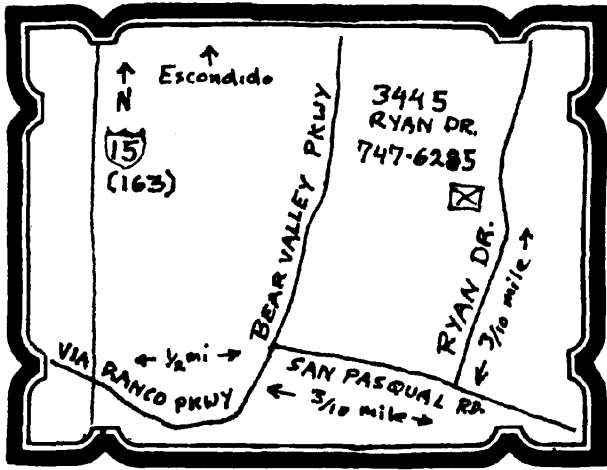
The Bishop home is more than 20 miles north of San Diego and in the semi-country; to assure your arrival and minimize frustration, we make the following suggestions: go armed with the map (see below) and the telephone number of the juerga; if you are the type who always gets lost, you might make a "dry run" sometime before the juerga.

The juerga will take place at 3445 Ryan Dr. (phone: 747-6285), which is just south of Escondido. To get there from San Diego, take 163 north; from Del Mar or Solana Beach, take 56 to 163 north; from the L.A. area, take 78 from 5 to 163 south. From 163, take Via Rancho Parkway east toward the Wild Animal Park, following signs for the juerga. As you bear left, the road becomes Bear Valley Parkway. Turn right at San Pasqual Road and left at a tree farm on Ryan Drive. Parking is limited to one side of Ryan Drive, so if you have to park some distance away from the juerga, turn on your parking lights and the "juerga shuttle" will pick you up.

In the interest of authenticity, we are doing this Juerga, Spanish style. In Spain, restaurants open about 8:30 p.m., shows often begin at 11:00 p.m., and juergas will begin sometime later in the evening (morning). Therefore, plan to arrive at the juerga around 11:00 p.m. (no earlier than 10:00 p.m.) and bring food for breakfast, according to the key. We will flamenco until the sun comes up and eat breakfast sometime after 5:00 a.m. According to the first letter of your last name, bring:

- A - De sweet rolls, coffeecake, etc.
- Df - J chips and dips and snacks
- K - M sausage or ham
- P - Se dozen eggs or tortilla de
- Sf - Z bacon patatas

P.S. We have quite a collection of serving dishes that have been left at past juergas. They will be out on the serving tables, possibly with something in them, but please take them with you when you leave.



## ANNOUNCEMENTS

Announcements are free of charge. They must be in our mailbox by the 15th of each month and will be discontinued after publication in two issues unless we are notified to renew them. Businesses may display their cards for \$6 per month or \$15 per quarter. Please send all correspondence to:

JALEO, Box 4706, San Diego, CA. 92104

### new york ...

New York correspondents: La Vikinga, R. Reyes

MESON FLAMENCO: dancers, Sandra Messina, Alberto de Montemar, and Lita Paloma, singer, Paco Montes, and guitarist, Pedro Cortez Jr.; 207 w. 14th St., New York City.

CHATEAU MADRID is featuring dancer, Carmen Acevedo, singer, Paco Ortiz, and guitarist, Pedro Cortez. Lexington Hotel, 48th & Lexington, New York City.

ANDREA MARTINEZ G. is dancing at the Don Quixote Restaurant (Sheraton Hotel) in Rochester with dancer, Rafael Ruiz, and guitarist, Benito Palacios.

FLAMENCO DANCE TEACHERS IN NEW YORK. The following dance instructors teach at the Jerry LeRoy Studio, 743 8th Av., N.Y., N.Y. (tel: 212 CI 5-9504): Estrella Morena, Mariano Parra, Azucena Vega & Edo Sie.

Mariquita Flores is teaching at Ballet Arts Studio, Carnegie Hall Bldg., 154 W. 57th St., N.Y., N.Y. 10019.

### texas...

FLAMENCO GUITAR INSTRUCTORS in Texas: Edward Freeman in Dallas; Jerry Lobdill in Austin; Tom Blackshear in San Antonio; Miguel Rodriguez in Houston.

DANCE WORKSHOP with Jose Greco & Nana Lorca, presented by the Rogelio Rodríguez Academy. A series of classes running for two weeks from July 10 to 21; contact: Rogelio Rodríguez Academy, 5124 Richmond Ave., Houston, Texas; phone: 713-626-4933 or 713-455-7158.

THE AUSTIN GUITAR SOCIETY has a newsletter dealing with classical and flamenco guitar; Subscription is \$3.00 per year. Austin Guitar Society, c/o Jerry Lobdill, 6708 Beckett Rd. Austin, Texas 78749.

PANADEROS FLAMENCOS, by Esteban Delgado, recorded by Paco de Lucía - accurately notated sheet music; \$2.75 in the USA, \$4.50 foreign, ppd. Southwest Waterloo Publishing Co., 6708 Beckett Rd., Austin, Tx. 78749.

RAMIREZ FLAMENCO GUITAR - studio model with traditional pegs, new condition. Contact Jerry Lobdill (see above or call 892-1412)

### san francisco...

THE SPAGHETTI FACTORY at 478 Green St. in North Beach, features a cuadro flamenco, Friday through Sunday; shows at 9 & 11:00.

FLAMENCO RESTAURANT, 2340 Geary Blvd., has solo guitar Mondays and Tuesdays from 6:30 to 10:00 p.m. Features Spanish food & wine

LA BODEGA in the North Beach area, features occasional dancing by Carla Cruz.

EL GALLEGO, at 24th & Van Ness in the Mission District, features Spanish food and solo guitar (currently Gregorio Stillaman) on Mon. through Wed., from 7:00 to 10:00 pm

**in los angeles...**

DANCE GUITAR CLASS (UCLA Extension) taught by Chuck and Suzanne Keyser at the International Student Center in Santa Monica. Listed in Guitar Player as, "a study of the flamenco art, with the emphasis on cyclic rhythm in relation to the accompaniment of song and dance." To run six weeks beginning June 22, from 7-10 pm., Wednesdays. \$75.

VALADEZ STUDIO of Spanish and Mexican Dance  
7900 Seville Ave. Huntington Park, CA. 90255.  
Telephone: 213-589-6588.

**san juan capistrano...**

KENNETH SANDERS PLAYS SOLO GUITAR (classical, flamenco, modern), Sundays, 11:30 a.m.- 3:00 p.m. and Mondays, 6:00-9:00 p.m. at El Adobe de Capistrano restaurant, 31891 Camino Capistrano. Phone for reservations, (714)493-1163 and 830-8620.

**san diego...**

DAVID CHENEY, flamenco guitarist, is now playing at the Fish House West on old Highway 101 in Cardiff. He is playing Thursday through Saturday, from 9-1:30 p.m. and Sundays from 4-8:00p.m.

RAYNA'S SPANISH BALLET in Old Town. With dancers: Rayna, Rosala, Luana Moreno, Debbie Valerio, Theresa Johnson, Scott & Jennifer Goad, and Rochelle Sturgess; guitarists are Yuris Zeltins and Paco Sevilla. Sundays, 11:30 - 3:30 p.m. at Bazaar del Mundo.

**INSTRUCTION: (Area 714)**

DANCE	Juana De Alva	442-5362
DANCE	Juanita Franco	465-8673
DANCE	María Teresa Gómez	453-5301
DANCE	Rayna	475-3425
DANCE	Julia Romera	279-7746
DANCE	Rosala	282-2837
GUITAR	Joe Kinney	274-7386
GUITAR	Paco Sevilla	282-2837

**etc...**

DANCERS WANTED; Top agency looking for male & female dancers; must be strong in flamenco; ability for classical helpful; send picture & resume to: EMSI, 1111 Wilshire Bl., Suite 212, Los Angeles, CA., 90017

THE BLUE GUITAR in San Diego carries books by Donn Pohren, new books of music by Sabicas and Mario Escudero, and a complete line of guitar supplies. Flamenco guitar lessons by Paco Sevilla. All guitar strings, half price. See ad for location.

GUITAR MUSIC AVAILABLE. Music of many top artists, both modern and old-style, transcribed by Peter Baime. Write: Peter Baime, 1030 W. River Park Lane, Milwaukee, Wisc. 53209.

GUITARISTS AND STUDENTS are welcomed to accompany dance classes. Call Juana at 442-5362.

BACK ISSUES OF JALEO are available for 50¢. Send requests to the JALEISTAS address.

JUERGA SITES NEEDED. Contact Juana De Alva at 442-5362.

Box 4706 San Diego, CA 92104

Place  
Stamp  
Here

RETURN POSTAGE  
GUARANTFED