

MAGE

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BULERÍAS

by Estela and Morre Zatanía

(Originally appeared in the FISL Newsletter,
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The branch of singing known as "cante gitano" (gypsy singing) is clearly the life-blood of flamenco and the "dueños" of this family are clearly the siguiriya, the soleá, and the bulería. Of this substantial group the bulería is undoubtedly supreme in its versatility, temperament, and popularity.

Bulería is a festive cante, yet it has a definite tendency toward the serious forms. Unfortunately many people miss the subtlety inherent in this cante. Those are the singers, dancers, and guitarists (particularly the latter two) who insist that bulerías must be done at a ridiculous speed and who end every possible number "por bulerías". They do not realize there is nothing more beautiful in this art of flamenco than a pulsing, "easy" bulería, rolling along at about 35 miles an hour. This is the kind of bulería that goes on indefinitely at juergas without permitting anyone to become bored. How immature all other bulerías seem by comparison! And yet we are told that we must have speed if we are to be successful...and worse yet, we believe it.

I suppose the commercial aspect of bulería simply cannot be repressed. At least let's
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FLAMENCO GUITARIST

DANIEL MAYA

from

Joan Eesley Public Relations & Advertising

Flamenco guitarist Daniel Maya is appearing Monday through Thursday evenings at El Gallego Restaurant, 3166 24th street at South Van Ness, San Francisco. According to owner Joseph Benetti, the restaurant, which features Maya's music between 7 and 10 p.m., offers authentic Spanish seafood and wines.

Born in Minneapolis, Minnesota, Maya began studying with Spanish flamenco guitarist Jeronimo Villarino at the age of 16. Following that, he studied classical guitar for two years with Frederick Noad, author of many best-selling works for the guitar.

Dissatisfied with other people's music, Maya began writing his own music while studying theory with several Los Angeles jazz guitarists.

In 1977 Maya went to Spain, where he studied with Paco del Gastor and David Serva. His jazz background enabled him to exchange ideas and collaborate with artists Pedro Bacán and Isidoro Carmona, who hired Maya to help them prepare material for forthcoming recording sessions. At that time the young American was also participating in a master class with classical guitarist José Tomás.

In Sevilla Maya lived with a gypsy family, learning to accompany family members who were professional singers and dancers. This experience has made him a valuable member of the Theatre Flamenco troupe here in San Francisco.



JALEO

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

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LETTERS

Dear Jaleo,

I'm rushing this letter off, hoping to meet your deadline for the January issue. Please tender my sincere apologies to Brook Zern for using the words "direct lies" to describe the article he wrote for the *New York Times* (reprinted in December's issue). When Brook writes for publication, he writes very carefully--and poetically as well. The words I should have used are "significant misrepresentation"; my mistake applies equally to the other articles I had in mind.

Sincerely,
Carol Whitney
Canada

cc: Brook Zern

Dear Jaleo:

I hope the readers of Jaleo have the perspective and insight to realize that Diego del Gastor's life was far more important than we are led to believe by the subjective reasoning spewed forth by those individuals concerned with death. I think Diego was an authentic person, a person who was free from guilt and anxiety, a fulfilled and habitually free thinker. I think Diego chose his own bed.

You know, one thing that Whitney and others have failed to mention about Diego's style of playing is that it wasn't as old and traditional as some think. There are lines and occasional harmonies that were way ahead of his time. I have examples of Diego's bulerías that are now common in the more modern Manuel Molina things or even some of Paco de Lucía's. He could build tension in a line or phrase much like Paco de Lucía can, but of course he just didn't have that sort of pyrotechnical facility. Another aspect that hasn't been mentioned, but I think is noteworthy, is that Diego didn't play very well until he reached his forties (sources: Donn Pohren, David Serva, and old tapes). At that time, his tremendous feeling of compás and a creditable technique came together. This is a comforting thought for the many people who think that all Spaniards are born with it.

Peter Baime
Milwaukee

Dear Editor:

Last month I wrote in response to certain of Carol Whitney's comments about my writing in the October issue of Jaleo. I did this against the advice of some friends, who

urged me to wait for the November issue. "She probably hasn't finished with you yet" they said.

As it happens, they were right. I am again a peripheral focus of Carol's effort to write the true story of Diego del Gastor, apportioning responsibility for his demise on various other people in the process.

Her November piece on Diego's last year was poignant. I happen to think it was also a violation of his privacy. Any public discussion of Diego del Gastor's bedroom fights and bathroom vomiting strikes me as, for want of a better word, nauseating.

But scholars often confuse mere factual accuracy with illumination, even when it involves information that others would rather perish than publish. In any case, that's really a matter of taste.

It is in her reference to a sentence I wrote ten years ago that Carol reveals the sort of attitudinal differences that set us apart.

Yes, in a 1968 FISL flamenco newsletter, someone wrote -- gratuitously, I felt, and in no context whatsoever -- "Diego is drinking himself to death". And soon afterwards, in a report on a superb Gazpacho festival, I called that nonsense.

I felt I had good reasons. I had been acquainted with Diego for a few years at the time. I felt that the remark conjured up images of a sick and life-denying person deliberately trying to kill himself. It did not square with the man I knew -- a man more than twice my age who I couldn't keep up with, a man whose life-affirming qualities would become a permanent inspiration for me and many others, a man who had rejected an ordinary life for flamenco and seemed to handle the associated tradition of drinking with amazing aplomb and dignity. I suspected the remark was inaccurate; I was positive it was demeaning, though this was doubtless unintentional.

Five years after this insignificant literary exchange, Diego died. He was approaching seventy. Although the doctors and pathologists I know are hesitant to determine the exact cause of death without an autopsy, it can certainly be argued that alcohol was an important contributing factor in Diego's death.

So I suppose I was wrong. But even as I wrote the words, I believed that: a) Diego would ultimately die sometime; and b) he would probably be drinking at or near the time of his death. I hoped it would take a long time -- even longer than it did -- before I inevitably lost the argument. I still

don't regret my words. And in a very real sense, I'm not convinced I was wrong. I think my comment gave a clearer picture of Diego than did the other. I can hardly believe that Carol, at that time or any other time prior to 1973, would have characterized Diego as a man who was "drinking himself to death."

In my previous letter, I mentioned that some of my differences with Carol were almost philosophical. These were underlined in her narrative of Diego's last months. Here she has first-hand knowledge which I lack; I last saw him the summer before he died. Even so, I want to try making a point.

Diego was a mensch -- a person of his own making. He chose his manner of living, as Carol so rightly points out. And in the process, he also was choosing his manner of dying -- something that Carol seems unable to deal with.

The woman whom Carol seems to blame directly for Diego's death (writers like me are blamed indirectly, for making such an artist known to such "parasites") did not kill Diego. And since I've already implied that I don't think he killed himself either, I tend to frame the event differently: Diego died.

I saw -- though not nearly as closely as did Carol -- the interaction between Diego and the woman Carol describes. I thought it was unhealthy, and I thought that the woman was indeed nuts. (I was also jealous -- of anyone who monopolized time he should rightly have been spending with me.)

I also thought that Diego, if he so chose could have gotten clear of this person. In Morón de la Frontera, Diego called the shots; he could do anything he damn well pleased. For some strange reason, Diego chose not to. I concluded that in an admittedly passive way (the only way he could?) Diego shared something with this sick woman. From Carol's account, it was very intense and prolonged, as well as messy.

And I have no doubt that this woman encouraged Diego to drink heavily -- or, more precisely, to continue a lifetime of heavy drinking when sound medical advice may have been to avoid alcohol.

I pause to reflect. I think of the many people I know who are smoking themselves to death. I sometimes urge them to stop, but do they listen? I've watched people I love die far slower and more terrible deaths than Diego's because they didn't take my advice. Whom should I blame? Myself, for not working harder to stop them? Their smoking

companions? Or was it their decision -- a risk they chose to run, a responsibility they assumed for themselves...

And I recall a strange point I once made to Carol -- one that makes sense to me if to no one else: Among the "parasites" attracted to Diego by irresponsible writers unable to keep him secret were two of the finest doctors in America. One is a renowned radiologist -- cancer specialist -- who absolutely loved the man, and who examined him frequently. I knew that as a result, even the slightest danger of this disease would be quickly diagnosed. And that Diego, if he so chose, could have obtained medical care of a quality that even the richest American would not be able to equal. No blame here, and no credit. Just a fact.

Back to the real events: I believe that this crazy woman was far from Morón when Diego died, and had been gone for a month or more. Perhaps she had just decided to go away. More likely, Diego had managed to precipitate her departure. In any case, Diego was still "drinking himself to death" -- that is, he was choosing to drink.

Along with Carol, I spent time with Diego when he was on the wagon in 1971. She acknowledges the resulting shift in his mood and character, including the fact that "he didn't enjoy juergas nearly as much". As one of the beneficiaries of his increased emphasis on teaching, I felt fortunate. I also found it easier for me, as a virtual teatotaler, to relate to Diego. But while I admired his resolve, the situation seemed less than completely positive. In my wife's words, "he seemed to be at odds with himself". I thought he was unhappy. We all know there's no such thing as abstaining oneself to death, but I wasn't surprised when I found he had resumed drinking.

I also recall that Diego was involved with the woman in question at this same time. He was choosing not to drink, and also choosing to relate to her. She clearly had no power to make him drink.

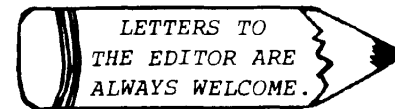
Carol Whitney paints a sad picture of Diego del Gastor: a weak-willed, helpless man who was manipulated and finally led to death's door by a single evil woman. It's Diego as the Czarina, and the woman as Rasputin.

If that's Carol's truth, I prefer the mythology she accuses writers like me of fabricating. The Diego I knew was enormously powerful, incredibly integrated and totally self-defined. He lived a long life, and he lived it beautifully. It is wrong to rob him of responsibility for his actions.

Carol Whitney has a way of looking at flamenco. It is an interesting way; it sheds light on the art; it is valuable. I regret that she seems to think it's also the only way, and that she so readily casts aspersions on the character and motives of other people -- people whose love of flamenco is no less than hers, and whose understanding of it, while different, is not necessarily inferior to her own.

Yours truly,
Brook Zern

P.S. And as for the question she earlier addressed at such length -- "Was Diego a Saint?" What? You mean he isn't the person referred to in "The Flamenco Association of San Diego"?



PUNTO DE VISTA

IN RESPONSE TO "XEROSIS" (JALEO, Dec. 1978)

I agree wholeheartedly with Jerry Lobdill that copyrighted materials ought not to be pirated--and I admit a prejudice in the matter. As I look at the world around me, I can see why people break the copyright laws. It's so tempting, and so cheap compared to the cost of buying. Of course publishers suffer, and so do composers, authors, and so forth. I have a feeling that after all, things shouldn't be so expensive, and there's something wrong with the system--but what's wrong doesn't originate with the copyright laws--rather, the problem is in what underlies inflation.

Since I'm quite powerless to reverse the inflationary process, I'll content myself instead with asking questions--maybe some *Jaleo* reader knows some answers.

What does the flamenco guitarist do with recorded music? Can he play concerts and juergas, accompany theatrical dancers, using falsetas by Sabicas? By Carlos Montoya? By lesser-known artists? (--And lest I appear too dated--by Paco de Lucía?)

What about publishing transcriptions from privately recorded tapes? Is the transcription the same as the recorded music? Who has what kind of rights to what forms of the materials in question?

I feel quite sure that artists who record either publicly or privately have some rights (morally if not legally), some say

about how their music is used. In private recordings, the matter becomes more moral than legal, I think--everything depends on what the person in control of the physical tapes chooses to do. I don't know what the laws are concerning publicly distributed recordings.

The big question, though, is what about this great tradition of the flamenco falseta (or dance step, or cante style)? What is flamenco, if it isn't improvisation on somebody else's work? No one can create out of a total void. What makes an improviser's work really original, and what constitutes plagiarism? It's certainly a complicated question--and certainly there's nothing wrong with using traditional materials in one's own way--I think.

Meantime, I follow the instructions of the artists who permitted me to record--and from time to time, you'll see short transcriptions of their tapes in my column.

--Carol Whitney

MARIO ESCUDERO-THE ARTIST

by Bill Regan

I met Mario Escudero in May of 1970. He was my childhood idol, so I decided to imitate his style and eventually studied with him to learn correct fingerings guitar logic, and work on interpretation. These important lessons gave me basic understandings leading to more freedom on the guitar through discipline.

Naturally, when I read Donn Pohren's "biography" of Mario in Lives and Legends of flamenco, I recognized it as an absurd put-down. Now I'm still on the defensive, since Donn polarized Flamenco in America with his books. One recent nightmare had Donn listening to Mario play; in my dream, Donn didn't speak a word, but sat back in his chair, with arms crossed, and gave the patented "connoisseur purist frown". Luckily, I finally realized that it has always been fashionable to criticize great artists; it helps one to be noticed and recognized as someone who must know something. It is my personal opinion that it is much more intelligent to choose the artists we admire, as opposed to having Donn choose for us. (This is not to say that Donn's books are useless. Much factual information can be learned. I like the books.) However, some people are afraid of freedom and would have others tell them what to wear, what to eat, what church to attend, what music to enjoy, etc. Such people are properly labelled "sheep".

Mario Escudero has recorded more than 40 records of flamenco music. These include solo performance and song and accompaniment. He has given quality concerts with large companies, and has given innumerable private juergas. Mario is very traditional in a juerga; a love for the cante and great sensitivity to the cantaor. He was guitarist to Carmen Amaya, Rosario and Antonio, and José Greco.

Too, Mario shows another side, a restless searching for new ideas. He has proven to be one of flamenco guitar's best innovators. Many other guitarists play his ideas, some unknowingly, as things become "disfrazados" after passing through the hands of many guitarists. To hear Mario live, up close, is a treat, not the same as hearing his concerts or hearing his records.

Let me express these thoughts: It's good to have diversity of styles in flamenco. If you don't particularly favor the Escudero style, fine! To criticize and compare it is not the answer. For example, the marvelous playing of Diego del Gastor is good because it is good, not by default because some aficionados think other styles don't measure up by comparison. Having studied with Diego del Gastor, I know first hand that Diego delighted in hearing ideas of other guitarists and different approaches to the flamenco guitar.

Finally, let us listen to Mario Escudero regarding change. The following is a quote from a personal letter: "I change constantly and am not the same Mario that I was 20 years ago, either composing or as a person. You constantly change for better or worse, and like water which does not move, if you do not grow, you get mildew."

Raquel Reyes In Spain

AN INTERVIEW

Raquel is reluctant to talk about herself and it took considerable persuasion to get her to agree to this interview. Jaleo felt that the story of her visit to Spain would show what a lone girl can do during a four month stay in flamenco country.

Masami's name "Raquel" was given to her by a guitarist in Sevilla. He said to her



one day, "Since you belong to Sevilla, you might as well have a name to fit it even more!" The last name "Reyes" was taken after her madrina's, to whom she owes a lot in her personal growth.

JALEO: Were you first exposed to flamenco in Japan?

RAQUEL: Not really, but I do remember my mother talking about it and moving her arms like a dancer.

JALEO: Was there much flamenco interest in Japan?

RAQUEL: I think Japan has more feeling for flamenco than here, the Japanese have always liked flamenco; there is something that the Japanese and Spanish have in common--I'm still trying to figure it out. Spaniards have said to me, in fact Manolo Sanlúcar said that he had not heard Americans, Germans, the French, or any other guitarists from other countries, come as close as the Japanese to playing something, not technically, but feeling-wise from the soul, close to flamenco.

JALEO: We have heard it said that, due to the Japanese tradition of not displaying emotions, they have a hard time letting go and expressing the feelings of flamenco.

RAQUEL: Most Japanese guitarists get so involved in flamenco--the ones who go to Spain are fanatics (laugh) and they start living flamenco, most of them, and they really get into it. However, I feel that they are a little too sentimental in playing flamenco. The Spaniards are more aggressive, with hard feelings, where the Japanese are a little too soft, which I don't like; I'd like to be really flamenco, not so pretty, or feminine.

JALEO: Did you get into flamenco in Japan?

RAQUEL: No, not really! But I saw a flamenco show by Spaniards before leaving Japan for America. Then I went to Boston and I didn't play guitar there for two years. But when I went to Europe, I really liked Spain and saw some flamenco that really got me interested.

Then in San Francisco, I got the desire again--it kept creeping back. I took a few lessons from a guy who played both classical and flamenco.

Then I came to San Diego where I studied with David Chaney and a little bit with Paco Sevilla.

JALEO: How was your Spanish before you went to Spain?

RAQUEL: I just decided that I wanted to learn Spanish, so I went to an adult center for a few weeks. But it was all senior citizens and they weren't going anywhere, so I

stopped going and just used the text book on my own to learn grammar and vocabulary. Then I tried to talk to Spanish people whenever I could.

JALEO: How long did you study then?

RAQUEL: Maybe six months. Then in Spain people couldn't believe how comfortable I was speaking. Maybe I made mistakes and talked very simple, but I found myself making jokes and made people laugh. The first day in Spain I was talking to people in a bar and they treated me to a free meal celebrating my first day in their proud city of Madrid.

JALEO: How did you go to Spain?

RAQUEL: I went on Spantax, but don't think I would recommend it. It was a terrible thing. They had been postponing the flight week after week. Then there were delays in San Francisco and New York for repairs. But the major part of the people were from Spain and we started a juerga in the plane, with some vino tinto from a bota they had aboard.

JALEO: So you landed in Madrid. What did you do?

RAQUEL: I took the bus and the subway to get close to Amor de Diós (rehearsal studio). Then I dragged my suitcase and guitar through the streets--I couldn't take a cab because I didn't have much money changed into pesetas. At Amor de Diós I left my stuff with the old lady who sits in the front and asked if I could watch any classes; I wasn't even thinking about where I would stay--the lady thought I was funny asking if I could watch classes, but she said there was a Japanese girl dancing downstairs that I could go watch. I didn't know anything about the system, so I just knocked and waited; hearing no answer I just walked in, and they gave me the dirtiest look. There was a snobby girl and an Australian guitarist having a private rehearsal. I sat and watched until they finished, when the girl spoke to me in broken Spanish; the guitarist said she didn't speak Japanese. I thought that the people there were really cold and maybe I should leave. But then I met a Japanese guitarist and Japanese dancer in the hall. This time I spoke in Spanish and it turned out that they didn't speak Spanish; they were saying in Japanese, "Where is she from?" When I spoke to them in Japanese they were shocked and delighted! From that time everything started right.

JALEO: Many people talk about how cold the atmosphere is at Amor de Diós, it's a very hard place to enter into. How did you find a place to live?

RAQUEL: I went upstairs to the pensión

Granja and stayed in an expensive 3-bed room for a short while, before moving to a cheaper one.

JALEO: Were there many Japanese there at that time?

RAQUEL: Not a tremendous amount like they told me there used to be, but still quite a few guitarists and dancers.

JALEO: What about Americans?

RAQUEL: (after a long pause) There were a few Americans but I didn't talk to them until later on.

JALEO: Perhaps it was too early in the year--when was this?

RAQUEL: The beginning of April 1978.

JALEO: Who did you hang around with mostly?

RAQUEL: I hung around mostly Spaniards... and then Japanese people sometimes. Little by little things unfolded and different people would invite me to have a drink or play the guitar and so I started to see many different guitarists.

JALEO: What about Manolo Sanlúcar?

RAQUEL: I went with a friend of Manolo's and some Japanese people. I was like a translator for the other Japanese guitarists who didn't speak Spanish, so he basically talked to me which was nice, since I could get more of the feeling of what he was saying. We stayed there for quite a while and he was real nice, serving us things to drink.

JALEO: How did you happen to go see him?

RAQUEL: I was in Amor de Diós and I happened to be with some guitarists and they told me they were going to go see him to try to get some lessons, so I said, why not let me in on the plan so that I can at least talk to him. So we all went to his house. He wasn't able to give lessons at that time because he was moving to a new house, but said perhaps he could later in the fall.

He made us play and I was shocked and embarrassed; he handed me his Ramírez and said, "Play!" I was the second one to play--the first guy played some Paco Peña stuff, not wanting to offend Manolo by playing anything by Paco de Lucía. I tried to play something really basic to show him how I feel about flamenco, so I played some real basic soleares...and I thought I was playing with lots of feeling, but he told me afterwards that you have to have more respect for these basic things. So he gave me a sort of lesson; he played what I had played and said "Entiendes?" When I said "Si", he said "Venga! play it again!" So I tried again. He nodded and then the next guy played. Then Manolo played some columbianas after which he handed me the guitar again and I played some bulerías and then siguiriyas...he clapped after the siguiriyas (she laughs) so I

guess he liked that one. He let us hear a tape of his new record with orchestra which I found kind of boring.

JALEO: What do you think of his solo playing?

RAQUEL: He seems like a really honest hard-working guy who tries really hard. And he is very sentimental--too sticky at times. But when we were there he didn't let his guitar go except when we were playing. He played lots of pieces...like he played the piece that he played for Niño Ricardo when he died. When he played it for us, I felt it was so much more basic and more feeling than what he usually puts on records. And even the columbianas he improvised so much. I thought he was really hot.

JALEO: Did you play for dance classes at Amor de Diós?

RAQUEL: I played for Ciro, María Magdalena, and Tomás de Madrid, Usually there were a whole bunch of guitarists hoping to be seen and hired to play for private classes, so you have to play with the others unless you are hired for private classes--and then somebody else might come with you if they want to play.

JALEO: Did you go to any tablaos?

RAQUEL: Yes, I went to Torres Bermejas and later, Café de Chinitas, but I didn't care for tablaos very much. But, I prefer "teatro" at "La Latina", especially when I saw "Lole y Manuel and Familia Montoya". I was impressed very much. They were really performing and communicating with the audience at the same time. Part I was mostly dancing and singing. Part II was like a play displaying gypsy living, musically. Lots of good bulerías and fantastic guitar accompaniment by the members of Familia Montoya; very choppy and very gypsy to the core!

I also experienced a better atmosphere in the Bar Edwards located in a suburb of Madrid. Paco de Antequera invited me to hear him accompanying a singer, mostly 'cantes de Málaga'. It was a more intimate atmosphere, and people were ready to accept, and experience the flamenco. Paco was a refined man and, his playing was somewhat delicate and soft. I also met his Japanese wife at his house.

JALEO: After Madrid, what?

RAQUEL: I took the bus to Sevilla. Sevilla, from the very beginning hit me just right. I got there in the last days of the feria when it was almost impossible to find a place to stay. I stayed in a pension with some other girls and went to the feria during the day and night; it was nice...the other girls went in a group, but I went alone with my guitar, my old one, which was

good because everybody invited me to play in the casetas and I was invited for copitas and really grooved all night. I should have taken the guitar without a case like most other people...it just gets in the way...It was a good night, although I got really wasted. I didn't see any flamenco though.

JALEO: What else happened in Sevilla?

RAQUEL: I accompanied some dancers at Enrique el Cojo's studio. Some Japanese dancers wanted me to accompany and through them I got to know others. One day when I was accompanying, a T.V. station came with all this camera equipment and Enrique said to me, "You be the accompanist today!" So I had to accompany him for soleares and bulerías on television.

JALEO: What was your impression of Enrique?

RAQUEL: He's a real "get down" straight forward type of person. I was impressed by his dancing; he is lame and old and can't walk straight, but when he dances, especially in soleares, his expression and how he carries himself...especially in the compás between ten and twelve, when his expression changes and he seems to let out everything in those three beats. I was so impressed and was so glad to play for him. Sometimes he would do extra things for me.

JALEO: What else in Sevilla?

RAQUEL: Besides that I was meeting people and going to parties.

Then I went to the feria in Jerez which seemed more classy than the one in Sevilla, although basically they did the same things. I stayed with a girl I met there whose father was an aficionado of flamenco. They had just lost their mother and seemed glad to have company. They were so proud of me because I came from somewhere else and knew how to play flamenco which they hadn't tried to do. The father was so into it that he made me play siguiriyas all night long.

I stayed in Jerez for several days and then went to Cádiz. I met some singers in a bar there and we went to bar after bar singing and drinking...I got real sick that night for the first time. Then I went to Algeciras, where I met some friends of Paco de Lucía. They said that Paco has a villa there and he invites them over; they seemed very proud of Paco de Lucía, that he comes from there.

After Morocco, I went to Ronda. While on the train, we passed a station called "Almoraima", the same as Paco de Lucía's record. Then it was back to Sevilla, where I took a bus to Rocío. (For a description of the Romería de Rocío, see JALEO, Sept. 1977). Rocío is much more flamenco. I got there in

the late afternoon and after looking around a while, I was invited into lots of places. There was flamenco everywhere and everybody said "Come in!" and I played "por bulerías" and everything started. Later I went riding horses in the countryside. At night I met some guitarists, one of them a blond, blue-eyed gypsy who claimed to be a friend of Paco de Lucía's, who did some modern singing accompaniment, besides pouring me Jerez constantly so I would catch up with them--they had been partying for days! And we went in a group from one place to another singing and playing.

Early in the morning I left Rocío and went back to Sevilla, where I got an invitation from a singer to go to a private party with Antonio Mairena in Morón de la Frontera. I took a bus over a bumpy road to Morón and arrived early enough to look around. I met some guys who showed me around and we went to a little room in the bar and did flamenco without guitars--just palmas, singing, and dancing. One guy could do the sevillanas rocieras by whistling and using his knuckles and nails on the table (an imitation of the flute and drum); it made a beautiful sound, like more than one person. Then they took me to the statue of "El Gallo" (the rooster) where we watched a beautiful sunset over the whitewashed walls and tile roofs of Morón. It was getting dark so we went to the party. Everyone was really dressed up and I had only jeans on (unfortunately I had no choice). It was very formal, a sort of club, and different people got up to sing. These were all serious people, all flamencos who know what is happening; they wouldn't say "olé" unless they really meant it. It was very different from any other juergas I went to and I really got into it. Then Antonio Mairena showed up with one of his brothers; the brother sang some tientos and then Mairena sang. What a difference! Without singing or anything he started communicating...he sits in a chair and puts his hands like this (preparing for palmas) and...it's already there...you don't even need to hear him...it's an amazing difference! Then some little kids danced with great salero, from the tips of their chins, to the pose, everything was perfect, with so much dignity. Then a little bigger girl, maybe twelve or so, danced; she could move her hips just like an adult, but not in a gross manner, just very natural everyone stood up and applauded.

After the kids finished, Joselero came and sang some bulerías. He was very flamenco; he has a real earthy type voice, but for

me, after hearing Mairena, nobody else could affect me as much, and there were lots of good singers present that night.

After that I went to a festival in Córdoba and I met El Lebriano, a real crazy guy. I was sitting there watching and he pulled my hair and said "Let's go have a drink!" He kept bugging me while I was watching the stage. Later I was talking to him at the bar and he asked me which I liked best, his bulerías or his soleares. I said I definitely liked the bulerías and he said he felt the solea more.

JALEO: How did you buy your outstanding Manuel Reyes guitar?

RAQUEL: Postigo, the guitarist at the Los Gallos (tablao) had a whole bunch of guitars. He tried to sell me other guitars, but I didn't like them as well as his personal guitar, the Reyes. I first talked to him at the tablao and he told me to call him up. He invited me to come back to Los Gallos and I hung around and got to know some of the people there.

JALEO: Who was the featured dancer there?

RAQUEL: Carmen Albéniz. She is good, a good technician. From what I heard, Manuela Carrasco is better though, but I didn't get to see her.

JALEO: Why does Postigo sell guitars?

RAQUEL: He makes money on them. But in my case, he didn't want to sell me the guitar, his best guitar. I didn't think he would do it, but I hung around and one day he said he might sell it to me. He said he had called Reyes in Córdoba to see if I could order one; Reyes would take orders though he already had a three year waiting list.

JALEO: Did you go to any other tablaos?

RAQUEL: Yes, I went to some others; I met some guitarists in Arenal, but I didn't really care for those other places.

JALEO: Where else did you go before leaving Spain?

RAQUEL: I went to Granada and Málaga, but I always kept coming back to Sevilla.

JALEO: Did you ever actually study guitar with anybody?

RAQUEL: No, not really...and I didn't even have time to practise. I spent one day with Juan Cayuela in his guitar shop and he showed me some things, and sometimes people would correct my singing accompaniment at parties. Except for playing for dance classes, that was it. But mostly I just listened and now the things that I absorbed keep coming out. Now when I play I feel more free. I didn't have enough money for lessons in fact I didn't have enough money to go to Spain at all, but I just had to go, and I

was lucky to be able to earn some money while there.

JALEO: Do you want to go back to Spain?

RAQUEL: Oh yes! But I wouldn't travel around. I would go to Sevilla and stay around that area. My trip was a really fulfilling experience and people were so good to me when they found that I was into flamenco!

MORCA

... sobre el baile

FLAMENCO AND J.S. BACH

This is an abstract article because it is a very personal opinion, but I think a very valid study to show the universality of flamenco, its technique, energy, passion, emotion, drama, and involved feelings.

The music of Johann Sebastian Bach is also universal, so timeless and inspiring, that it has moved people to do Rock Bach, Electronic Bach, Jazz Bach, Stuffy Bach, and plain old beautiful chamber Bach, along with moving dancers of every form to choreograph Bach. Bach was a "true flamenco", a great improviser, a master of counterpoint, and an accepted artist, even in his own time. When La Niña de los Peines, the famous and great gypsy singer, may she rest in peace, first heard the music of Bach, she reportedly said to Federico García Lorca, the also famous artist, poet, and playwright, "his (Bach's) music has duende".

To me, the music of Bach is a natural to choreograph as theatre composition, using the technique of flamenco. And since I have been choreographing to the music of Bach, I have noticed that other flamenco dancers have been choreographing to his music also.

What I felt when I first started to move to Bach was a sense of drama. I felt a deep emotional involvement and when I started to actually choreograph to Bach (my first work was the Toccata and Fugue in D Minor), the music seemed to lead me and mold my steps and patterns, rather than me accomplishing a choreography of pre-conceived steps. It was a fantastic sensation. Tradition opened up and showed me movement that I did not know I did. As an example, I first conceived the fugue as a footwork section with all of the counterpoint intact, but when I actually got

into it, it turned out to be influenced by what I feel in taranto movement; slow and sinuous, long movements, and a minimum of footwork. What really gave me courage to go on with these choreographic ideas, besides the encouragement of my wife, Isabel, was the public. It felt natural to me and, when I first performed my Bach works in concert, the acceptance was natural and fulfilling.

Flamenco is a universal art and I do not believe that it has artistic limitations. If one is sensitive to the esthetics of flamenco, if one is involved in theatre-composition, if one has a deep respect for and knowledge of the tradition of flamenco art, then there are no limits to this beautiful art or the use of its techniques with non-Spanish music.

Theatre composition, neo-classic, contemporary Spanish dance, call it what you will, is a very recent form of Spanish dance, born at the beginning of the twentieth century when Spanish and non-Spanish composers were inspired by beautiful national and regional music of Spain, especially music from Andalucía and flamenco. Dancers began to choreograph to the music of Manuel de Falla, Granados, Albéniz, Breton, and other Spanish composers, as well as the music of non-Spanish composers like Bizet, Ravel, Glinka, etc. Dancers used traditional techniques and classical techniques and also invented and created new techniques to interpret the music of these great and sensitive composers. People like Argentina, Antonio, Argentinita, Escudero, and many others were really the first "modern dancers" of Spain. Creativity is ongoing and music, song, and dance and literally all of the arts are a part of this great creative process. Flamenco is one of these beautiful drops in this ocean of creativity. The music of Spain, especially the music of Andalucía, that melting pot and multi-mixture of many cultures, has always held a mystique for musicians and dancers from all parts of the world. It can only continue to inspire future artists to new efforts.

With this philosophy in mind, the same holds for all beautiful music, no matter the origin, no matter the artist, no matter the country. Bach is just one non-Spanish composer who in the truest sense of the word, is "very flamenco".

—Teodoro Morca

FROM MÁLAGA

RINCÓN RODRIGO

SOME THOUGHTS ON DANCE ACCOMPANIMENT

In dance accompaniment, sometimes you do what the dancer does and sometimes you just keep basic compás. This depends upon the dancer's preference and should be discussed or "ensayado" beforehand. Some dancers feel that exact following or doing what the dancer does accomplishes nothing, but others feel that the guitar should answer and reinforce the dance.

Here are what I feel are some general guidelines: If the dancer does a series of countertimes or a fast zapateado, the guitar should be played "suelto" or loosely, just keeping pace while the dancer does his intricate falsetas. Then, when the dancer comes out of this and just dances with the body (such as during singing or before going into a different part of the dance), the guitarist can play countertime, picados, etc. Sabicas often played falsetas to the dancer's taconeo, but this is worked out in advance and some dancers don't like it. I think a good rule of thumb would be to stay out of the dancer's way until some kind of accord is reached. Another rule says that a guitarist can't do one countertime and the dancer another. Disaster!!

The following article about Encarna Molina, who may be another up-and-coming Manuela Carrasco, touches on several topics that have been discussed in Jaleo, such as "For Lack of Knowledge Flamenco Languishes" by La Vikinga and Roberto Reyes (July '78). The dance should have song for the body and hands and guitar for the feet. A singer is just singing when alone, but in a cuadro, he must be aware of the guitar and the dance which he must respect; he then plays a secondary role. In my opinion, guitar solos should have aspects, however subtle, of the song and dance.

The sala de fiestas, "Rey Chico", is in Algeciras.

--Rodrigo de San Diego

MINI-INTERVIEW

Encarna Molina, or "El Baile Made into Song"

(appeared in a Costa del Sol newspaper - unidentified)

She has been appearing in the sala de fiestas, "Rey Chico", for two months. Her

triumph is complete. Someone who knows the dance says, "Her dance is like a song!" A beautiful way to define the superb way that Encarna Molina interprets the dance.

--Do you prefer to dance or to sing?

"Mine is the dance. El cante, only to accompany me."

--Your preferred style?

"All that comprises the baile flamenco, from siguriya to the solea, whatever..."

--But you used to dance classical also, didn't you?

"I began that way, but mine is the dance of my land (mi tierra)."

--And where is that?

"Where else would it be, 'niño', Sevilla, of course!"

--Where lies your secret?

"I would say it is in the feet and the hands."

--Are the hands important?

"As much as the feet; the latter 'step, stab, and taconeán', but the hands you have to direct and lift."

--El baile 'güeno' (the good dance), el flamenco, don't you find that it is disappearing, that it is dying?

"It cannot go nor die, ever; all you have to do is know how to interpret it."

--And you do?

"I try to learn a little each day and do it the best I can."

--That's "el baile made into song!"

far more favorable to a native in his own land. This applies especially to student singers and guitarists who can get a good foundation from records once the basic techniques are understood. For dancers, it is much more difficult, but a great deal can be learned about dance structure from records - and that is half the battle; with analytical listening, it is possible to learn to distinguish the rhythmic forms and their different emotional contexts. Otherwise, a dancer arriving in Spain completely ignorant about the art will find most of the teaching methods very confusing and unclear, largely because the dance depends on the music and the music itself is quite complex. He or she will end up discouraged and believing what the Spaniards all tend to believe themselves - that the understanding of the rhythm is "hereditary", it is either "in your blood" or you'll never learn it. This is because they teach a foreigner who has no experience with the music in the same way they teach a Spaniard who has at least been exposed to the sound of Spanish music (if not flamenco) all his life.

So the first requirement is a good understanding of the compás of flamenco.

A cassette tape recorder will prove invaluable for lessons - record every minute and go over it again in your pensión at night. It is also helpful to devise a convenient notation for footwork. If you can use a movie camera (that is, if the teacher will let you, which is unlikely), you can use the fast film (ASA 160) in an appropriate camera. If you understand compás, it won't be too difficult to coordinate the tape and the film when you study it. (You won't be able to do it mechanically but it shouldn't be too hard to recognize common points of the tape and film).

Technical Advice for Learning in Spain.

I. Rid yourself of the fantasy that is a romantic thing to do.

Preparing For Spain

TECHNICAL INFORMATION

by *Suzanne Keyser*

If a dance student goes to Spain looking for a teacher, there is no alternative but to come prepared to shop around. There are good dancers, but you really have to seek them out; a good source of basic information is Donn Pohren's book, The Art of Flamenco, which is an absolute bible for anyone involved in any way with the art.

The important thing is to try to gather as much information about the art as you can before leaving as Spain is very expensive these days. A lot of time can be spent learning basics in Spain which could have been spent learning them here under conditions



II. Before you leave

A. Attend concerts of Spanish Companies on tour and see Spanish imports at local tablao. (If you see a dancer with a style you like, approach her for lessons. If she has time, I'm sure she would welcome the extra income and it will prepare you for the kind of teaching you'll encounter in Spain)

B. Records - can be ordered from Society of Spanish Studies, Víctor Pradera 46, Madrid 8, Spain. Write for their brochure.

C. Books - The Art of Flamenco (mentioned above). This book will help you understand more about the various rhythms and help get more out of the records. The important things to learn from records are:

- To distinguish the mood and timing of each specific toque.
- To learn to count the cyclic rhythms correctly; the key to compás.
- Analyze the structure of the dances; starting with the general breakdown of the dance in its general parts, count how many compases are in each part and the relationship between the singer and the dancer. Figure out the rhythmic patterns of escobillas by slowing down your tape recorder or records and trying to count them yourself; go back compás by compás and tempo by tempo, count how many foot beats per tempo, figure out whether the dancer is performing triplets, quadruplets, doublets, and if the footwork is counter or syncopated to the music.

- Work out a clear notation for your dance.

These are all ways to develop your ear and sense of compás.

D. Castanets - You should learn by yourself or with a local teacher before you go; if you study in an academy you'll have to know them and you can waste a lot of precious time learning them in Spain.

E. Language - The more Spanish you know the better, especially if you have tendencies to be paranoid (and you will have if you hang around Amor de Diós long enough). "Just because you're paranoid does not mean they are not out to get you."

III. Once you've set the date - you must bring:

1. A practice skirt, even if you want to get one there. It just might take longer than you expect to find one, or a seamstress to make one, and the prices are outrageous.
2. Two pairs of shoes. The soles of your shoes wear out twice as fast in La Granja than at home; whether it is due to the quality of the floors or the extra energy one seems to acquire in that ambiente I'm not sure, but with the two pairs of shoes you

can alternate pairs at the zapatero (shoemaker). If you are having new ones made you'll be glad to have your old comfies when the new ones come - they seem to take forever to get broken in.

3. A cassette recorder small enough to be inconspicuous if it has to, but also sturdy enough. Take it everywhere and leave it on "record" continuously during lessons and classes if you can.

4. A still camera for friends and places but also for costumes that you won't find on picture postcards.

5. A super 8 picture camera, preferably with sound. Fast film is available. Go with the attitude that you probably won't get to use it for filming dancers, although wouldn't you kick yourself in the rear if the opportunity arose and you didn't have one? I can't caution you enough to use diplomacy if you plan on doing filming. Most dancers are extremely possessive of their material and won't let you film it unless you have something of equal value to give in return.

6. The minimum of clothes and things in your suitcase. Remember you'll be coming back with a lot more than what you had when you left.

IV. When you're there - in Madrid:

1. The center where you will get most information is La Granja, Calle Amor de Diós off Alcalá; this is the main rehearsing and teaching studio.

2. The most reputable shoe maker: Gallardo.

3. The best castanet maker: Víctor Galiano, Peñascales 31, telef: 246-5506, Madrid 28. Difficult to find, works in his own apartment. You can buy his castanets and others at the guitar workshop of Arcangel Fernández, Calle Jesús y María 26, telef. 228-7067, Madrid 12.

4. Best tablao: Café Chinitas, Las Brujas, Coral de Pacheca. In Sevilla: Los Gallos Barrio Santa Cruz.

5. Best dancers: Manuela Carrasco, Carmen Mora (whom we didn't see but has a good reputation); Carmen is now living in California

6. Best teachers: María Magdalena in Amor de Diós, Matilde Coral in Sevilla, Paco Fernández.

7. Places to buy records in Madrid: Union Musical Española and Corte Inglés at Plaza del Sol. Both places let you listen to the records before you buy them. In Sevilla: Casa Damas on Calle Sierpes.

8. For a cheap army bag to take your loot home in: The Rastro, Sunday morning flea market in Madrid.





MARUJA VARGAS IN SAN DIEGO

Maruja Vargas, Spanish dancer, was in the San Diego area in November doing performances for the schools. She was joined by Joseph Trotter, a classical guitarist and instructor at San Diego State University. Their performance included Spanish dances, lessons in speaking Spanish, and the singing of Mexican folk songs. Maruja has the Del Oro Conservatory and the Compania del Oro in Phoenix and will be carrying out an extensive touring program in the spring of 1979.

("Bulerias" continued from page 1.)

always make the careful distinction between "bulerías" and "por bulerías". The latter category permits any and all miscellaneous concoctions of popular and Latin American songs to be superimposed upon the versatile rhythm of bulerías. The former category consists of certain "traditional" styles and is the subject of this essay.

We will skip quickly over the meaning of the word "bulería" mainly because no one knows it for sure. It is a mistake to investigate the origin of anything on the basis of its name because phonetic similarities

lead to unjustified conclusions. In speaking of the origin of bulerías Hipolito Rossy (Teoria del Cante Jondo) says: "In all creation, first comes the object (or cante) and the name follows." When they start associating our beloved bulerías with the 19th century bolero I must agree with him! The word is probably related to burlar, (to joke or jest). Mairena and Molina, (Mundo y Formas del Cante Flamenco), write that the word "bulería" was first seen in print around 1881 where it was used as a synonym for "burla" (joke) and is undoubtedly a "gypsyism".

The cante apparently originated toward the end of the 1800's or even as recently as the beginning of this century. It seems that the flamencologist Francisco Rodríguez Marín born in Sevilla in 1855 did not know of the bulería in his youth and criticized it as a strange, new, "not very worthwhile" cante (his book, El Alma de Andalucía). It is amusing to note that in the anti-flamenco movement of 1898 "bulerías" was used to exemplify the general vulgarity of flamenco.

Hipolito Rossy says that his mother, born in 1863, also did not know of bulerías in her youth. Rossy himself, born in 1897, did not hear of the bulerías until the second decade of the 20th century although, he grants, it had already been sung and danced for a few years by some people. One of the first "official" major performances was by La Argentinita and her ballet in London in 1914.

Bulerías is probably an outgrowth of the form called "jaleos". The jaleo is a "folksy" song and dance form structured on "threes" (as opposed to "twelves"). There are still remnants of the jaleo known as "jaleo canastero" and the "jaleo extremeño". Recorded versions exist by Carmen Amaya and Porrinas de Badajoz.

The earliest known bulerías are characterized by admirable simplicity and seriousness. "Solea por bulería" and "bulería por solea" refer to those old style bulerías which were much closer to soleares -- expressive and sober. Bulería could have originated as a "remate" or ending for soleares and is still frequently used in this way. Time-honored tradition tells us the cantaor El Loco Mateo from Jerez "created" bulerías based on a particular "remate" he used for solea. The cante is still considered to have in Jerez although it is, or course, widely sung throughout Andalucía. There are endless species and sub-species which are virtually impossible to pin-point. The styles are not as clearly defined as those

of soleá or siguiriya. Although we might speak of the bulerías of Utrera, Alcalá, Triana, Jerez, Cádiz, etc., the styles are freely intermixed (in fact, preferably so) and few singers distinguish between them. Mairena and Molina remark that the ill-defined styles could be a result of the fact that bulería is such a recent development that the easy communication between its various birthplaces made for mutual assimilation in a very short time.

There are two very generalized categories: bulerías al golpe and bulerías ligadas. These forms are used quite freely and definitions vary widely from singer to singer. The labeling on records further complicates the separation of these forms. Basically it seems that "bulerías ligadas" are the type of bulerías that we are used to hearing and are extremely danceable. "Bulerías al golpe" are more for singing than dancing and carry a slower tempo. This form is characterized by a gravity and resonance not found in the usual festive bulerías. However, as mentioned above, those terms are loosely defined and ambiguous and "bulería al golpe" can refer to "bulería por soleá" as well. Probably "bulería por soleá" was a more vital element of the cante back in the days when the Alameda del Hércules was the center of the flamenco world. The styles of María La Morena, Niño Gloria, Juaniqui de Lebrija, Manuel Torre and Tomás Pavón were most popular. Today the well-known singer El Chocolate seems to be one of the few who can capture (or revive) the "jondo sabor" of this cante.

As we have said, bulerías probably came directly from the soleares and the structural similarities between these two cantes certainly support that theory. The most obvious similarity is that they are both in the same musical mode and utilize the same chord progressions in the cante accompaniment. Although soleares is usually played 'por arriba' (E-F chords) and bulerías 'por medio' (A-Bb chords), either position may be used for either cante. The 3-line verse is the commonest in bulerías although there are also 4-line letras. Since soleá also is characterized by a 3 or 4 line verse the letras are interchangeable. Some of the best poetry flamenco has to offer can be found in bulerías. Here are some examples which also serve to illustrate the wide range of content:

Graciosos son los gitanos
que se van en un borrico
y vuelven en aeroplano.

?Que quieres tu de mí?
a nadie la cara mire
acordándome me de tí.

No la pintan los pintores
una carita gitana
como la de mi Dolores.

Mi vestido de lunares,
cada vez que me lo pongo
me salen los novios a pares.

As in soleares the first line of a copla is usually repeated twice and the second and third lines constitute the "cambio" where the guitarist plays the chords C and F (when playing 'por medio'), or G7 and C (when playing 'por arriba'). The cambio may also be repeated twice.

It is common to insert "cantiñas" which are in the major key and the guitarist must have a sharp ear. Even more difficult to catch and to accompany are the "cuplés" or popular songs "por bulerías" (mentioned earlier). Every singer has a few favorite "cuplés" and some can be very effective especially when there is a dancer. These popular songs go into any variety of chords and the guitarist simply has to be familiar with most of these songs in order to accompany them properly.

The dance of bulerías is the favorite of nearly all good dancers. I say "good" dancers because the complex rhythm and fast tempo are beyond the capabilities of the mediocre dancer. Bulería lends itself to improvisation more than any dance in flamenco. However in order to improvise, it is necessary to understand the structure of the compás. In bulería we have the usual instance of 2 distinctly different rhythms being carried simultaneously: A). 12 1 2 3 4 5 6 7 8 9 10 11 (it is important to feel this count as beginning on 12 as shown rather than on 1); B). 1 2 3 4 5 6 7 8 9 10 11 12. Most dancers refer to "A" as "twelves" and to "B" as "sixes". Few are aware that there is a third type of accent which is stronger and more important than either sixes or twelves since it holds both these rhythms together. This third rhythm is: 12 1 2 3 4 5 6 7 8 9 10 11. Try keeping this beat with your feet and sixes with your Palmas (it takes some practice to coordinate the two) and you may discover things about bulerías you never knew before. The guitarist who keeps only twelves or sixes with his foot is missing something in his playing and will find it difficult to escape the 12-beat format. Many "flamencos", especially

those who have never been to Spain or heard people like Bernarda and Fernanda de Utrera or Diego del Gastor, have never even heard bulerías with odd phrases of threes and sixes tacked on to twelves and insist that every variation and cante must count out to twelve beats like soleares or else it is wrong. It is interesting to note that in soleares, while the singer has the freedom to utilize sixes, the guitar always seems to maintain twelves for the sake of the dancer which is why we often hear a "cambio" (chord change) occurring on 1 - 2 - 3 instead of the familiar 7 - 8 - 9 - 10. This whole concept of bulerías is one of the most difficult things to understand in flamenco. Most Spanish artists do not even realize they are doing it and when properly done it is so smooth and natural that it sounds quite ordinary. However this freedom of compás adds an excitement and dimension that is not possible otherwise.

The actual 'choreography' of bulería involves few rules or traditions as compared with other dances (another aspect of bulería which makes it one of the better dances). There is the 24-beat (or 2-compás) "desplante", signaled by the dancer on 12 or 1 - 2 - 3. This is used more to add interest or variety than to change tempo although one can speed up or slow down slightly in a desplante. The desplante is also used as a transition from one step into another. The "llamada" in bulerías is similar to that used in soleares being marked on 1 - 2 - 3, lasting for one compás, and usually ending on the tenth beat. The llamada has much more practical use than the desplante and is being used more and more by dancers. The tempo of the dance can be altered radically, either slower or faster, by means of a llamada. It is the 1 - 2 - 3 which establishes the actual tempo the dancer wishes to achieve. Llamadas are also handy in a cuadro-style bulería where everyone is taking a turn dancing -- it is used as a call for the next dancer. Above all, both llamadas and desplantes can be used very effectively to accent the cante. Some dance teachers like to support the myth that a dancer must never, never mark a llamada or desplante while the singer is singing. They are so ignorant of the cante that they just prefer to avoid it entirely and keep out of trouble. A good dancer is familiar with the cante and knows how to mark in such a way that the cante and baile blend together in beautiful excitement. Without this "togetherness" the dance is flat and superficial.

The guitarist's role in bulerías is main-

ly that of an accompanist. He is generally not expected to play long falsetas and rarely plays bulería as a solo. Yet, bulería is one of the most difficult forms to truly master. For me, if a guitarist does not play excellently "por bulería" he is no accompanist and should stick to his solos. We seem to have an over-abundance of so-called "professional" guitarists who pride themselves on their ability to imitate Sabicas, but who could not begin to understand a properly done bulería.

We have now discussed the roles of the singer, dancer and guitarist in bulería; however, nowhere are the elements of palmas and jaleo more essential. Complex rhythms and counter-rhythms and artful jaleo can be more fun and exciting than even the dance and song. In fact, when palmas are done without music, whether in juerga or in performance, you can bet the rhythm of bulerías is being used as the base.

The principle "maestros" of bulería have always been the gypsies of Jerez and Sevilla. Besides El Loco Mateo the names of Niño Gloria, La Pompei, and Juanito Mojama are remembered as some of the best singers of bulerías. Mairena and Molina consider Pastora Pavón, "La Niña de los Peines", to have been the "reina sin rival" of the bulerías. Today there are many excellent singers of bulerías and some of the best are Bernarda and Fernanda de Utrera, Gaspar de Utrera, Paco Fernández, Perrate, Terremoto, La Paquera...



Bulerías ... The Most Elusive Rhythm

by *Jerry Lobdill*

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Every non-Spanish guitar player I have known has admitted (at least in private conversation) that bulerías is the most difficult form to play in compás. It is so difficult that there are several different ideas about what constitutes compás. One school of thought says that bulerías has a 12 beat compás except for the desplante which takes 6 beats. Another group says that actually bulerías has a 6 beat compás and that frequently phrases require 12 beats or two compáses. A third concept would combine the two previous ideas and say that one may have 12 beat compáses and 6 beat compáses.

Finally, Virginia de Zayas (Ref. 1) quotes guitarist Pedro Elías as saying that compáses of three beats are sometimes played. However, she states, Manolo de Huelva never did this in her presence.

The confusion has been intensified because of the multiplicity of notational schemes which have been devised to fit the various concepts. Some authors tell us that bulerías is best notated in 3/8 time with the measures beginning on beat 1 of the compás (Ref. 2). Others would notate it in 3/4 time beginning on beat 1 (Ref. 3). Still others would have us notate in 6/8 3/4 time beginning on beat 12 (Ref. 4), and Chuck Keyser presents us with a well thought out but complex analysis which combines 6 count and 12 count cycles beginning on 12 and notated in 6/8 or 3/4 depending on the phrasing (accent pattern) (Ref.5).

Now, I wouldn't want to imply that any of these authors are wrong. In fact, I would bet that for all their differences in the conceptualization they play the same way except for selection of material and the argument about whether the unit of compás is 6 or 12 beats.

In this article I would like to propose a unified approach to notation (with reasoning), throw out a few ideas of my own which may help some students to internalize the bulerías compás, and share a prized falseta which I learned from an excellent guitarist you have probably never heard of, Manolo Barón of Sevilla.

First, we all seem to be in agreement on where the count, 12, lies within the "chording compás" as Keyser calls it. We are not in agreement as to where the measure bars should go in relation to the 12th beat, but when the music is played we all call the same count "12". I argue for placing the end of the last measure of the compás between beats 12 and 1. My best support for this comes from Virginia de Zayas (Ref. 1) on page 20, paragraph 1, column 2. Her argument revolves around what we already agree upon... this is the way we think the music. Otherwise we would all be calling the 12th beat "1".

Next, shall we notate in 3/8, 3/4, 6/8 3/4, or some combination of these? I argue for notating in 3/4. When one notates in 3/8 one ends up with what appears more like a corral gate than notation by the time the basic beat is divided into 4 or 5 parts as it frequently is these days. The 6/8 3/4 idea is good for illustrative purposes to emphasize to a student this particular accentuation, but we can't use this notation if we start the measure on beat 1. Again, the best argument for a steady rhythm is found in the Virginia de Zayas article....

"the rhythm is martelé"... (Ref. 1) on page 20, column 1. Because the rhythm is martelé and because of the variety of syncopations and counterhythms which occur we can encompass all possibilities by notating in 3/4 and placing an accent mark over accented beats... and always begin a compás on the first beat of a measure. Thus, we would have, for a chording compás in A minor, the notation shown in Example 1.

Example 1.

If you prefer to begin playing on beat 12 as Keyser does it can be notated as a pickup at the beginning of a piece. In the middle of a piece the 12th beat will be there anyway.

This system of notation has the added advantage of being consistent with a universal principle which applies not only in the theory of musical notation but in most other forms of human endeavor as well... the KISS principle (Keep It Simple, Stupid!).

Now, what about this business of 6 beat vs. 12 beat compáses? This is not a simple question with a simple answer. I will share what I know on this subject and venture an opinion, but mind you, it is only an opinion. We know that the bulerías derives from the ancient Polo, and thus, we would expect it to have a 12 beat compás. (All other derivatives of Polo do.) The desplante is an exception which has 6 beats and appears also in other Polo derivatives, e.g., Alegrías. However, bulerías is different from the other Polo derivatives in that the variety of syncopations is greater, falsetas do not begin only on beat 1, and the melodic part of a falseta may end somewhere in the middle of a 12 beat count. Most guitarists do not actually count as they play but think or tap a foot to one of the basic counterhythms. I have seen several top name guitarists tapping the familiar 123456...

where a tap occurs on each underlined beat. Paco de Lucía did it all the way through his performance of bulerías at the 1968 feria in Almería. When we go to the recordings of solo bulerías we find many examples in which a rigid 12 beat cycle is not preserved. For example in the famous Niño Ricardo bulerías on Epic LC 3556 the first picado falseta has an extra 6 beat rasqueado tag at the end of the first phrase and again after the repeat. The tag is rhythmically the same as the last half of Example 1, but the chord is A⁷. If this tag were deleted the phrase would have 12 beats. The falseta goes on, adding another 12 beat phrase and a final phrase, the melodic part of which ends on beat 7 of a 12 beat cycle. Ricardo then goes on with a rasqueado section that ends up fuera de compás on the ninth beat of a 12 beat cycle. Other examples abound, especially in the playing of those who improvise as they play. Diego del Gastor, whom I consider to be the all time great improviser, does this in many cases on his recordings. I conclude, and here is where the opinion begins, that it is natural to think in terms of a repeated rhythmical pattern, i.e., the 3 beat repetitive pattern so many guitarists have internalized, but unless a falseta has accentuation (such as the 6/8 3/4 type) or a chord progression that clearly marks the 12 beat cycle the improviser will likely not preserve a rigid 12 beat cycle. (Some say the 12 beat cycle is broken on purpose, but I doubt it.) As to the legitimacy of the re-

sulting fracture of the 12 beat cycle... I don't feel inclined or particularly qualified to comment on this.

Frequently bulerías falsetas will begin on the count of 12 or 1. The following falseta is in A Phrygian and begins on the count of 1. It is an outstanding falseta with a Moorish sound which I learned from Manolo Barón, a fine guitarist who was touring the U.S. with José Greco in 1963. (If you use it in your repertoire please try to remember Barón's name and credit him when people ask. Also, do yourself and Jaleo a favor by referring people who ask you for the falseta to this issue of Jaleo.)

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BULERÍAS DE MANOLO BARÓN
(A phrygian)

PICADO →

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ABOUT JERRY LOBDILL

Jerry Lobdill began playing the guitar (steel string with flat pick) in 1951 at the age of 14. In 1957 he began studying classical and flamenco guitar with Edward Freeman in Dallas continuing until late 1963 when he moved to Austin to enter graduate school at the University of Texas in the field of physics. Since 1966 Jerry has been employed by Tracor, Inc. as a sonar systems scientist.

Throughout his graduate work and career Jerry has remained devoted to the flamenco guitar practicing daily for recreation and playing informally whenever and wherever a few aficionados gather. He has played in such strange settings as these: at 5:00 A.M. in a Persian garden on the Caspian Sea,

at 2:00 A.M. in the galley of a storm tossed research ship in the Atlantic, and at midnight for a dancer on the rooftop of a hotel in Fuengirola, Spain.

Jerry is also interested in classical guitar and has performed in a master class given by Robert Guthrie and attended a week long master class taught by the Uruguayan master, Abel Carlevaro. Recently Jerry established Southwest Waterloo Publishing Co. which he hopes will be able to publish accurately notated flamenco guitar works of present and past masters.

Jerry lives in Austin, Texas with his wife, Jane, a pianist and equestrienne, and their menagerie of two dogs, three cats, and a horse. Somehow Jerry also finds time to serve as President of the Austin Guitar Society.

BULERÍAS in 6's (A phrygian)

from Bob Clifton, Port Townsend, Wa.

BULERÍAS of PACO DE LUCIA

Here is a bulerías "tag" or ending from a Paco de Lucía falseta; it uses a very modern and unusual phrasing. From a transcription by Peter Baime (selected by the editor).

Rasgueado

A Philosophy of the Llamada and Variations on the Desplante

by Paco Sevilla

The llamada or "call" is exactly that, a call or communication between the dancer and the guitarist; it tells the accompanist that something is going to change in the dance. Any movement can be used as a llamada: a stamp of the foot, a movement of the hips, a hand gesture, or a quick glance with the eyes. However, unless the movement is a universally accepted llamada, it will have to be worked out or agreed upon in advance by those who will be using it. The llamada is like language and, in order for it to function, all parties involved must speak the language. If it communicates, then it is a llamada; if it does not communicate, then it is not a llamada.

Teo Morca once made a comment on llamadas that set the course of all my subsequent thinking on this subject. In response to a novice guitarist's question, "How do you know when it is a llamada?" he replied, "By the energy of the movement." He didn't describe any specific movement or step, but only the "energy" involved. The fact is that a good dancer can make almost any movement into a llamada, just by stating the fact with his or her whole body --with the energy of the movement. On the other hand, an inexperienced dancer can do a standard llamada and not have it appear as a llamada at all. Often a student will learn a complex or unusual llamada from its creator or from a skilled dancer who completely understands the movement and how to use it, and then, when the student dancer uses the llamada without real understanding, just doing a se-

quence of movements, the guitarist is blamed for not catching it. After years of feeling guilty about missing llamadas, I now believe that, if a guitarist is reasonably experienced, missed llamadas are almost always the fault of the dancer.

Almost all of the universally accepted llamadas place emphasis on the feet. The advantage of a universal set of signals lies in the fact that artists can use them to communicate instantly without rehearsals or taking time to learn each other's languages. These need not become boring since there are so many ways to vary them without losing their essential qualities. Special effects and bizarre signals are fine when rehearsed for theatrical productions, but every dancer should be able to dance with standard llamadas when necessary and have the common sense to do so. To disguise a llamada so that it will not look like one is self-defeating; why do a llamada at all if you don't want it to be detected?

Llamadas fall into three groups: There are those used to signal the dancer's entrance or to change the tempo of the dance. "Cierres" are llamadas used to close a section of dance. The third type is the llamada used in the bulerías for several purposes, but primarily to signal the beginning of the "desplante".

The first type, the "salida" (entrance) or speed change, almost always involves a strong series of stamps on beats 1, 2, 3, to set the tempo. The salida will usually feature a significant body movement as well

and need not have strong footwork if the dancer is satisfied with the tempo. In the bulerías, the llamadas for speed change or rhythm change (12-beat compás to 6-beat) may begin on beat 12 as well as on the 1.

The "cierre" is used in all flamenco dances to end sections of dance or to finish the dance. There is one instance where this type of llamada is given by the guitarist rather than the dancer. In the older style of zapateado, the guitarist closes the dance sections when he sees a certain type of steady heelwork, often done while the dancer moves backwards. Many modern dancers now use a more distinct type of llamada.

Cierres are of two general types: Those used in the 12 count compases (alegrías, soleares, siguiriyas, etc.) are done beginning on beat 1 and ending on beat 10 and are usually similar to the basic rhythm for the guitarist, but with a stronger, finishing type of emphasis. The dancer will often do a turn during the cierre. Bulerías is often closed with a desplante (see last type of llamada) rather than a simple cierre.

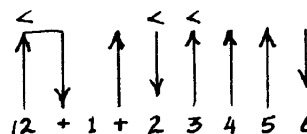
The second type of cierre is that used in the 4 count rhythms (farruca, tangos, rumba, etc.), the 6/8 rhythms (zapateado, tanguillo etc.), and a few others like guajiras. Normally, these llamadas will employ three chords (examples: F, C, G7, C in the major; D min, A min, E7, A min in the minor; D min, C7, Bb, A maj in the phrygian) and will require two full compases to complete. There are variations, however, and the guitarist must be alert. In farruca, the calls may be extended an additional one or two compases, while in most of the rhythms, a single compás call is always possible (you have to watch the body carefully for these; look for turns and be ready to stop at the end of each compás).

Llamadas for desplantes, along with the desplante itself, are the most difficult in flamenco because they can vary so much. A desplante is a dancer's "falseta" or variation in the bulerías. The word comes from "desplantar" which means "to uproot" or in dance, "to lose ones feet or upright posture". In dance terminology, desplante means "an unusual posture", but in flamenco, a desplante is a break from the basic rhythm to perform a series of unusual steps and movements. Desplantes are the real fun of flamenco, a change for the dancer to display his or her personality and a challenge for the guitarist, especially when playing for an unfamiliar dancer.

Llamadas which introduce or begin desplantes may begin on beat 12 with accents on

12, 2, 4 (usually the 6 will be silent) or on beat 1 in which case the accents will usually fall on 1, 2, 3 and 6. Some people think of the llamada as being six beats long while others think of it as 12; I have always placed emphasis on the first six beats, but the second six beats usually follow a fairly fixed pattern and can be important to the guitarist if he misses the first part of the call. Therefore, I will consider the llamada to consist of 12 beats.

Some guitarists have trouble accompanying llamadas because of uncertainty as to whether they will begin on 12 or 1 (with their respective accentuations). This problem was solved for me by a genius of accompaniment, Manolo Sanlúcar. The solo playing of Sanlúcar doesn't excite me very much, but he does amazing things when accompanying singing and dancing in the festive rhythms. After much debate with myself, I have decided to reveal the "secret" llamada accompaniment that he uses, which fits equally well with either types of accentuation. Here it is (don't tell anybody else about it!):



Beats 2 and 3 receive equal strong accentuation and can be altered slightly to fit either pattern as the guitarist feels the rhythm develop. This device, a neutral llamada, is not really necessary when the guitarist has learned to anticipate the dancer. The novice guitarist should learn to recognize the real llamada, which occurs before the dancer even begins the llamada steps. Almost always (but not always) there will be a break in the flow of the dance before a llamada, as the dancer prepares for the call. It may be only a momentary hesitation, one beat or less, or a shift of the body, but for the good accompanist this is often the real llamada and permits the guitarist to prepare and follow the llamada exactly.

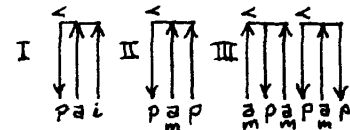
Llamadas are also used in modern bulerías, especially in soleá por bulerías, as independent entities, as vehicles for pelliscos (small witty or comical moves), which do not necessarily lead anywhere. These often place strong emphasis on the 4th beat.

Here are some desplante variations for the guitar. For discussion purposes, I divide the desplante into four parts; the llamada (12 beats), main body (12 beats), extension (optional -- no limit on length), and finish (usually a continuous 12 beat compás); sometimes a second desplante is

tacked onto the desplante and may lead into another desplante sequence. In the following examples, all parts (llamadas, main bodies, etc.) are interchangeable and should be used as needed to fit the dance. Keep in mind that one must be careful in using countertimes, since they may conflict with the dancer's steps. Some dancers prefer an even accompaniment rather than exact following, although it is more fun for the guitar-

ist when he can try to follow the steps closely.

All triplet strums can be done in a variety of ways according to your preferred technique; some examples are:



DESPLANTES FOR GUITAR

Llamada	Main Body of Desplante	Bulerías Rhythm		
<p>1 2 3 4 5 6</p> <p>↑ ↓ ↓ ↓ ↑</p> <p>A</p>	<p>1+2 3+4 5+6</p> <p>↑ ↓ ↓ ↓ ↑</p> <p>E7</p>	<p>1 2 3 4 5 6 7 8 9 10 11 12</p> <p>↑ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓</p> <p>A A E7 A E7 A</p>		
<p>1+2 3 4 5 6</p> <p>↑ ↓ ↓ ↓ ↑</p> <p>A</p>	<p>1+2+3+4 5 6</p> <p>↑ ↓ ↓ ↓ ↑</p> <p>E7</p>	<p>1+2+3+4 5 6</p> <p>↑ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓</p> <p>A</p>	} Bulerías Rhythm	
<p>1 2 3 4 5 6</p> <p>↑ ↑ ↓ ↓ ↓</p> <p>A</p>	<p>1+2+3+4 5 6</p> <p>↑ ↓ ↓ ↓ ↓</p> <p>E7</p>	<p>1+2+3+4 5 6</p> <p>↑ ↓ ↓ ↓ ↓</p> <p>A</p>	} Bulerías Rhythm	
<p>1+2 3+4 5+6</p> <p>↑ ↓ ↓ ↓ ↓</p> <p>E7</p>	<p>1+2+3+4 5 6</p> <p>↑ ↓ ↓ ↓ ↓</p> <p>A</p>		} Bulerías Rhythm	
<p>Desplante Extension - Insert between Main Body and Bulerías</p>				
<p>1 2 3 4 5 6</p> <p>↑ ↑ ↓ ↓ ↓</p> <p>E7 A</p>	<p>1 2 3 4 5 6</p> <p>↑ ↑ ↓ ↓ ↓</p> <p>E7 A</p>	<p>1+2 3 4+5 6 7+8+9+10 11 12</p> <p>↑ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓</p> <p>E7 A E7 A</p>	} Bulerías Rhythm	
<p>Extension plus a second Llamada</p>				
<p>1+2 3+4 5 6</p> <p>↑ ↓ ↓ ↓ ↓</p> <p>A E7 A</p>	<p>1+2+3+4 5 6</p> <p>↑ ↓ ↓ ↓ ↓</p> <p>E7 A</p>	<p>7+8+9+10 11</p> <p>↑ ↓ ↓ ↓ ↓</p> <p>E7 A</p>	<p>12+1 2 3 4 5 6 7+8+9+10 11 12</p> <p>↑ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓</p> <p>E7 A</p>	} Bulerías

EXPLANATION OF SYMBOLS

Numbers above strum sequences are the count of compas; underlined numbers are accents. Hold each chord until a change is indicated. All strums may be done with the index finger or with the thumb and "a" and "m" fin-

gers together. Some of the sequences are quite difficult and require that you follow the counts very carefully. "1+2+2+a" is counted 1 and uh 2 and uh...etc.

Paco de Lucía: A Flamenco Guitar for the Music of Falla

by JOSÉ RAMÓN PARDO

Translated by Paco Sevilla with Pilar and Gene Coates

(Editor's note: Again we have an article submitted without reference to the original source. This article appeared in the spring of 1978. Please, when submitting articles from magazines or newspapers, give complete details on source--title, vol. number, date, author, page numbers)

Manuel de Falla utilized the popular folklore of his Andalucía as a base for many of his compositions, thus following the current of the teacher Pedrell, one of his professors. It was a formula to obtain a music with the national mark that might indicate by itself its Spanish origin. Many melodies and rhythms of flamenco were converted thus into cult music, embellished and strengthened by the intuition and inspiration of the gaditano (from Cádiz) teacher. One hundred years after his birth, another "gaditano" from Algeciras, a flamenco guitarist famous in all the corners of the world, has confronted the work of Falla with the intention of recuperating for flamenco some of those "tonadillas", (little melodies) those popular airs that the composer employed for his music. After many hours of work, Paco de Lucía has culminated his labor. The music of Manuel de Falla realizes thus a dimension unpublished until now.

"My intention has not been to involve myself in the world of classical music. That which I have attempted has been to return the music of Falla to its roots. I have not intended to remove myself from my world, but only to guide Falla to my personality, to my own form of feeling music."

--We spoke at the home of Paco de Lucía. A large room, full of light. The star of the moment is a color television on which we have just seen one of the matches of the Argentine world soccer championship. Paco de Lucía enjoys soccer, and he has enjoyed how Italy played. But Falla and his music are the "stars" of our conversation. Why has today's number one flamenco guitarist decided to submerge himself in the music of his almost-countryman (meaning here "from the same city"), Manuel de Falla?

"I have always played very freely and I have enjoyed improvising. With Falla I have always experienced something very strange.

If I were nervous, distressed, sick--with Falla I found myself automatically well. He always gave me a peace, a tranquility, and helped me get it together. And this has never happened to me with anything except Falla. Each note, each chord, applied to me as if I had created it myself."

"One day, the director of my recording company had the idea that I could record something of Falla. He proposed it to me and I was a bit frightened, because I don't know how to read music. However, I decided to do it and called a guitarist to make the transcriptions for me. But I wasn't satisfied by this system because I was seeing the music of Falla through another. And, besides the guitarist couldn't come regularly because he had concerts to give. One day, while sitting in my house, I saw a music method book and began to leaf through it. I saw that everything was very well explained and that underneath each note and each symbol it told what it represented. I put the music of Falla next to it and tried to decipher it. Note by note, I began to get it, after an incredible amount of work, a real horror....I began to get an attack of nerves. But, little by little, I acquired more skill and finally I could decipher the music quite rapidly. And in this manner I made all the arrangements for the record, based on two guitars."

--Was it easy to return Falla to flamenco?

"Falla is in no way suited for the guitar. The proof of this lies in the fact that nobody has taken Falla to this instrument--there has been very little done in this area. I have heard all of the music of Falla and I have recorded those themes with which I have felt the most satisfaction. Not all of them, because there are passages in the concertos with which I didn't want to become involved; they have no beginning, no ending, but are states of spirit created by Falla that have no coherence by themselves. I couldn't include on a record parts of a concerto without feet nor head."

--Do you believe that you have really succeeded in returning this flamenco background that exists in much of Falla's work to its roots?

"In some respects, yes! I refer to the fact that I have returned to his music a series of guitar techniques such as the "rasgueado". That expression, for me, is very important. You can't play Falla in a soft manner, being careful with the sound to an incredible extreme, as the classical guitarists do. With Falla you play strongly when required and softly only when the writ-

ten notation calls for it. Vamos, if necessary, you have to 'break the guitar'."

--Casilda, Paco's wife, who can't hide her state of "buena esperanza", (expecting a baby) offered us coffee with "unos sobaitos jerezanos" (a sweet of some sort) while on the T. V. screen they are repeating over and over the most interesting plays. Falla and his music have carried us to the terrain of flamenco, the area in which Paco de Lucía succeeds in expressing all that he wishes, better than with words.

Paco de Lucía is, fundamentally, a flamenco guitarist. A man who owes all that he has to his skill with his hands and to that feeling, without which pure virtuosity becomes a castle of artificial fires that dazzle for a moment and then go out leaving nothing behind. Paco de Lucía "se ha pasado" as they say in the youth argot of today. His guitar is too much guitar to limit itself to one field and it has wanted to take him on other musical roads.

--When you give a flamenco concert, doesn't it bother you a little that at the end, the people ask you to play very fast things, a kind of "ever more difficult," circus tricks, without regard for the depth or purity of authentic flamenco?

"When you give a concert, unfortunately, you know that there are only three or four people among those who are listening who really know music. But in the moment of shouting and applauding, these few cannot be heard. Almost always, in my concerts, I play for ten, not for anymore. But later I think that the rest have the right to enjoy themselves, and if, in some way, this gives them pleasure, I think that is no more than a fair exchange.:

--You play for ten, but you charge for a thousand.

"Precisely, I charge this way because I consider it to be an exchange."

--And doesn't this remove you a bit from the flamenco purity from which you emerged a few years ago?

Paco de Lucía made a long pause. It is not easy for him to define himself because he is composed of pure inner contradictions. Fundamentally shy, he has been obligated to confront, day after day, multitudinous publics, constant interviews, and the constant pressures that success invites. It all began when he was recording a big record and they lacked a few minutes in order to complete the normal length...

"I am essentially very free. In flamenco there are many records and some require an exact following of the rules. I have never thought to break norms or rules of purity.

I wanted to do something new, something in which I could feel completely free while playing, and I couldn't do it with a soleá. Or perhaps I could do it, but in those times it wouldn't come out. And the same with a siguriya or any classical toque because it would devalue it. But with the rumba there wasn't this problem because it is a relatively new music in flamenco. For me, a rumba has as much value as a soleá. They have value according to what the artist expresses at the moment. One day we were finishing a record and we needed five or six minutes more to complete it. I didn't know what to play because I didn't have anything new. And I began to improvise on a few notes that I had been playing for myself for several months when messing around or playing for friends. I thought it was a good way to finish the record because it represented a new manner of playing flamenco. 'Entre Dos Aguas' is nothing more than a collection of three chords that are repeated, and over this you go imagining, inventing, improvising..."

--And since then? Don't you feel marked by this success, persecuted, in the sense that you have to continually repeat that piece?

"Yes! My company expects that each time I do a record, I will do a new 'Entre Dos Aguas'. And that makes me very nervous."

--Do you have the intention of doing something similar?

"For me, to do something similar, is not to repeat the style, but to be able to do that which I enjoy, as was originally, 'Entre Dos Aguas'. I don't pigeonhole my music in any one field. I always play the guitar to feel well, to give me pleasure, to reassure myself concerning my insecurities, and to demonstrate that I know how to do something."

--And do you believe that this nervousness produced in you by the demands of the

On August 3, 1978, Paco de Lucía's wife, Casilda, had a baby girl, who was named Casilda. (from La Vikinga, New York)

Paco de Lucía and Casilda Varela baptized their one month old daughter, Casilda, on September 14th, in a small ceremony attended by only eleven people, including the priest and the baby. The following day he left for a non-stop tour of Europe and South America. He will return to Madrid for Christmas and then go to Japan and Australia hopefully accompanied by his wife and daughter. (From Paca Villaroel in Madrid)

critics and the public will permit you to work positively?

"When I recorded 'Entre Dos Aguas' I was in the freest period of my life. I was a guitarist who was selling 'X' number of records, an elite guitarist for a number of aficionados. Each year they sold approximately the same number of records and for them it was profitable. They weren't losing money and I felt free enough. But when the number of sales reached 300,000 records, as happened in this case, it creates a series of interests and everybody wants one to repeat something similar."

--Don't you believe that the success on one hand and the experiences with Al Di Meola in the area of jazz and with Falla in the classical field on the other hand, that this has made you lose the group of aficionados that were following you in the beginning?

"I believe not, because I always play for them. If I were to brainwash myself and, instead of just feeling what I play, had to think up 'ex profeso' how I should play in order to satisfy a particular type of public, I would mess myself up. The only way that I have to be in order not to lose my identity, is to continue being faithful to that which I feel and to play that kind of music. If I have lost the confidence of someone, not for playing worse, but for the fact of having sold 300,000 records, that person doesn't interest me."

The soccer had finished some time ago. Of the championship, only echos remained. Paco de Lucía makes plans to return to the stage. His private contradictions have had him removed from the public for sufficient time. In August (1978) he will begin a six month tour that will take him through half the world. He begins in France, jumps to Australia, and later will visit almost all of the European countries. Afterwards, South America, and to crown it all, ten presentations in different cities of Spain. A long tour and, we suppose, well paid.

--You are a high priced artist and you have to fill the places where you perform. Doesn't this provoke a certain tension in you?

"I'm taking it pretty well. I had a time, during the popular success, when it didn't give me time to digest what was happening. I was anguished for a year, really very sick. Later, I calmed down, thought about it, assimilated it, and decided not to play any more for some time, and I haven't played. Now I am trying to get some benefit from this success so that it won't drown me or beat me to a pulp, because a success can

really beat you into a pulp. Especially to an artist like me who has to study many hours behind closed doors. I'm not a social guitarist."

--How many hours do you dedicate daily to the guitar?

"I don't have a strict regime of work. I play when I feel well, when I crave it. I don't get up each day thinking that I have to study a certain number of hours. There are times when I can spend the entire night playing. I like to play at night. But there are whole months in which I don't play the guitar at all."

--What do you call studying?

"Thinking. In some way, everything that happens to me I convert immediately into music, even though I don't have a guitar in my hands. I have a sensation, a musical intuition that comes from everything that happens to me and, at the time of digesting it, completed music comes forth or else it stays inside, but also in the form of music."

--And when it comes out, do you play it easily or do you have to fight with the guitar?

"With the guitar, above all the flamenco guitar, you always have to fight a little. You can't play in a cold or intellectual manner. You have to study first, to have some structure. But when you are on stage, the previous outline permits you to imagine, to fly, to take yourself away, to fight..."

--Do you improvise all that you play on stage?

"There are days in which I feel as fluid, so well, so inspired, that I am capable of improvising an entire concert. But generally I have a base, because to play each day in a different place converts it into a profession more than a devotion. For that reason, you have to prefabricate, at times, the inspiration."

--Have you never had the desire to leave the public hanging and not go out to play, like those intuitive jazz musicians or the bullfighters who have a sudden fear?

"Almost always, before I go out, I would like to run away. But I have never done it because it doesn't seem right to do that in public."

--Wouldn't it be, at times, more honest to leave without playing than to play without desire?

"Yes, yes! Completely! And this has created in me a certain frustration. If I play much less now, it is precisely because of this. The people who are around me say at times 'Are you stupid! You create for yourself psychological problems!' But it is true. There is something frustrating about

playing this way. But the artist should be accomplished and at least the fingers are going; although you don't feel well, that which you are doing feels good to others."

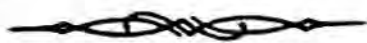
--The time is exhausted and the space in the magazine also. During the conversation we have been able to know not only the exterior of the guitarist, his successes and projects, but also his doubts, his fears, his relationships--at times hostile, at times loving--with the guitar. Falla was the origin of the interview. He is also going to make the final point.

--Are you happy with how your work with Falla has come out?

"I like some things. Others could have been better."

--Do you wish to continue with Falla? Or does it depend upon the commercial result of the record?

"For myself, I would do more things of Falla. I won't let myself be guided by commercial results. Almost always, as I told you before, and it is true even though it sounds like a cliché, I do that which I desire, that which I want to do."



The following is a hilarious translation from Spanish found on the back of a record album obviously intended for tourist consumption, "Viva en su casa 'El Tablao Flamenco'" (210-MH-535)

In Spain, wherever you go, you may enjoy yourself the landscape, get acquainted with her people, customs and enjoy yourself everlasting dream nights. It might be that you have spent some night enjoying yourself the unequalled bewitchment at some Flamenco Dance Stage.

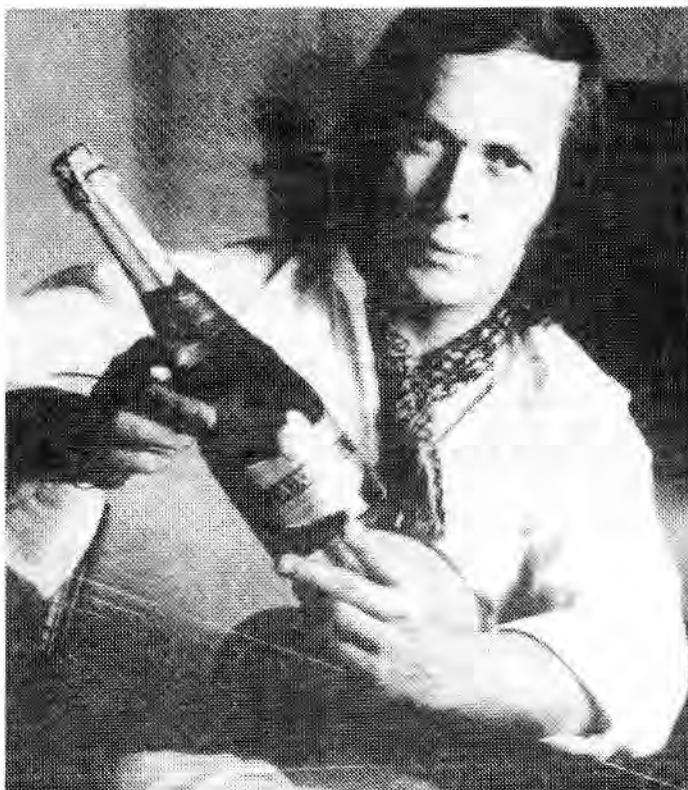
With this record, it was our intention to bring into your house the possibility of enjoying yourself at home the Flamenco Dance Stage, so that you may vibrate at the sound of the dear song or the gay rumba and listening the guitar play, and you will be blinded once again overlooking the turns and the irregular postures on the dance; should you be requested by the atmosphere, you will be affected by contagion, and your friends will dance and hand palm rhythmic noise will be heard at your house juts the same as you heard it on the Flamenco Dance Stage. You will grow accustomed to the Sevillanas, the Caña, the Alegrías and the Rumbas. On this record, we are offering you, in a orderly and pure way, the Flamenco Dance Stage by famous names within the Flamenco Kolklore World.

Flamenco Hits the Big Time!

When flamenco celebrities start to do commercials, we know that flamenco has hit the big time. The following is a Spanish newspaper ad for L'Aixertell wine.

"IT'S BOTTLE HAS THE SHAPE OF A GUITAR,
IT'S FLAVOR TASTED TO ME LIKE MUSIC"

-- Paco de Lucía, Guitarist --



Paco de Lucía is Andalusian. From Algeciras. His life is the guitar. He has always had one at his side. Paco is shy and sparing with words. But with the guitar there is no one who talks so much. Chord by chord he has given a new life to flamenco. He has succeeded in making it universal in the epoch of rock. Today, at 30 years of age, he is considered to be one of the greatest guitarists in the world. He says, "Music comes from my soul, as I feel it at the moment. I improvise always." But Paco de Lucía feels an enormous respect for those things which cannot be improvised. For those things that need time. Like L'Aixertell. "When I saw the bottle for the first time, I thought, it has the shape of a guitar. Later, when I tried it, it tasted like music."





Carol on Cante

SCALE DEGREES

AS


SHORTHAND CANTE NOTATION

Copyright © 1978 by Carol Whitney
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In 1966 I invented what I called a "beat sheet," to simplify analysis of compás. A "beat sheet" is really nothing very impressive. It merely marks beat numbers at equal distances across a sheet of paper. At the time I thought this up, I had no notion of how flexible--nor of how useful--the thing would become for me. It can be altered in many ways, to accomodate all kinds of shorthand or longhand notation. From time to time I will be including illustrations in this column which incorporate one or another version of the beat sheet. In fact, I have one prepared which illustrates (loosely) the rhythmic structure of a letra por soleá, in the style of Manolito él de la María.

Unfortunately it's a bit early for me to offer you that sheet, because it uses one form of notation that requires explanation. I use this notation partly so that people who don't read music can figure out the melody of the song with relative ease, and partly as a basis for structural analysis of the melody. Such analysis is the most critical key available for the understanding of style in the cante.

I'm going to illustrate this notation for you this time. Guitarists will find it very easy to learn, and those of you who listen constantly to flamenco will also have little trouble with it, providing you are willing to practice with it. Incidentally, all musicians use this form of notation in one way or another--mentally if not physically.



Flamenco Dance Classes

JUANA DE ALVA NOW OPENING
NEW CLASSES IN NORTH COUNTY

FOR INF. CALL: 436-3913

Here's an example of a beat sheet with shorthand melodic notation.

beat no.	1	&	2	&	3	&	4	&
								5
	1		1	1	1			1
	2				2			1
	2		2	2	4			3
	4		3	2	1			

Now--sing! What, me sing? Why not?
Wait a minute. Sing what?

Well, the numbers represent notes. The line under the 5 represents a note in the lower octave, the 1 is the tonic note (the key-note, the home-base pitch), the 2 is the note above that, the 3 is the note above that, and so forth.

You can see this notation isn't self-contained--if I don't tell you which kind of scale it is, you can't sing it properly. It's the Andalusian scale, the kind you would use most of the time for the soleá. Now I really hope that if you're interested in accompanying the cante, you will try singing this. If you can't find the notes with your voice, try them out on the guitar first, using the cejilla to help you find the right singing pitch for you.

If you use A fingering, A is 1, Bb is 2, C is 3, and D is 4. The low 5 (5) is the low E, and 3# is C#. If you're fingering in E, E is 1, F is 2, G is 3, and A is 4; 3# is G#. If you're working your scale from the lowest string of the guitar, you have no low 5, but you can play the next 5 up instead (string 5 fret 2), or you can play the whole melody an octave higher if you have that facility. By now you know that in E, 5 is B.

Many musical training methods employ this system; it's old, and either revered or scorned, depending on the attitudes and notions of the Lord High Educators. As for me, I find it extremely helpful to all my musical understandings. And you should know that though the concept is extremely simple, it is not at all easy to learn in application--few will learn it in a day. But in a week of steady effort, you can develop quite a facility with it. In months and years, you might find it reveals to you all the modal structures of the cante--that is the great beauty of this concept. Academicians call it "scale degree." Voice teachers substitute syllables for the numbers (not a bad idea), and call it sol-fa, or solfege, or some other name.

Somehow I can't leave you with just that--so here's the same thing with the last two lines--and with words (por tango) as well. I'm sure my old friend Roger Knight will recognize this.

1	&	2	&	3	&	4	&
							lo'
							5
van		a	prender				ma-
1		1	1	1			1
ña-				na,			lo'
2				2			1
van		a	prender				ma-
2		2	2	4			3
ña-			na-				a
4		3	2	1			1
to'		lo'		o- ji-			to'
4		3		6 6			5
ne-			gro'				lo'
6	5	4	3#	4			3
van		a	prender				ma-
4		4	3	6			5
ña-			na-				y
6		5	4	3			3
tu			que ne-			gro'lo'	
4			3 4			4 3	
tie-			ne'			ẽ- cha-	
4		3	2	1		1 1	
te			un ve- lo			a la	
2			1 2 3			4 4	
ca-			ra-				
3		3	2	1			

Translation:

Tomorrow they are going to capture all those with black eyes, so you, who have them, throw a veil over your face.

See "Flamenco Talk," by Paco Sevilla, *Jaleo*, December 1978, for a guide to pronunciation of the words to the song.

UPDATE ON PACO DE LUCIA'S DISCOGRAPHY

In our continuing effort to come up with a definitive list of Paco de Lucia's records, we add the following to our former lists (see *Jaleo*, June and October, 1978); they were sent to us by Juan Cayuela, a guitarist and guitar builder in Sevilla, Spain. Our current list has Paco featured on 43 albums:

The following are records with Camaron de la Isla, for which we did not previously have titles:

- "Cada vez que nos miramos" Ph 58 65 026
- "Al verte las flores lloran" Ph 63 28 004
- "Son tus ojos dos estrellas" Ph 63 28 021

There is a cassette of Camaron called "Los Cantes de Camaron" Ph 7585206; it may be a repeat of numbers from other records.

We do not have titles nor numbers for the following, but know that they exist:

- with Naranjito on Belter records.
- with Enrique Montoya on Discofon.
- with Los Marismeros on Hispavox.

He also appears on an album done in memory of Nino Ricardo.

There are also many cassettes made from excerpts from other records, but we don't feel it worthwhile to list these.

Publications for Flamencos

These journals may be of interest to readers of *Jaleo*. All of them communicate with *Jaleo* and several of them send us copies regularly. We welcome information on other publications of this nature.

NEWSLETTER OF THE GYPSY LORE SOCIETY, NORTH AMERICAN CHAPTER: An 8 page newsletter, issued four times yearly, is published by the American chapter of the Gypsy Lore Society which is based in Britain; it includes short articles and notes on many activities and published material dealing with gypsies. Spanish gypsies play only a very small part in the society's studies, since the gitanos represent only a very small segment of the world's gypsy population. Individual memberships in the North American Chapter cost \$3.00 which should be sent to: Sheila Salo, 56 Sheridan Ave., Apt. 4B, Mt. Vernon, N.Y. 10552, U.S.A.

GUITAR & LUTE: A very well done magazine published four times a year. The 48 page September issue contained such things as "Guitar Notes" (news items from around the world), a report on the first Granada competition, an interview with the Romeros, reports on a number of seminars, and much more. There are occasional items dealing with flamenco. Send \$8.00 for four issues to: Guitar & Lute, 1229 Waimann St., Honolulu, Hawaii 96814

THE GUITAR REVIEW: The prestigious American classical guitar journal. A number of issues have featured flamenco: Issues 19 & 20 (1956) were devoted to flamenco, with many

interesting articles; issues 37 & 38 contained articles by Brook Zern; #41 was devoted to flamenco (articles by Brook Zern, Donn Pohren, Carol Whitney, & others); #42 had an interesting view of flamenco by Andrés Segovia and #43 featured some observations on the origins of flamenco and Manolo de Huelva by Virginia de Zayas. Subscription rate for three issues a year is \$13.00. Certain back issues are available for \$6.00 ea. Contact: The Society of the Classic Guitar, 409 East 50th St, N.Y., N.Y. 10022.

AUSTIN GUITAR SOCIETY newsletter: Usually contains articles of interest to classical guitarists, but Jerry Lobdill frequently does an article dealing with flamenco. Subscription is \$3.00 per year. Austin Guitar Society, c/o Jerry Lobdill, 6708 Beckett Rd., Austin, Texas 78749

NEWSLETTER OF THE MINNESOTA GUITAR & LUTE SOCIETY: Features several short articles and a number of brief notes plus reports on local events and items for sale. Occasional items of interest to flamenco (in Oct., they reprinted a *Jaleo* article about Paco de Lucía). Contact: The Minnesota Guitar & Lute Society, 10 Natchez Ave. N., Minneapolis, Mn. 55422

FLAMENCO (Boletín informativo de la Asociación Alemana de Estudios Flamencos): The issue number 16 was a 15 page bulletin devoted to flamenco. It is published in Germany and is all printed in German. Although we are still looking for somebody to translate our copy, it appears to be a very interesting journal with extensive articles on Antonio Chacón, the new flamenco theater production by Mario Maya (of "Camelamos Naquerer" fame) titled, "Ay!", a review of a Paco de Lucía concert, and a few other odds and ends. We don't know the cost to an American subscriber but you can write in English to:

Michael D. Reinhard,
verlag
S. Eberwein - Feik
Spessartstraße 47
D-8755 Alzenau 4

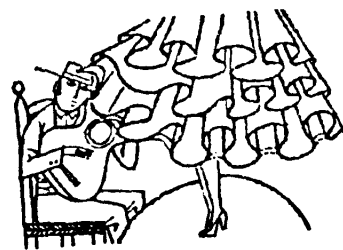
WELCOME TO JALEISTAS - NEW MEMBERS

San Diego: Allen Cerekas, Alfredo Larin;
Calif.: Louisa Di Bernardo, Roberto Fabbro,
Margo, David Borson & Rebecca Jarrett,
Ricardo Peti, Chuck Akin, Jeannie Marie
Marsden; Mn.: Jack Lucas; N.M.: James
Grossenbacher; Co. : Sam Maes, Mike Espinoza;
Ohio: Martha Sid-Ahmed; Madrid, Spain:
Donn Pohren.

FLAMENCO

TALK

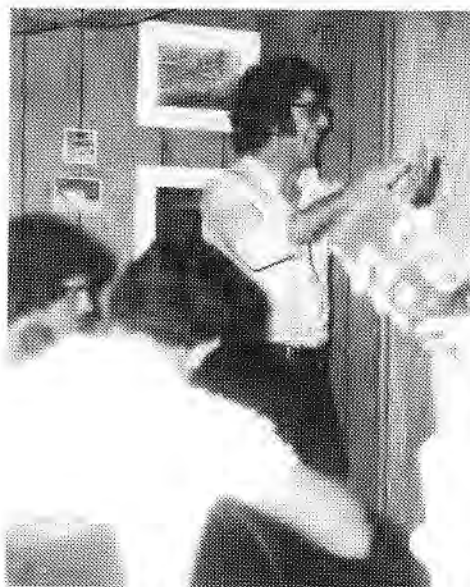
by Paco Sevilla



GUITAR PLAYING - PART II

- ACENTUAR - to accent
 ENTONACIÓN (LA) - tuning; used same as "afinacion"
 ESCALA (LA) - scale
 NOTA (LA) - note
 PISAR - to press or fret the strings
 POR ARRIBA - E major, E minor, or E phrygian mode; used by flamencos who generally do not know music theory or terminology; to a singer the E chord looks "higher" than the other common chords.
 POR MEDIO - A major, minor, or phrygian mode
 PULSACIÓN (LA) - the action or "feel" of the guitar strings.
 PULSAR - to pluck the strings
 RASGUEADO - strummed; from the verb "rasguear" (to strum) and may be used as an adjective or adverb as in the sentence, "This rhythm is to be played rasgueado"; it is also used as a noun to mean the same as "rasgueo".
 RASGUEO (EL) - a strum; any of the right hand techniques for brushing across the strings to play chords.
 SOSTENUDO - sharp, as in C# (Do sostenudo)
 SON (EL) - literally "sound" or "tone"; used in flamenco to mean basic rhythm or beat, as when a singer says to a guitarist "Hazme son" (give me some rhythm) so he can sing.
 TIEMPOS (LOS) - beats
 TIRANDO - free or unsupported plucking strokes.
 TOCAOR (EL) - a flamenco guitar player
 TOCAR - to play a musical instrument
 TONO (EL) - pitch or key; "buscar el tono" - to look for the singer's pitch on the guitar; the keys in Spanish are: La (A), Si (B), Do (C), Re (D), Mi (E), Fa (F), Sol (G).
 TOQUE (EL) - flamenco guitar playing
 TREMELO (EL) - a treble melody sustained with the fingers while the thumb plays a bass melody; the most common sequence of plucking in flamenco is thumb, index, ring, middle, index (repeat).





Benito Garrido in fine form.



Jesus and Roberto tocando.



Deanna and Paco with jaleo by Lora Lavis.

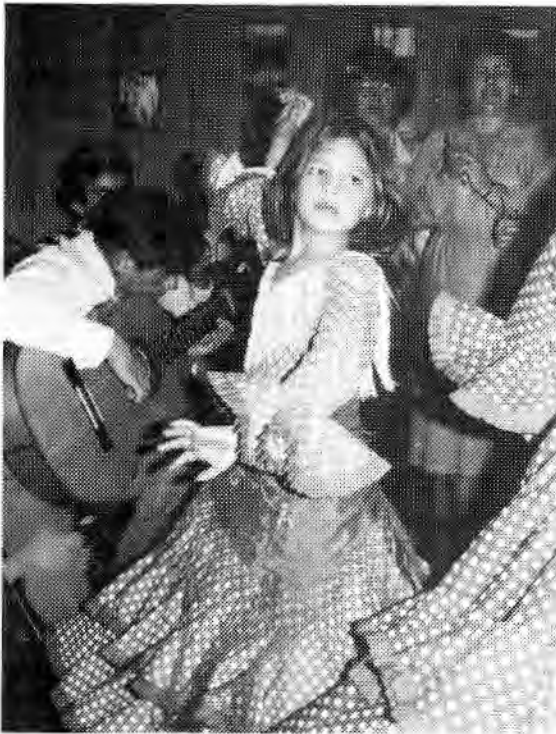


A flamenco moment with María José Jarvis



Pilar "La Canaria" cantando.

NOVEMBER JUERGA



Viva Sevilla!

LATE ANNOUNCEMENT

CARMEN MORA in concert, with guitarists Pepe Moreno and Gino D'Auri, singer Chinin de Triana, and dancers Mari Diana and Meira Fuentes. Also on the program will be Rachele Fabiu with her company, Danse Orientale, and the Sheiks of Araby. Saturday, Jan. 27, at 8:00P.M. in the San Gabriel Civic Auditorium, 320 S. Mission Dr., San Gabriel. Tickets: \$6-8-10-12.00.

JANUARY JUERGA

Due to the late date of the December juerga, no post juerga report will appear in this issue.

The January juerga will be held in the home of sisters Laura Crawford and Tina Oggel and their parents Stephen and Linda Oggel. Laura and Tina have been studying dance for seven or eight years. They were exposed to Spanish dance on a trip to Puerto Rico where they learned the sevillanas. They continued their studies of Spanish dance for six years with María Teresa Gómez and this summer spent several weeks in Madrid studying with Pedro Azorín, Tomás de Madrid and María Magdalena. Laura toured with Music and Dances of Spain and both girls study and perform many different types of dancing.

Stephen and Linda Oggel graciously offered their previous home last January for one of Jaleistas' most outstanding juergas. They are opening the doors of thier new home to us for the first juerga of 1979 and we hope that it will be even more duende-filled than last year.

For the convenience of the hosts and a conflicting date of Casa España, the juerga will be held on the fourth instead of the third Saturday this month.

Two new policies will be inaugurated at this juerga--the first is geared towards keeping our juergas more intimate and keeping to a minimum the number of new faces to be absorbed each month, the second is geared towards increasing the opportunity for serious flamenco to develop at the juergas. We request first, that members limit their guests to one per member per juerga (acknowledging that there may be special circumstances under which exceptions can be made). Second, there will be a room at the January juerga designated as the "jondo" or "quiet room". We request that participants in this room refrain from loud palmas and conversation.

To reach the Oggel home take Rosecrans south off freeways 5 or 8. Take a right on Talbot and left on Gage. They are at the corner of Dupont and Gage.

Date: January 27th

Place: 3502 Dupont, Point Loma

Time: 7:00 p.m. to ?

Phone: 226-0249

Bring: Food according to guide below and your favorite drink.

Guest Donation: \$3.00

Food guide according to first letter of last name:

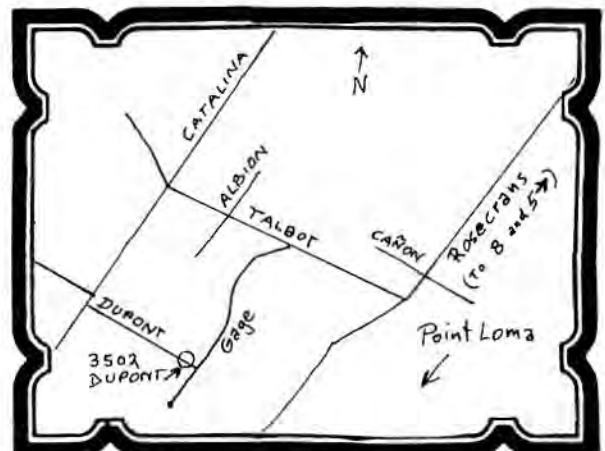
A - De - bread or chips

DF - J - main dish

K - M - salad

N - Se - main dish

Sf - Z - dessert





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 . . .

LA BILBAINA; 218 W. 14th St, NYC. Dancers, Gloria Catalá and Esmeralda; singer, Paco Montes; guitarist, Miguel Arrieta.

CHATEAU MADRID; Lexington Hotel, 48th & Lexington, NYC. Dancer-singer, Alicia Montes; singer, Paco Ortíz; guitarist, Pedro Cortez. In the Alameda Room, starting Aug. 1 for 6 weeks, Rosario Galán and company are appearing.

LA VERBENA: (La Verbena is the new name for La Sangria which opened July 15. It's located on 569 Hudson st. in Greenwich Village Dancer; Mara, Singer; Pepe de Málaga and Guitarist; Juan Amaya.

DANCE TEACHERS

Jerry LeRoy Studio:

Sebastian Castro (flamenco)	212-OR9-3587
Estrella Morena (flamenco)	212-489-8649
Mariano Parra (escuela bolera & flamenco)	212-866-8520
Manolo Rivera (flamenco)	212-724-5058
Edo Sie (jota)	212-255-4202
<u>Ballet Arts:</u>	
Mariquita Flores	212-255-4202

GUITAR INSTRUCTION, Ithaca, N.Y. by Michael Fisher. Phone: (607) 257-6615

texas...

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

colorado

GUITAR INSTRUCTION, DENVER:

Bill Regan "Guillermo"	333-0830
Rene Heredia	722-0054

DANCE INSTRUCTION, DENVER:

Vicente Romero	831-8601
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washington...

MORCA ACADEMY OF CREATIVE ARTS; instruction in classical ballet, jazz, classical Spanish and flamenco. 1349 Franklin, Bellingham, Washington 98225. Phone; 206 - 676-1864

california

GUITAR INSTRUCTOR: Rick Willis, Oakland, Ca. Phone: 482-1765.

CASA LINDA in SANTA BARBARA is featuring guitarist, Chuck Keyser, and dancer, Suzanne Keyser, on Sunday evenings; 229 W. Montecito.

MARIANO CORDOBA, flamenco guitarist, is appearing with dancer Pilar Sevilla at the Don Quixote Spanish and Mexican restaurant at 206 El Paseo de Saratoga (378-1545) in San Jose. Four shows nightly, beginning at 7:30 P.M. on Fridays and Saturdays. No cover charge.

KENNETH SANDERS plays solo guitar (classical flamenco, modern) Friday and Saturday nights 6-9:00 P.M. at the Jolly Franciscan restaurant, 31781 Camino Capistrano in San Juan Capistrano, Ca. For reservations, call: (714) 493-6464.

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

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

LA BODEGA in the North Beach area, serves only a paella dish and features the dancing of Carla Cruz, accompanied by her husband, "Niño Bernardo."

DANCE INSTRUCTION:

Adela Clara and Miguel Santos, Theater Flamenco, (415)431-6521.

Rosa Montoya at the Dance Spectrum Center, 3221 22nd St. S.F. (415) 824-5044.

Teresita Osta, Fine Arts Palace, (415)567-7674
Jose Ramon, 841 Jones St., S.F. (415)775-3805

los angeles

MORCA IN CONCERT in residence at U.S.C.; master classes Jan. 10th, evening concerts Jan. 11th and 12th at the Bing Theater. Teo and Isabel will be joined by dancers Edo Sie and Azucena Vega and guitarist Gregorio.

EL CID now offering Spanish tablao-style entertainment, featuring a house cuadro made up of dancers Juan Talavera, Raul Martín, and Liliana Morales, with singers Concha de Morón and Antonio Sánchez, and guitarist Antonio Durán; this show is followed by the special attraction, Carmen Mora with Juan Talavera, Concha, and Antonio Durán. The third show is the same cuadro as the first. 4212 Sunset Blvd. phone: (213) 666-9551.

san diego...

JUANITA FRANCO will be performing with dancer Carmen Camacho and guitarist Joe Kinney at Pepe O'Haras 4015 Avati, phone; 274-3590, Saturday nights from 6:30 - 10:00.

DAVID CHENEY appears at the Swan Song on Mission Blvd. in Pacific Beach on Thursdays from 9 til 1:00 a.m.

RAYNA'S SPANISH BALLET in Old Town. With dancers Rayna, Luana Moreno, Theresa Johnson, Scott and Jennifer Goad, and Rochelle Sturgess. Guitarists are Yuris Zeltins and Paco Sevilla. Sundays from 11:30 to 3:30, at Bazaar del Mundo.

INSTRUCTION IN SAN DIEGO

DANCE	Juana De Alva	442-5362
DANCE	Juanita Franco	481-6269
DANCE	María Teresa Gómez	453-5301
DANCE	Rayna	475-3425
DANCE	Julia Romero	279-7746
GUITAR	Joe Kinney	274-7386
GUITAR	Paco Sevilla	282-2837

etc...

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.

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

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.

FOR SALE: 1977 spruce top Gerundino flamenco guitar - \$1300.00. Also a 1974 Sobrinos de Estesos (made by Faustino), 1st class, formerly owned by Juan Maya - \$1200.00. Contact Gary Hayes in Seattle, Wash. Phone (206) 632-0633. He will be in L.A. Jan. 10 to 12; contact may be made through JALEO.

MAKE MONEY selling hand sculptured candles 100% profit. Suggested retail price \$16. You buy at \$8 each by the dozen. Contact New York Candle Co., 1883 Gleason Ave., Bronx, New York 10472.

EXPOSE YOURSELF: "Flamencos do it in compas" bumper stickers. Send \$2 to the Academy of Flamenco Guitar, P.O. Box 1292, Santa Barbara, CA. 93102.

TRANSLATOR NEEDED to translate flamenco material from German to English for Jaleo. Contact Juana De Alva or Paco Sevilla.

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