



# FLAMENCO



newsletter of the  
flamenco association of san diego

VOLUME II - No. 9

APRIL 1979

## GRANADA

### FLAMENCO & GYPSIES AN OVERVIEW

*by Paco Sevilla*

Granada, home of the Alhambra, the Albaicin, the Sacro Monte, and the last stronghold of the moors in Spain until their defeat in 1492, would appear to be an ideal environment for the spawning and nurturing of flamenco. And yet, in spite of the fact that the city lies deep in Andalusía and has such a rich heritage of gypsy and Arabic peoples, we find that Granada has not given rise to many flamenco song forms and has seen only a few of its native artists rise to any sort of fame or leave a mark in the history of flamenco. In the early 1960s Donn Pohren wrote, "In this picturesque town, the gypsy-Spaniard feud has developed into blazing hatred. The gypsies live in the outlying neighborhoods, the Granadinans in the town proper, with little intermingling. This state of affairs has prejudiced the Granadinan's flamenco appetites; they strongly prefer the "cante andaluz" to the "cante gitano", not stopping to consider that the flamenco of their hated Granadinan gypsies, with few notable exceptions, is the worst in Spain, not to be considered on the same level or compared with gypsy flamenco elsewhere." (The Art of Flamenco, page 242)

At one time the gypsies in Granada were concentrated in such places as the Albaicin below the Alhambra and the caves of the Sacro Monte, a hillside covered with homes carved out of earth. These cave-homes varied from elaborate many-roomed structures



usually found on the lower levels, to very primitive caves with only a curtain across the entrance. The caves along the road at the bottom of the hill were used to entertain the tourists that came in tour buses. One of these "zambras" (the term used here for a "fiesta" or "juerga") for a busload of Scandinavian tourists is described by Quintana and Floyd in their book Que Gitano: Gypsies of Southern Spain (Holt, Rinehart and Winston, Inc. 1972). "Depicting a gypsy wedding, the gitanos, some of them little more than children, moved in swirls of skirts, ruffles, and fringe through the various dance stages of 'eying the bride, elopment, and fear of parental reprisal. Leading up to the celebrated cachucha, one of the few pure gypsy dances still performed by them, the gitanos and a male dancer, accompanied by cuadro (flamenco performing team) singers, jaleadores (beat setters), and guitarists, enacting the stealing of the bride, the fear of the novio (bridegroom) in approaching her parents, and, finally, the pardon and tribal fiesta." (page 7)

In 1963, the Sacro Monte was hit by heavy flooding and, when some of the upper





GRANADA GYPSIES IN 1924

caves collapsed, the government ordered the gypsies out and forced them to move to town, into some "temporary" barrios, the best known being La Chana. Quintana and Floyd state that some of the gypsies are transported daily to the Sacromonte to perform in the caves and that some of the more elaborate cave homes remain occupied, although most of the gypsies have remained in their new ghetto homes living under very poor conditions.

Another version of this story is told by Jean-Pierre Liegeois in an article called "The Cave-Dwellers of Andalusia" (*Journal of The Gypsy Lore Society*, Vol. L, Jan-April 1971, p 3-19). He says, "One morning in 1963, after the floods, a cave dweller who was shaving was buried under the debris of his cave. Then another. Next, after a pause for reflection that was as brief as it was misguided, the authorities called in the police. On the grounds that the inhabitants of the Sacro Monte were in danger in their caves (which was false, for only a few caves were at risk of falling in, the proof being that most of them are still in good condition, despite years of neglect), it was necessary to get them out of there for their own good. This was done. After the police had worked their way through and unearthed everyone, there no longer remained a single one of the thousands of inhabitants of the Sacro Monte. And in order not to lose the pesetas brought

in by tourism, the earth above a dozen cuevas used for dancing was cemented over. Behind this row of caves nothing is left. The Sacro Monte is not but a facade. Destroyed by the tourists, it will soon be no more than a pile of pesetas." (p19)

The author goes on to point out that the former cave-dwellers now live in ghettos with names like "Frigorificos", "La Chana", "Barracones", "Poligono de Cartuja", and "Chinarral". A very small number of gypsies profit from the commercial enterprises of the Sacro Monte.

The flamenco style of the Sacro Monte is quite distinctive and easily recognizable. The style can be heard on several records including "Los Macarenos: Flamenco" (Capitol T-10146) and "Manolo Amaya" which features the guitar playing of Juan Maya "Marote", one of the few artists to come out of the Sacro Monte and establish himself on an international level. Juan Maya's Granada background can be heard on his record with Carmen Amaya, "Furia Amaya" (Decca: DL-9094), especially in the bulerías, but he has gone on to create a very powerful and unique style of his own and is probably today's most widely esteemed accompanist of the dance.

Some characteristics that I associate with the older "Granada gypsy" sound are the incredibly fast speeds and the noisy, shouting and yelling quality of everything, in-



GITANA DEL SACRO MONTE WITH THE ALHAMBRA IN THE BACKGROUND (1940'S ?)



cluding the singing. The gypsies of Granada gave us the zambra, a tango-like rhythm with heavy moorish-Arabic overtones. Also, they were probably, directly or indirectly, responsible for the "danza mora".

The only other important song form to come out of Granada is the non-gypsy "granainas" (granainas) which is the form the fandangos assumed in Granada, just as they became the "malagueñas" in Malaga and the "tarantas" in the mining areas of the Levante.

There have been surprisingly few flamenco artists of importance that have come from Granada. Along with Juan Maya, the gypsies of Granada have given us Tere Maya, who after many years of dancing, still sparks the cuadro in the Café de Chinitas in Madrid and, in the past, Lola Medina and La Faraona, a relative of Carmen Amaya. (although Carmen was from Barcelona, her family roots were in the Sacro Monte and her style strongly resembled the Granada style)

Guitarists from Granada include Ramón El Granaíno, an old timer, and the present day Manuel Cano, a concert soloist who tends toward a very classical form of flamenco which is often lacking in compas.

Of singers, I know only one--the present day genius Enrique Morente. Enrique, whose



TERE MAYA IN THE "EL CHICO" IN NEW YORK  
(LATE 1950'S OR EARLY 1960'S)

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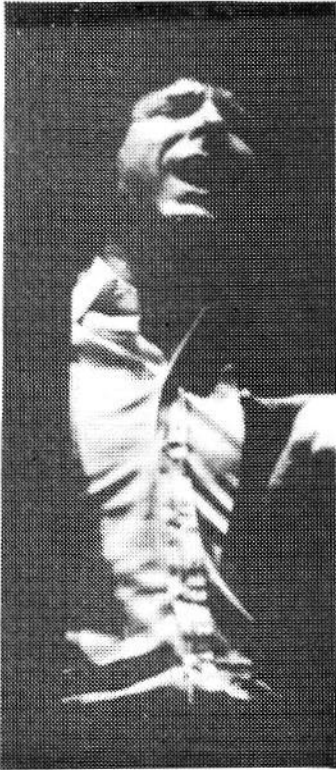
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exact age I do not know, but would place in his thirties, is somewhat of a controversial figure and there seems to be a certain amount of disagreement about the direction his singing is taking. There can be no doubt that he is a knowledgeable singer: he was awarded the national prize for cante by the Cátedra de Flamencología de Jerez de la Frontera in 1972, and he must have been one of the youngest cantaores invited to sing in La Zambra's cuadros del cante jondo. In addition he has devoted a number of recordings to the cante of the old masters, especially in the area of the cantes de levante (granainas, tarantas) and the malagueñas. Some of his early recordings are "Cantes Antiguos del Flamenco (Hispavox HH S 10-355) with Nino Ricardo, "Enrique Morente" (HH S 10-324) with Felix de Utrera, and "Homenaje Flamenco a Miguel Hernandez" (Hispavox 10-395; also listed, Clave 18-1251 S) with Parrilla de Jerez and Perico el del Lunar, hijo. I believe that he also made a record devoted to the cante of Antonio Chacon, but do not have information on it. In recent years, Enrique has begun to develop the "cantes de Morente," his own style, and many feel that he is going too far. As an example, in 1977

I heard Enrique sing his alegrías in the Café de Chinitas, and so strange was it



ENRIQUE MORENTE

that I didn't recognize it as an alegrías until listening to it on tape later that night. It might be that, in an effort to create his own style, Enrique may be artificially "forcing" his cante into new directions. Some of the results are quite beautiful, however; I especially like the alegrías and tientos. One can hear his tientos, fandangos, tangos and siguiriya on "Se Hace Camino al Andar" (Clave 18-1342) and his alegrías, among others, on an album called "Despegando."

The current (Jan. 1979) issue of Guitar and Lute lists the

addresses of eighteen guitar builders in Granada, the most listed for any one city--including Madrid. However, none of these builders is rated among the top constructors in Spain. The closest that Granada has come to producing a top guitarrero, has been the now retired Manuel de la Chica, whose guitars enjoyed some popularity in the 1960's, and Manuel Díaz. Many of the listed guitar shops in Granada are located in one area, six of them on the same street, Calle Gómez!

The subject of non-gypsy flamenco in Granada is not one that this writer is very familiar with and will be touched on in other articles in this issue.



**WELCOME TO JALEISTAS - NEW MEMBERS:**

San Diego; M<sup>a</sup>Teresa & Walter Kranzer; New York: Anita Volland, Cara De Silva; Maryland: Natelie Monteleone, Tom Kreuzberg; Ohio: Mary McConnel; Minn: JoAnn Weber; Germany: Michael Reinhard.



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.

Membership-subscription for JALEO only is \$10.00 per year; membership for those who plan to attend juergas is \$15.00 for the individual, \$20.00 for family/couple or individual plus guest. Announcements are free of charge to members, and businesses may display their cards for \$6.00 per month or \$15.00 per quarter.

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## EDITORIAL

Jaleo is making progress. Here are some of the nice things that have been happening to us. Slowly, professional flamenco artists who have been resistant to the idea of Jaleo are finding that it may have some value and are sending in their subscriptions. Donn Pohren promoted us in his recent catalogue put out by the Society for Spanish Studies, with the result that requests for information and subscriptions are coming to us from places like Australia, Sweden, Finland, Wales, and England, as well as the U.S.A. The Flamenco bulletin in Germany has mentioned us and we have been consequently receiving letters from Germany and Austria. Guitar and Lute magazine, published in Hawaii, has given us a nice write-up. Incidentally, Guitar and Lute is a great magazine and certainly has a tremendous future. It is of interest to flamenco guitarists since it seems to include a number of flamenco-related items in each issue; the current issue contains interviews with guitar makers David Rubio, José Ramírez, Manuel Rodríguez and Herman Hauser, and a very long list of guitar builders in Spain and their addresses. The subscription price is \$10.00 for four quarterly issues. Send to: Guitar & Lute, 1229 Waimanu St., Honolulu, Hawaii 96814.

Jaleo has had an article reprinted in the Newsletter of the Minnesota Guitar and Lute Society and is quoted and promoted by Brook Zern in the forthcoming issue of Guitar Review. In addition, Jaleo exchanges complimentary subscriptions with a number of these and other publications, including the new national magazine for acoustic stringed instruments, Frets.

Readers may have noticed the appearance of more advertising in our newsletter. If we are able to continue this trend, we may eventually have the funds needed to improve the general quality of the layout and printing. If you know of a business or individual that might wish to advertise in Jaleo, please let us know.

## LETTERS

Dear Jaleo:

I wish to thank the Jaleistas for the great time I had at the March Juerga. It really high-lighted my trip to San Diego. I thoroughly enjoyed the food, dancing, singing, guitar playing and delightful conversations.

I was particularly grateful for the opportunity to meet some of the dedicated

and unselfish people who make Jaleo happen. Best of luck and continued success.

Sincerely  
Herb Goullabian  
Denver, Colo.

Dear Jaleistas:

I was surprised and delighted to find out about your organization - a friend of mine, Patrica Martinez, introduced me and some others here in Washington D.C. to it.

I think it is amazing you were able to organize yourselves so well. My experience with flamencos is that they are not a very "organizable" group of people. At any rate you have set an example and now there are a group of aficionados in the process of forming a flamenco society in Wash. D.C. The first Juerga was held in February in a rented art gallery (of all places). The group is still in the infant stages, as they haven't yet chosen a name, but we are on the right track.

Keep up the good work!  
Natalie Monteleone  
Washington D.C.

Dear Jaleo:

In the December issue, Paco Sevilla makes some very important points about the importance of having one guitarist play at a time in flamenco sessions. His point of departure is a letter from Roberto Reyes about the late, lamented "La Sangría" in New York.

Roberto credits the owner, Jesus Ramos, for that restaurants ambiente. That's part of the story. Another key factor was the house guitarist during much of the restaurant's existence -- Roberto Reyes himself.

In a situation where many guitarists would become self-important and jealous of their authority -- I would have, at least -- Roberto was unfailingly generous with the spotlight. He gracefully overcame the inevitable show of reluctance by visiting artists, and had them performing a gusto in short order.

Visiting "La Sangría" was always a bit of a crapshoot, but, we all know that thanks to Roberto, any migrating flamencos in town would feel welcome and free to play their hearts out. He even encouraged us locals -- come to think of it, in 20 years of playing, virtually all of my experience before an American audience is a result of Roberto's open-handedness.

Maybe it wouldn't be inappropriate, then, for me to try and thank Roberto Reyes, not only on my own behalf but also on the part of the many more important performers who felt so at home there. Good job, Roberto.

Sincerely,  
Brook Zern  
N.Y.

Dear Jaleo:

After reading the article on Ron Radford (March 79) I feel that you have done Mr. Radford a disservice by using excerpts from his promotional material and newspaper reviews; both of which are oriented toward the public in general rather than those initiated in flamenco. You may have turned people away from his concerts-- people who otherwise would have attended and enjoyed those concerts.

Mr. Radford's knowledge of flamenco is extensive; he is a talented accompanist as well as a soloist, he has a sincere desire to bring flamenco to both aficionados and the general public, and I think it is Jaleo's duty to do better by him than just publishing excerpts from promotional material.

Of all the people who subscribe to Jaleo, I am perhaps one of the few who have both heard his concerts and been able to meet and talk with him. While he was touring the Pacific Northwest last summer, it was my privilege to have him as a guest for an evening, and it was then that he first saw a copy of Jaleo, the June '78 issue. He was impressed as he had been unaware that there was any flamenco association in the U.S. and he immediately asked if he could borrow it so he could read it cover to cover.

Ronald Radford is a very sensitive artist and is deeply motivated. Of all the roads a non-Spanish flamenco guitarist can choose, the route of the "solista" is the toughest road to hoe, and I for one wish him well. By the way, Radford has also made a record, "Flamenco Guitar in Concert", available by mail from:

Peaceable Records  
3525 Encinal Canyon Rd.  
Malibu, Ca. 90265

Jaleo, keep up the great work and especially keep publishing the work of Teo Morca and Carol Whitney. Teo's articles are always illuminating and are a genuine reflection of his own vibrancy and genius. Also I was deeply moved by Carol's article on Diego Flores Amaya "Diego del Gastor", whose

life and toque touched so many of us. I feel that the article is the most honest, sensitive and loving essay written on the gypsy gentleman in our language.

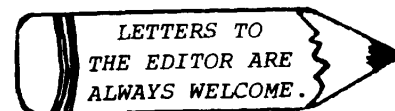
Sincerely  
Allen Yonge  
Seattle, Wash.

(Comments from the Editor: Thank-you for the information on Ronald Radford and we deeply regret it if we have done any disservice to him. One of the goals of Jaleo is to assist flamenco artists in any way that we can, and one of the ways is to publicize them as much as possible; this also serves a second purpose, that of informing flamenco aficionados about american artists and illustrating different approaches to the art.

Nobody is sending us articles about flamenco artists; all we receive is publicity material from artists and their managers. In an effort to salvage something from this situation, we try to carefully edit what we receive and make something readable out of it. We have to assume that the artist is honest in his publicity (if he isn't, he will be found out eventually); we try to give the sources of the information so that the reader can judge accordingly; we really do try to cut out all of the extravagant publicity claims.

We felt that Mr. Radford's material presented the picture of someone who has been successful in the difficult world of the professional flamenco artist in this country and contained important lessons for us all. We also wish him well.

This would also be an appropriate time to suggest to all readers who are on a friendship basis with a professional flamenco artist that they do some sort of an article or interview with that artist for Jaleo; that is the only way we will get informative, interesting and personal reports.)





## PUNTO DE VISTA

### THE XEROGRAPHY GUERRILLA BRIGADE

I'd like to enter the debate about copying of materials. The anti-copying faction has been well presented by Jerry Lobdill ("Xerosis", December 1978) and intelligently seconded, in January by Carol Whitney, who raises some interesting hypothetical questions which underline the issue's complexity.

I'd like to explain why I plan to keep on copying material and distributing it to appropriate people until such time as I am sent to the slammer.

For one thing, I think this kind of circulation of tapes and information is the life blood of serious afición.

In a more perfect world, this would not be the case. In that world, conscientious record company executives and publishers would want to issue reasonably priced versions of flamenco material simply because it was good, valid art. And in that world, flamenco's most devoted aficionados would be able to afford to buy these materials, and to buy food for their families as well.

Getting back to reality: I often copy material illicitly, and try to get it into the hands of people who might appreciate it or who need it to extend their afición.

I've made copies of reasonably priced falseta collections for guitarists who were literally hungry, and couldn't afford to support a worthy effort. I'd certainly make copies of the guitar music being offered at five bucks a page, except that neither I nor anyone I know can afford that.

I've also copied plenty of juerga tapes and records for aficionados and for the flamenco collection I created for Columbia University's ethnomusicology archives.

I don't ask for permission from artists or copyright holders. I feel that the material involved is commercially worthless, incidentally -- the result of trying to interest many publishers and recording companies in flamenco artists to no avail. So few of us recognize the value of flamenco -- it's sad that we should devote any effort to keeping it out of one another's hands.

It seems unlikely that anyone would do illicit copying to make a profit, but if that happened I would be in favor of having said person executed, or at least excommunicated.

Does my kind of copying hurt artists economically? The "anti's" assume it does, but I'm not so sure. First, it can be naive to assume that buying legitimate recordings

gives a fair return to the artist. I have yet to meet a flamenco artist who doesn't feel swindled by his record company -- often for good reason. Second, unauthorized tapes can lead indirectly to real income; I've ended up paying plenty for records by artists I first heard on such tapes, and I've paid plenty more to see them at festivales and even juergas.

What about the real results of not copying good materials? All too often, the real results are tragic losses to the art. I've developed real pessimism on that point over the years, culminating in a recent phone call to me saying, "You were right -- my brother's house did burn down and all the tapes were destroyed. How did you know it would happen?" I knew from experience, that's how I knew. It happens all the time.

For years, I tried to beg and cajole Spain's national TV outfit to copy the 100 half-hour programs broadcast six years ago in a magnificent documentary series. I only got three before the high-principled anti-copying people blocked the project. Now I am informed that most if not all of these films -- of Juan Talega, of Manolo Caracol, of Agujeta, of Joselero and Diego del Gastor -- have been destroyed for re-use as film stock. I hope that isn't true, but I can't say I'm optimistic.

Myself, I'll keep on copying. And I'd like to thank all those selfless pirates and lawbreakers who helped me over the years by giving me materials they thought I needed. Their priceless and often unauthorized tapes of juergas and records, and their xeroxes of books and articles I would probably never have read otherwise have become a vital part of my education. Their copies of written guitar music, made without concern for applicable statutes, have helped me to learn the best existing music in the tradition.

For all those on the other side -- people who sit on their tape collections and hoard their copies of hard-to-get or out-of-print material (and who knows when one becomes the

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other), sanctimoniously insisting that they won't share their material because distant or even deceased artists can't authorize it -- I hope they enjoy themselves.

And if anything they are holding is ever permanently lost because they failed to make and appropriately distribute copies, then I'll match my conscience against theirs any day.

Incidentally, I've never tried to copyright my own flamenco stuff, and I don't plan to. So if anybody ever wants to copy my articles or copy my guitar falsetas or copy the instruction record and book I'm working on, I won't do anything to prevent it. If it's done for the imagined good of the art, I'll be downright delighted.

-- Brook Zern

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#### TABLAO-STYLE FLAMENCO IN THE UNITED STATES

- A Proposal -

by John Shaver

Not one truly definitive example of a tablao has yet emerged on the American flamenco scene. It is discouraging to think that we may never produce a TABLAO FLAMENCO of such excellence and accessibility as to attract the public and serve as a bellweather for both the art and the commercial concept.

Always precluding the establishment of such a venture here is its lack of profit potential...and that stateside flamenco suffers this lack is proven by its poor track record; a long history of waxing a little here, waning and foundering there, with many reams of sob-stories having been written about its "plight".

Today, a few small commercial clubs keep the spirit alive (some of them projecting a fair tablao image), but none of these clubs would particularly wish to, nor is likely to ever become, a "Grand ole Opry" of flamenco. These clubs do, however--and to their great credit--give the fans some good moments and provide a few of flamenco's artists some stimulus and professional outlet.

The relative scarcity of flamencos has always forced any flamenco effort that would succeed to rely heavily on certain "guidelines"; e.g., (1) Locate in a population base large enough to furnish flamencos in sufficient numbers. (2) Locate in a low rent district. (3) Keep it small and simple. (4) Insofar as possible, ownership-management should double as entertainers, bartenders, etc.

Those precepts might afford some guarantee of survival but, paradoxically, they foredoom any real growth of flamenco, for following their dictates produces too few, too small places which would generally be considered not attractive to the public, and which are located (buried) where the public doesn't notice them anyway.

"Swell", a few might say. "Who needs the public? Flamenco is arcane and underground and I like it that way." But most of us, as amateurs and fans, would like more and better flamenco...and as artists and professionals, would want a larger stimulus and market for our talent and effort. These things cannot be achieved though, until flamenco attracts a wider audience and corresponding larger market.

As innovative beginning toward that end would be to "put flamenco on the map" in a permanent, accessible showcase where it could make a forceful statement for itself... but here is where the rub comes in, for the big-time treatment would require a heavy financial commitment, and flamenco ventures offer little assurance of survival, let alone a reasonable return on investment.

Well, maybe unshackling flamenco from its restrictive guidelines, and giving it an attractive setting, uptown location, powerhouse cuadros, and advertising would allow it to turn a profit. Not likely, for even if "maybe was good enough down at the bank, the cuadro costs alone would sink the venture... and there is an even bigger fly in the ointment; suppose that somebody decided to shoot the works and open the last word in tablaos. If he could do this at all, why, he could (and should) forget the guidelines. But he would undoubtedly still follow one of them without a second thought...the one that says, if effect, to locate in the big city. After all, it's only common sense...with a real showplace, he should get not only the flamencos in, but attract some locals and tourists as well.

He might get a few strays, but (enter the fly) his venture would most probably just be lost in the big-city shuffle. The locals and tourists, when they tired of the Disneyland, Chinatowns and such, and sought some nightlife, would just naturally fall into the nearest disco or any of a host of places featuring TV-type entertainment. The cities, already chock-a-block with entertainments, don't need "flamingo". They offer too many distractions and too much competition for the entertainment dollar, to make a pioneer flamenco effort there anything more than very risky.

(continued on page 27)





## With the Gypsies in Granada

AN INTERVIEW WITH  
DAVID CHENEY

David Cheney, a native San Diegan, has made three extended visits to Granada where he was intimately involved with the gypsy flamenco. The trips were made in the late 1950's, the mid-1960's and again in 1971; *Jaleo* felt, therefore, that David would be able to offer some real insights into the changes that had taken place over that period of time. David was active in flamenco before going to Spain the first time and has performed extensively in the San Diego area. In recent years he has placed emphasis on solo playing in the modern style.

JALEO: How did you happen to go to Granada to study flamenco?

DAVID: I didn't really go over there for flamenco; it was actually to build surfboards in Torremolinos. But when I got there, the people I was to meet had split and gone to Germany. So we decided to go find the flamencos--in those days there weren't many flamencos going to Spain--and we went to Ronda and Sevilla...and finally ran out of money. My friend went to Germany and I went to Granada where, luckily, I found all these gypsies and they gave me this scene where I could learn to play their music.

JALEO: How did you just meet them?

DAVID: I just walked up the hill one afternoon and saw a bunch of kids my own age.

JALEO: How was your Spanish?

DAVID: Probably like anybody else's from Southern California who has been to Tijuana a lot, and I had gone to Mazatlan surfing and that kind of thing. But I actually learned it that year in Granada.

JALEO: How did you make the transition from tourist to involvement with the gypsies and flamenco?

DAVID: Well, it was summer, starting to get hot, and it was playtime in Granada, so I just played around all summer with these gypsies, hooting around--I wasn't into guitar at all. Then the winter set in and I started getting really interested; I wanted

to learn compás, so I had to find a teacher. The only guy to take from that time was Pepe Tranca.

JALEO: How were you supporting yourself then?

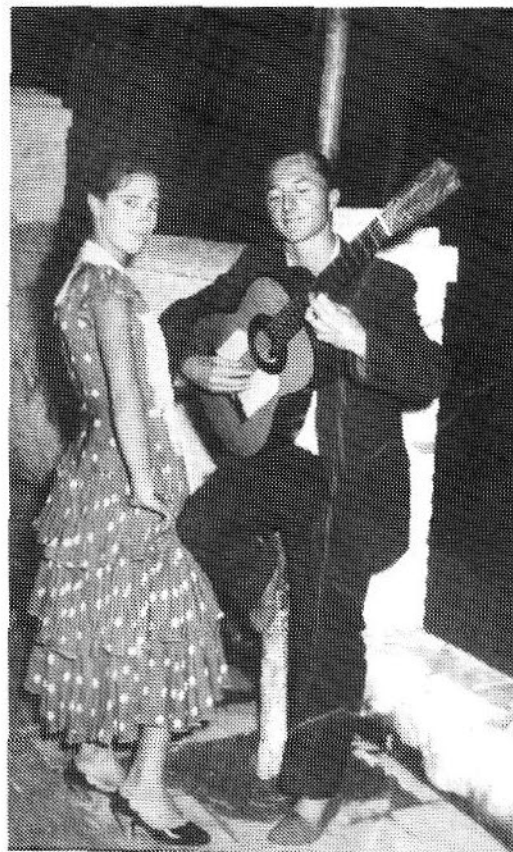
DAVID: By then I had talked my parents into sending me some money and things were really cheap. Pepe took all my money.

JALEO: Was his style the typical Granada gypsy style?

DAVID: Yeah! He played everything--a lot of obscure things like the *marianas* which I still play.

JALEO: Did you hang around the gypsies of the Sacro Monte much?

DAVID: Totally! I spent my days and nights up there--I even slept up there sometimes. One of the tour guides said that it was estimated that there were five to six thousand gypsies living in that mountain when I was there--with no sewer system, just the river. But it was completely self-contained with a dairy and little stores. Every single nook and cranny was filled, which was what caused it to cave in; it was honeycombed so bad that up on the top part--the poorer you were the higher up you lived since all the water was down below, and so it got pretty funky up there, in fact, they would get into some real heavy quarrels when somebody would bust

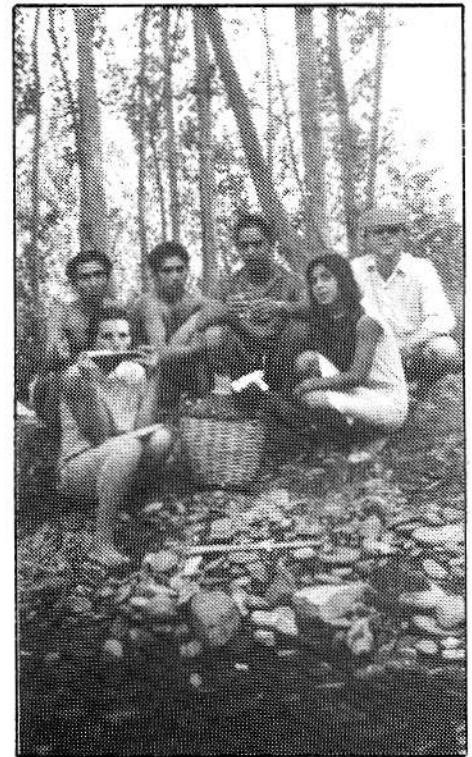


DAVID WITH A GITANA IN THE SACRO MONTE (FIRST TRIP).



CUEVA DE LA PITIRILA;  
EL MORUNO DANCING.

(RIGHT) PICNIC BY  
THE RIO DARRO.



through into somebody else's pad; they would be digging and go right through the wall into somebody else's place. Some of the caves were only about waist-high and you had to crawl into them and they would sleep on straw. But they had street lights up there and little trails and they kept it really nice with stores that sold everything--food, clothes, shoes--and outdoor cafes; it was like a paradise, you never had to go downtown.

But then the winter after I left, they had a bad rain and about nine people died in cave-ins. The government used that as an excuse to move everybody out of the Sacro Monte and into quanset huts.

JALEO: What was the official flamenco scene in the caves?

DAVID: There was flamenco in all the caves, starting with those of the Amayas, then La Golondrina, Lola Medina, and there was the "Marote" one where Juan Maya was--his kids were playing there the last time I was there. Juan Maya wasn't so hot back then, Pepe Tranca was a much better guitarist. Even though some of the people weren't speaking to each other, the performers would move around from cave to cave. The cave where I worked was the last one, the worst, La Cueva de La Pitirila, and these different guys would come in and work in our scene for awhile, maybe a month, and then move back down the street.

The tour agencies downtown organized the

tours and put up signs advertising the gypsies; they would go to dinner, then see the gypsies and maybe go to a nightclub to see a flamenco show. Each agency had a contract with a certain cave. Now even the campgrounds bring up tours. The gypsies were paid according to the number in the tour and the resulting amount was divided among the performers. Some nights you could make three or four dollars, which was good money.

JALEO: Many people feel that the flamenco of the gypsies in Granada is the worst in Spain. What do you think?

DAVID: Yeah, that's true, it's terrible. They're gypsies, not flamencos, and they don't really care about flamenco; they have their basic gypsy dances that they dig and more or less keep to themselves, although they seem to be losing those. The last time I was there, I brought up some of the things we used to do like the cachucha, the mosca, and the albolá, and they said, "Jeez, that was a long time ago!" Now they just do tangos and rumbas and enough to get by with the tourists.

But the zambra, sort of a juerga or evening get together has been going on for a long time, even before it became commercial. Every evening all of the little girls clean up, wash their faces--they lived in the dirt up there you know--and they start to gather around and tell stories, mess around, and, if somebody has a guitar, they start wailing. On weekend nights they would really get



dressed up with spit curls and everything.

JALEO: How did you start playing there?

DAVID: I needed the money and they didn't especially like to work. If they could get me to do it, fine! Sometimes, if there were four guitarists working and the cave got crowded, three of them would leave and go down to the bar; they didn't care that much about money.

Anyway, I thought it was great, in my element with people my own age, all the girls, and tourists to hassle.

The second time I went, it was more flamenco. I was really into accompaniment -- it was my "Melchor period" and I hesitated to work for the gypsies, but did anyway. At the same time, I got involved with the Peña downtown (a peña is a club for flamenco aficionados--often very intellectual in approach) and heard some of the best flamenco I was to hear in Granada. So I was right in the middle of the scene all the time. I met Serranito and there was a really fine singer named Juanillo el Gitano.

JALEO: Do you know of any other good artists from Granada?

DAVID: There are some--Pepe Albaicín is a



PEÑA DE LA PLATERIA WITH DAVID AND TWO GYPSIES AT THE LEFT; JUAN HABICHUELA WAS A GUEST ON THIS EVENING.

good singer, and there are some locals that are real good. The thing is, to make more money you have to go to the big city and many of them don't want to do that--but there are some potentially good artists there.

The second time I was there, many of the good guitarists, like Juan Maya, had gone off to Madrid and other places. That kid who played with Antonio Gades, Antonio Soler was running around the caves when I was there; I don't know where he is now, but he was a hot guitarist. And there was a guy who was related to him, a dancer, who could play the guitar better than he could dance.

JALEO: How about Manuel Cano?

DAVID: Sure! He's a good guitarist. He tours all over and has a really nice home in Granada. In the summers, he had a good job in Granada where he plays for a couple of hours each night. He plays a lot of Spanish folk music. I don't think he is classical or plays classical music. He seems to have lots of friends in flamenco--maybe because he has money and job possibilities. I was at a juerga with him and Habichuela, along with the singers José Menese and Pepe Albaicín, and he was so bad that I was criticising him--he was terrible. But then they got me; they asked me to accompany serranas and made me put the cejilla up so high that I couldn't change chords, and so I sat struggling in front of all those people.

JALEO: Did you ever meet Paul Hecht, author of The Wind Cried?

DAVID: Yeah, I saw him when I was there. I met him through the peña and we hung around together the second time I was there (mid 1960's). I just read his book last summer--



THE HEREDIA FAJARDO FAMILY, OWNERS OF "LA CUEVA DE LA PITIRILA"



A BREAK IN THE ACTION; DAVID AND EL MORUNO WITH GUITARS, "EL CAPITAN" IN BACK (CENTER)

that really took me back to those times, because that was the period he wrote about. Even though he was in Málaga, they go back and forth to Granada a lot. You know that singer he wrote about, Manuel Avila, he is the worst singer in the world; he doesn't sing in compás and he drove me crazy; I don't know what they saw in that dude.

He lived in a really pretty town called Montefrío and the people used to drive down there every other week and bring him to Granada to sing for the peña in their Saturday night juerga; they'd pay him to sing all night.

JALEO: In recent years he made a record with Manolo Sanlúcar accompanying on guitar and did a pretty good job with some heavy cante. Do you think he has been studying?

DAVID: That could be; this was fifteen years ago and there was a lot of room for improvement. He was one of these guys that you couldn't shut up; he would sing in the taxi, walking down the street, in the bar, in your house...Serranito was the only guy that I saw shut him up. One night at a party at my house--the peña would use my house for parties because the police wouldn't bust a

foreigner--Manuel Avila walked in the door, "Ay...!", came in, "Ay, ay...!", sat down, "Aay...!" and every time a guitar played he would try to hit the tone, and, finally, Serranito played all over the guitar until Manuel couldn't sing a note and gave up!

JALEO: The second time you went to Granada, the gypsies had all been moved out of the Sacro Monte, hadn't they?

DAVID: Totally...almost vacant. The last time I went (1971) they had started moving back; there were several hundred of them up there. They had to conform to certain building codes which meant reinforcements, tile on the floor, running water and electricity; so any ones that are up there have some pesetas. They built some restaurants in the caves, and then foreigners started moving in and living there; there was one German flamenco guitarist who owned one.

JALEO: How about your last trip?

DAVID: I was going to just drop in and visit some people, but they asked me to play, so we rented a pad and stayed for about eight months. The people I worked for had moved to a different cave, although, when it got really crowded with tourists, they would divide them up and take half of them down to the old cave which was smaller.

JALEO: You were playing differently then. Did you still fit in?

DAVID: Oh yeah, they don't care. You know, they don't rehearse or figure out introductions or what they are going to do. If you're working six nights a week, then maybe two or three times a month, when all three guitarists somehow have their guitars tuned and even the mandolin player is tuned up, and you've got a fourteen or sixteen year old girl out there dancing, and the singer is in compás, then it can be dynamite, pure gypsy, so clean and clear, and fine that it blows you out; and you look at the tourists





and realize that they missed it, they don't know...they don't know the good from the bad. And the gypsies don't care; they just get real wild and say, "Ozú, let's go have a beer!" And then change the subject. If they would just hit those moments all the time, they would have something.

I think the bad thing about Granada is that you don't have a flamenco element there like you do in Sevilla and other places. Even the peña, "Peña de la Platería" was small relative to the population of the city and compared to other places like Málaga where the Peña Juan Breva was a big organization.

JALEO: Could it be that the traditionally poor relationship between gypsies and non-gypsies in Granada has turned most Granadinos off on the subject of flamenco?

DAVID: Possibly! You don't see very many Spaniards in the Sacro Monte. But you can't expect them to come up there because there is no art. Even the guide used to say every night, "What you are about to see is unrehearsed, these people go to no schools to learn this stuff, in fact, what you are about to see is horrible!" Of course he said it in English and the gypsies didn't understand. And it was! I mean, you have a pregnant forty year old dancer out there dancing, and when she would do a turn, her dress would go up and she'd have holes in her underwear and the guitarist would crack up and couldn't play any more and she'd take off her shoe and come over and hit him...and the tourists are hiding their money and they won't drink out of the glasses and they're afraid of everything up there, and they think it is a rip-off...and it is!

JALEO: Quintana and Floyd report in their

**PACO'S RECORDS**

The saga continues. Allen Yonge of Seattle sends us "Tablao Flamenco" (Perola 10113-B;10114-B, 1967) which featured Paco de Lucía with R. Vigaray (Ricardo Modrego) and the Cuadro Gitano de La Coracha, including singers Pepa de Utrera and Alvaro de la Isla and dancer El Tupé.

John Shaver of Monterey, Ca. adds: "Niña de la Puebla" (Belter 22.511) with Paco de Algeciras (Paco de Lucía) with his brother, Ramón, appearing on one band. Also, there is confusion concerning the numbers for the four volume set called "Fosforito, Selección Antológica"; John gives the following numbers, which are different from those listed by Brook Zern in last month's Jaleo: Belter, Vol I-IV, 22.587, 22.588, 22.589, 22.590.

book, Que Gitano: The Gypsies of Southern Spain, that the gypsies usually perform a mock wedding ritual for the tourists. Did you ever see any of that?

DAVID: That is what the essence of the zambra is supposed to be--based along the line of a wedding--and was, back in the old days when they did the cachucha and the albola. I went to a couple of gypsy weddings the first time I was there and one the second time also, and they didn't do the traditional gypsy thing, but they were for real! Lots of good country gypsy dancing. It's good when they have a wedding or a baptism and if you have a visiting artist, a member of the family, maybe around Christmas time, then they wail and get the primos and the primas out there dancing.

JALEO: The last time you were over there you were really into solo playing, weren't you?

DAVID: No, what I do here is totally divorced from over there. It really is, because there is not much solo playing in Spain. And the work I was doing with the group wasn't like a job, not like working in a tablao; I had



LINDA CHENEY WITH THE GITANAS DEL SACRO MONTE IN 1971

a couple of nights of those things and I wouldn't do that. In the tablaos you have to do shows, no horseplay; you have to be tuned and stay in compás, and go for the applause; it's brutal, that nightclub thing in Spain--I'd never do it.

And they thought I was doing some real far-out thing over here playing the guitar. I had this whole repertoire and they didn't care about anything except maybe the "Zambra Mora".

JALEO: Did you get to know any of the guitar makers in Granada?

DAVID: The first two trips I hung around Manuel de la Chica's shop a lot and he made some guitars for me. Then, the last two times, I saw a lot of his protegee, Manuel Díaz. Díaz is really into the flamencology scene; he collects records and we would argue in his shop. In fact, he plays really well and might even be more into playing than building. He and others in the peña would really try to talk me out of hanging around the gypsies--they're really prejudiced.

That second trip, I spent a year and a half arguing about flamenco singers. In Granada you are outside of a lot of the flamenco world and you have a lot of flamen-

cology. Like when some guy like Ansonini came through town during the fair in Granada and sang his Puertos style, the gypsies loved it and would be cavorting around, while a dozen "flamencos" would sit there all night long until the sun came up trying to figure out what letra that was....

"...that must be Silverio, or is it..." And I found myself doing the same thing. Until one of the last nights there, we were playing all night long and a bunch of us went to my house. As the sun came up, I was on the roof trying to tell everybody how this siguiriya should go--I was trying to sing it and suddenly became very conscious of what I was doing and decided it was time to leave Spain!

--Paco Sevilla

## Granada Gypsies in California : the Heredias

(We thank Nilo Margoni for responding to our request for this material)



THE HEREDIAS: FATIMA, ALMANZOR, CARMEN, RENE, AND ZORAIDA IN THE MID-1950'S





BACK ROW: CARMEN, ZORAIDA, AND FATIMA; FRONT: RENE AND SARITA

The Heredia family originated in Granada, Spain. The father, Jose, was of pure gypsy lineage and was born in Granada. His wife, Enriqueta, was born in Córdoba. José spent ten years in North Africa where he became fluent in Arabic and French. When he returned to Granada, he was engaged in constructing wrought-ironworks and locks. Some of the pieces were master works; Vincent Price, who is well known for his collection of art, wanted very badly to buy one of José's lamps, but the family refused to sell it.

Of the eleven children in the Heredia family, seven became musicians and dancers. The boys: Enrique, Almanzor, and René; the girls: Sarita, Fatima, Zoraida, and Carmen. In Spain the guitar was the chief source of entertainment for the family; the father played "por casero" and would often put the children to sleep by playing at bed time. He taught them to play the guitar, to dance, and to do the pitos and palmas; the mother taught them the flamenco song. The girls began dancing at three years of age, while the boys began playing the guitar at about

twelve.

The family left Spain sometime in the early 1940's and arrived in New York. From there they moved to Chicago, then to Texas, and finally settled in Los Angeles; José loved the Los Angeles area at that time because the terrain reminded him of Andalucía. Although the children spent most of their youth in California, they were raised with strong Spanish gypsy traditions. José never had an opportunity to return to his native land before he died of a heart condition in 1954. The mother, Enriqueta, lives with Fatima and her family in Los Angeles; she is bright and conversive, with many interesting tales of gypsies and flamenco.

The family formed a performing troupe and concertized widely throughout the west. Carmen Amaya was quite close with the Heredia family and Fatima, Zoraida and Carmen worked with her when they were younger. The girls performed in many cuadros in Spain: Torres Bermejas, Arco de Cuchilleros, La Feria de Sevilla, and Fiesta Campera. They also made numerous appearances in motion pictures and on television.





JOSE, ZORAIDA, AND SARITA, WITH ONE OF JOSE'S WROUGHT-IRON LAMPS

Today, only Sarita and René rely on their art for a living. Almanzor is a U.S.C. graduate and a successful engineer. Enrique is an animated cameraman and worked for Walt Disney. Zoraida is a secretary in Los Angeles. Fatima is active in politics, but would like to teach flamenco, and Carmen works for a pediatric specialist in cardiology, but maintains an interest in dancing.

#### ASOCIACION CULTURAL LA CARCELERA

Madrid correspondents, Brad Blanchard and Paco Villarroel Solano, report that a lot of flamenco is being promoted by the "Asociación Cultural La Carcelera" located at Monteleon 10 in Madrid. The recitals take place at 11:00 pm. on Saturday nights in a hall which is described as having, "terrible logistics, but good ambiente and price (250 pesetas)." In the last three months they have presented recitals by Manuel Soto "El Sordera" accompanied on guitar by Curro de Jerez, Gabriel Moreno with Luis el Habichuela Manuel Clavijo accompanied by Marcos Marín, Enrique de Melchor playing solo guitar, Eugenio Carrasco "El Perlo de Triana" with Felipe Maya (a hot guitarrist), Pedro Montoya accompanied by Felix de Utrera, and Bernardo Silva "El Indio Gitano" with Luis el Habichuela.

Sarita Heredia, currently performing in Puerto Rico, holds the distinction of being one of the very few professional women flamenco guitarists in the world. She has been acclaimed by Andrés Segovia as the greatest female flamenco guitarist. While in Spain, she worked with such people as Lola Flores, El Pili, and Rafael "El Gallina" Romero. She also sings and dances and is capable of doing all three at the same time.

For more on René, see the following article.

## René Heredia

(The following is excerpted from newspaper and magazine articles)

photo by Candace Bevier



René Heredia is the youngest son of a family of eleven brothers and sisters (for his family background see the companion above).

René learned the guitar from his father and was later influenced by Mario Escudero and Sabicas, who became a close friend.

When he was seventeen, René became the first guitarist for Carmen Amaya and toured with her for four years. After Carmen died in 1963, René joined the company of José Greco. He went on to work with other people, both in the United States and in Spain: Antonita Moreno, El Güito, Mario Maya, Los Pelaos, Manuela Vargas, Luisa Triana, María Rosa, Lutys de Luz, María Benítez and many others.

His record "Alborada Flamenca", recorded in France, won the Gran Prix de Disque in 1963.

The following is from an article entitled "Gypsy Sunrise" by El Mallorquín which appeared in an unspecified newspaper about 1975.

Even before 1975, René Heredia was regarded as one of the great flamenco guitarists of our age. When he arrived in Denver in 1968, the guitar was an almost unknown musical instrument here. Seven years later, the guitar is being taught at four colleges; concerts featuring masters of the guitar, friends of René, like Sabicas, Christopher Parkening, Montoya, Mercandal, the Romeros, Paco de Lucía, are regularly held; a classical guitar society, with at least fifty professionals and aficionados, is flourishing; radio KVOB broadcasts every Saturday Lowell Thornton's 'Strictly Guitar'; master classes and guitar competitions are often featured.

In all these activities René Heredia was in the vanguard as organizer, teacher, judge, and above all as performer.

This year, René is attaining new heights in his career. First he acquired a firm home-base, buying a beautiful spanish style complex of two houses near Washington Park--his main achievement for a gypsy. But foremost, René has triumphed with a series of brilliant performances.

On May 31st, René held a great Paganini concert with John Fodor as violinist and Stephanie Beal as celloist, at the SHWAYDER Theater, playing Paganini's "Concerto in D Major" greeted with a standing ovation.

Then René was invited to play with the Denver Symphony Orchestra in two concerts, one held at the Red Rock Theater in the Foothills of the Rocky Mountains, to which seven thousand people showed up and on August 21, in Vail to the greatest audience the symphony ever had at the world famous ski resort.

These two concerts showed another brilliant aspect of René's versatility--composition. The Denver Symphony held the world premiere of his first major flamenco suite, Alborada Gitana (Gypsy Sunrise). "I was inspired to write this piece by Paco de Lucía, Spain's youngest and most promising

contemporary concert guitarist," René told this reporter.

'Gypsy Sunrise' consists of two movements and is composed for two guitars. In addition, the Symphony played René's 'alegrías' (Happiness) in which another member of his own troupe, 'Fantasia Flamenca', his sister Carmen, also performed.

To present you with another aspect of Heredia's personal growth, we use the word: art-museum. On the surface the combination of a concert guitarist-composer and museum director in one person is perhaps an unlikely and possibly unique phenomenon on this globe.

René Heredia was approached this summer by his friend Douglas Graham, founder of the Turner Museum of Colorado, to become the director of, as he termed it, "the most exciting 'special' museum West of the Mississippi".

Heredia declared that he is putting his talents behind the Turner Museum with a series of benefit performances culminating next summer with a benefit performance with the Denver Symphony, with René as soloist on the guitar, and of course, Brian Priestman conducting."

Concerning René's flamenco suite "Alborada Gitana", a farruca in D minor composed for orchestra and guitar, Brian Priestman, the director and conductor of the Denver Symphony Orchestra, had the following to say in 1976:

"...Having conducted several performances of this work, I feel that it contains a very high musical value, and it is my hope that it will attain national recognition as an extremely unique work for this particular medium. Each performance that I conducted of this composition was well received by the critics and public alike; it is not a difficult work, but rather the type which would fit well into virtually any program of a major symphony orchestra. I wish and foresee a successful future for both Mr. Heredia and his Suite Flamenca."

In recent years René has been touring extensively both as a soloist and with his company, "Flamenco Fantasy". He just completed a tour with the company which included dancers Cruz Luna and Rosal Ortega. While in Denver he performs locally, does some teaching, and manages other business concerns. He has also produced two films which have been seen on television stations throughout the country.

(We thank Candace Bevier for sending us this material)

photo by Candace Bevier



## Heredia Plays Up a Storm of Flamenco

(from: The Denver Post, Mar.5,1979)

by Max Price

Flamenco guitarist Rene Heredia told his audience Friday night at the Arvada Center for the Performing Arts and Humanities how in the past he had played better during a storm.

Outside a mini-blizzard was raging, and inside the Arvada Center theater it soon became obvious that Heredia was in top "stormy" form.

For Heredia, a member of a famed Spanish gypsy family, talking about the gypsy art of flamenco, as well as playing the guitar, is like breathing -- a necessity.

In relaxed fashion, he introduced each piece on the well-planned program devoted to the compositions of "guitar maestros" -- Mario Escudero, Sabicas, Esteban de Sanlúcar and, not surprisingly, his own contributions.

Heredia likened Spanish flamenco to American jazz in freedom of form and expression, but also noted the complexity of the flamenco sounds and their links to the singing and dancing of southern Spain.

These ties were underscored in his selections, which utilized heel-and-toe clicking and tapping and finger-and-hand tapping and slapping, as well as fiery strumming and plucking of the guitar.

If Heredia was relaxed in his banter, he was the opposite in his playing, where he was intense and totally engaged.

He began with three works by Escudero, considered an avant-gardist among flamenco composers and performers. Included in this set were the lively, rhythmic "Malagueña con Verdiales", the soft lullaby "Meditación" and the colorful Cuban-influenced "Para Amina".

The second group by Sabicas provided a nice contrast in style. More traditional in approach, these works -- "Punta y Tacón", "Campina Andaluza" and "Guadalquivir" -- ran the gamut of flamenco effects. There was heel-stamping and finger-snapping in the first, expressive song-and-dance rhythms in the second, and lyrical strummings of a familiar folk song in the third piece.

Three works by the lesser-known Sanlúcar followed -- "Castillo de Xauen", "Mantillas de Feria" and "Zapateado en Re" -- which again explored the range of flamenco techniques. The last one, a descriptive piece about horsemen and horses, ended the set with a flourish.

The closing group was devoted to Heredia's own compositions -- in a sense a look at flamenco today. In the works included, Heredia fused flamenco with jazz, and effectively so.

From the improbably titled, "Jackson County Fandango", a spirited amalgam of Missouri USA and Huelva, Spain, he moved to "Rosas del Puerto", a sunny evocation of Cádiz, and then to the finale, "Flamenco Jam", the longest piece of the program.

"Flamenco Jam" impressively showcased the full spectrum of Heredia's talents as a composer and as a guitarist. It was a rouser.

The audience turnout for the concert was sizable and, considering the ferocious weather, really remarkable.

It was a fitting tribute to a gifted and dedicated artist.

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# GRANAINAS

by Paco Sevilla

The granaínas or granadinas (song from Granada) enjoyed a good deal of popularity in the past and was frequently performed as a guitar solo up until the 1970's; in recent years it seems to have fallen off somewhat and is not heard so often on records, either as a song or as a guitar solo; Paco de Lucía is one of the few to record a guitar version and Camerón de la Isla is one of the few who have recorded much of the cante.

The granaínas are basically Granada's version of the fandango grande or "libre" (sung without a marked compás, as contrasted with the many danceable forms of fandangos). Guitarists who are familiar with only the guitar version of granaínas, may wonder why this and other toques, like tarantas and malagueñas, are referred to as "fandangos" when they seem to have so little in common with what we normally think of as a fandango. The secret lies in the cante and the rhythm. All of these cantes are sung in the major mode, while the guitar interludes are played in the related phrygian mode; in granaínas, the guitarist normally plays falsetas in the phrygian mode based on B (Emin-D-C-B) while the singing and accompaniment is done in G major with a modulation back to the phrygian at the end. Also, even though the cante is essentially "libre" (free rhythm), the underlying meter is 3/4, just as in the danceable fandangos, and can be heard in the more rhythmic parts of the guitar playing.

So the fandango became the granaína in Granada and acquired an oriental, moorish overtone, as have so many things in that very moorish city. José Sánchez Romero, in La Copla Andaluza, give a quote stating that the granaína was first sung in the barrio de la Pescadería by Eduardo Gálvez Fernández, who had a great deal of success with it, but the song did not become popular until it was later sung by his son, Frasquito Yerbagüena, who, according to Donn Pohren (Lives and Legends of Flamenco), was a prize winner in the 1922 Granada contest and "...is said by many to have been the greatest singer of the old-time granaínas grandes that the cante has known." (pg.85) The granaínas were later carried to new heights of popularity and development by Antonio Chacón and Manuel Vallejo.

Now we come to the confusion. The "media granaina" is said to have been developed from the granaina by Antonio Chacón. What is the media granaina and how does it differ from the granaina? Let's see what some of the reference works say:

Julian Pemartín states in El Cante Flamenco: Guia Alfabetica (pg. 119), "Media granaina: one of the cantes de levante, derived from the granaina...by Don Antonio Chacón and later Manuel Vallejo." He cites as an example, the classic letra sung by Chacón:

Una cruz llevas al pecho  
engarzada en oro y marfil;  
deja que me duerma en ella,  
crucificándome allí...



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You wear a cross on your chest  
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 let me sleep on it,  
 crucifying myself there...

Donn Pohren, in The Art of Flamenco, says that granainas "...are a bit too ornamented to be jondo...virtuoso singers can give them beauty that cannot be denied." (p137), and, "The media granaina is a less difficult, less ostentatious and ornamented sister cante of the granainas. As such, it has far more possibilities for profundity... Today the media granaina is more widely sung than the granainas, probably because it is not only easier, but in better flamenco taste." (p.145)

Carlos Almendros, in Todo Lo Basico Sobre El Flamenco, says, "What is heard more today is that called media granaina, which is nothing more than the granaina, embellished by Chacón, easier to execute than the latter and lending itself grandly to 'lucimiento'." (67)

These authors give us a picture of the granainas as a highly embellished and elaborately ornamented cante that was developed to its peak by Antonio Chacón and, later, Manuel Vallejo (there are many versions you can listen to of Chacón's granainas recorded by different artists, including Chacón himself.). From the granainas, Chacón is supposed to have developed the more simple, direct, and more flamenco media (half) granaina which is more commonly sung today (I do wonder how Chacón, with his style of singing, ever developed a "simple" cante from a more "complex" one).

Now we turn to the bible of cante, Molina and Mairena's Mundo y Formas del Cante Flamenco: "The granaina is more simple and beautiful. Interpreted by a good cantaor, it can acquire qualities almost equal to the malagueña, although without ever rising above the condition of being a fandango." And, "The media granaina, in contrast, is an ornamented and 'preciosista' cante that produces more admiration than emotion. In the best instances (of a Vallejo or Chacón) it is an aria, a beautiful manifestation of popular Andalusian 'bel canto'." (p.272)

Molina and Mairena are in direct opposition to the previous authors, with the granaina being simple and the media granaina complex. Let's assume that they were careless and reversed the names. But when we turn to recorded examples, the confusion grows worse. Two examples: Antonio Chacón sings a letra of granainas that begins, "Serrana, que te olvidara..." (DSOE 16.488); Aurelio Sellés

sings the copla as a media granaina (HH-16.345) and, indeed, even Chacón's version sounds more simple than the usual granaina; Luis Caballero sings this copla as a granaina on "The History of Cante Flamenco" (Everest 3366/5), although it too sounds much like the media granaina. Chacón sings the classic "Engarzá..." as a media granaina, the Guía Alfabética lists it as a "fandango prelude" to the media granaina, and Manuel Avila sings it (Belter 23.050) as a "Granainas de Chacón." Avila, by the way, also calls his version of a granaina that Chacón sings, "Media Granaina de Vallejo." However, we all know what can happen with labeling on record jackets. You will also find that most modern recorded examples of media granaina are labelled simply, "granaina."

After listening to many examples of these cantes, I am going to stick my neck out and draw some conclusions. The granainas were developed from the fandangos and embellished with moorish overtones and ornaments. Antonio Chacón and Manuel Vallejo developed the ornamentation to a high degree. Later, somebody, perhaps Chacón, created a more simple, direct and powerful form which was labelled "media granaina" and became more popular. Now the name "media granaina" has been dropped in favor of simply "granainas" and the old granainas has more or less disappeared.

What were the differences between the two? The old granainas became very elaborate; each line was drawn out and highly embellished with trills. The last line, the climax of the copla, was really extended and "milked" as much as possible. From a guitarist's point of view, the last line, using the traditional accompanying chords, goes to C, then to D (these can all be seventh chords), back to C, and may have time for some B<sup>b</sup> tones (part of C7) before resolving to B. This contrasts with the normal ending for media granaina which goes only to C and may or may not hit B<sup>b</sup> tones before going to B. The media granaina is much simpler on the whole, with shorter lines, fewer trills, and a generally more direct approach. It is, however, much like the fandangos in that there are many different individual styles. Some singers are very brief and terse, with not much melody; others are more melodic and may even break some lines into two parts in order to extend them; a few singers still use an operatic approach that makes the song sound a little bit like the old granainas. In the three examples I listened to of Camarón de la Isla singing granainas (media granainas), he and guitarist Paco de Lucía

avoided the D in the last line in one of them, both went to it in another, and in the third example, Lucía slipped a quick D<sup>7</sup> in even though Camarón did not go to that tone. What the guitarist must do is not worry about labelling the song; just think of it as a granainas and accompany whatever comes up.

I have dwelt extensively on this matter of terminology for several reasons: It illustrates a certain historical process, demonstrates what confusion flamencologists, intellectual analysis, and categorization can create, and I think it points out how unnecessary excessive labelling is in flamenco. As a personal opinion (keeping in mind that, as an American, my opinions are suspect), I happen to disagree with all of the flamencologists, many of whom seem to be taking quotes out of each other's books instead of giving their own opinions; to me the old style granainas of Chacón, with all of its embellishment, was more unique, beautiful and moving than most of the modern simpler styles; the old form was more like some of the complex malagueñas. I would like to think that the old granainas died out because it was too difficult for most singers and was abused by the operatic flamenco warblers, not because it lacked appeal.

Since it is played in a free rhythm, usually no more compás than a loose 3/4 time, the guitar music "por granainas" is often very lyrical, almost classical in nature. In fact, it has been too often subjected to the insertion of all sorts of classical themes: Beethoven's "Für Elise", Albeniz' "Leyenda", and many more whose titles I do not know. The old time guitarists like Perico el del Lunar and Ramón Montoya used to retain a lot more of the ancestral 3/4 fandangos rhythm in their playing of granainas and even incorporated a fair amount of rasqueado. The phrygian mode based on the B chord provides the possibility of many unisons (two strings playing the same note) and can give the granainas a very haunting, ethereal sound. And of course the traditional trademark has been the glissando or slide up the sixth string to the B note; there are some very complicated ways to do this, but I have noticed that modern players like Lucía and Sanlúcar often avoid it altogether.

Dancers are out of luck on this one, although, I have heard of attempts to dance it in a free-form, modern dance style.



# Carol on Cante

## GRANADINA: NOTES ON THE TRANSCRIPTION

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The example that accompanies this article is a working transcription: it is designed to help the listener learn to sing his own version of the letra illustrated--or to accompany it, presumably with the greatest of ease. I made the transcription for my personal use, but have added scale degree numbers for those of you who don't read Western staff notation, or who would like to study the modal structure. I have also added guitar chords, above the staff, to illustrate the approximate location of chord changes in the accompaniment.

I haven't the space here to tear this illustration into all its analytical bits, but I may refer to it again, so I hope you'll keep it around (besides, a person who writes things for publication likes to have other people keep them around). (That reminds me: if you have forgotten how scale degrees work, see my column in the January issue.)

Here I'll explain the symbols that may be unfamiliar, and describe the most elementary aspects of structure, which should help you make whatever use of the transcription suits you best.

A and RM, enclosed in boxes, refer, respectively, to the Andalusian scale, and its relative major scale. Here is a table that shows how the two scales are related.

letter name	Andalusian scale degree	relative major scale degree
B	$\bar{1}$	$\bar{3}$
A	7	$\bar{2}$
G	6	$\bar{1}$
F#	5	7
E	4	6
D	3	5
C	2	4
B	1	3
A	$\underline{7}$	2
G	$\underline{6}$	1





If you have a little trouble following this table, you can find out what I mean by playing a couple of scales. First play a scale beginning on B (por granadina, of course--that is, an Andalusian scale). Then count down a couple of notes (from B to A to G), and play *exactly the same notes you just played*, but start on the G, and end on the higher G. What have you got? A major scale. This is the relative major. In other words, G is the relative major of the Andalusian scale in B.

You might wish to experiment with the relative majors of the Andalusian scales in E, A, and F#, if you haven't already done so. And after that, you can continue by developing music por granadinas in E, A, and F#. Don't laugh; I heard Diego del Gastor accompany Ansonini del Puerto (who, incidentally, is in San Francisco, I understand por soleá--in B. He did so through a mix-up in just which pitch Ansonini felt really comfortable with (for his *tono*, or tonic note). Ansonini noticed the unusual sounds, and continued singing without a hitch.

One other aspect of the notation I use here requires explanation. If you look closely, you'll see little downward arrows beside the singer's two F-sharps (scale degree RM 7) on the words "del Darro." The arrows mean that the singer sings the notes at a slightly lower pitch than indicated. What I haven't shown is that the second of those two notes is sung lower than the first, but still sounds more like an F-sharp than an F-natural. But when the guitarist comes in with a decoration, while the singer is breathing, he plays a little melody in imitation of the melodic shape (not of the exact notes) the singer has just completed. His melody, though, has an F-natural instead of an F-sharp (it goes F $\natural$ , E, D, B, and then up to C, and is followed by a C chord).

The singer's very slight pitch changes are intentional; they represent an essential feature of the modal characteristics of the cante. You should, hereafter, listen carefully for this kind of pitch change, in any of the cantes. In the illustration, the melodic line is aiming downward; this is why the pitches get successively lower.

The guitarist's F $\sharp$  pulls the melody down all over again. While frets prevent the guitarist from making the full amount of pitch distinction available to a singer, he can pull strings to bend pitches to some degree.

The imitation of the singer's melodic shape by the guitarist is, of course, standard technique in accompanying. How

effective such imitation is depends entirely on the guitarist's interpretation. In general, the better the guitarist knows the cante, the better he can use all the talents at his disposal to complement it in such a way that the listener feels nothing else would have satisfied. (I keep thinking of Sabicas in this context, because he does just this, so often, when he accompanies the cante.)

An important key to structure is the letra, which goes like this.

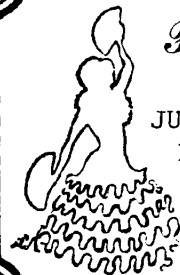
line  
no.

- 1 llevo flore(s) colorá(s) (coloradas)
- 2 de lo(s) carmene(s) del Darro
- 3 llevo flore colorá
- 4 se la(s) llevo placentera(s)
- 5 a la Ma(d)re de Graná
- 6 la que está en la carrera

I bring red flowers  
from the mansions of the (river) Darro  
I bring red flowers  
I bring them, pleasant (as they are)  
to the Mother of Granada  
She who is in the avenue.

I assume the letra refers to the patron saint of Granada, Nuestra Señora de las Angustias, whose image (statue) resides in the church of the same name, on the Avenida de José Antonio, near the river Genil. The reference "la carrera" is confusing, but it is helpful to remember that place names in Spain changed after the Civil War. Maybe some *Jaleo* reader knows which "carrera" is referred to?? The river Darro runs through the Sacromonte, the Gypsy quarter of the city.

I have numbered the letra lines in the same order in which they are sung, disregarding the tradition in which the line which is sung second is called the first line. (This tradition is perfectly reasonable in the sense that the copla as



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written down generally appears without the repeated line, and with the lines I've numbered "1" and "2" in reverse order. They are, however, normally sung as I've shown them here.)

In your efforts to understand the melodic structure of any of the fandangos, you should listen for the notes that come at the ends of the letra lines. Oddly, it's not so much the notes the singers actually sing that are important, but the notes they *aim at*. For instance, Pepita Caballero, in her first line of the illustrated copla, ends on the note C (scale degree RM 4). But she is aiming at the note B (scale degree RM 3)--and, purposely, she doesn't sing it, but leaves the guitarist to imply it by playing the G chord, in which that note occurs. So it's the guitarist, not the singer, who completes the first line. This is a standard procedure in many of the fandangos; you can hear it in the malagueñas, tarantas, verdiales, and many others. In her third line (repeat of the first), Pepita Caballero completes the melody, landing on the note B (scale degree RM 3).

For the guitar accompaniment, you can think of the first half of any line as being either "left over" from the end of the previous line, thus retaining the chord with which that line ended, or as being transitional, and using a chord that has an unstable sound, a chord that wants to go somewhere (see my column of October 1978 for more remarks on this subject). The last half of the (singer's) line--or rather, the end of it, the spot or note the singer is aiming at--requires a change of chord, which is played, normally, *after* the singer gets there. (My October 78 column also deals with the guitarist's following function.)

Similarly, the singer has some kind of prominent note in the first half of each line; usually it's one that also wants to go somewhere. The following table shows, in order (of columns), the basic letra structure. "tr" means "transitional."

*singer aims at*                      *guitar chords*

<i>line number</i>	<i>singer aims at</i>		<i>guitar chords</i>	
	<i>first half</i>	<i>second half</i>	<i>first half</i>	<i>second half</i>
1	D, RM 5	B, RM 3	D (tr)	G
2	G, RM 1	C, RM 4	G	C
3	D, RM 5	B, RM 3	D (tr)	G
4	G, RM 1	A, RM 2	G	D <sup>7</sup>
5	D, RM 5	G, RM 1	D	G
6	C, A 2	B, A 1	D (tr), C B	

This has been an extremely quick and condensed structural summary, leaving little room for studying exceptions to rules--and there are many. Still, you should think of the cante, in general, as fitting a very broad framework, because if you do, your structural understanding will permit you to comprehend how the details, the variations, fit into that framework. In this way, you will be able to take advantage of the possibilities for variation.

## GRANAINAS DE LUCIA

("Fuente y Caudal": Philips 6328 109, or "Paco de Lucia": Island, ILPS 9354)

*by Peter Baime*

I think any good solo has structure on the larger scale, in other words, beyond the inherent structure the compas will give it. Now here is this granainas, which you would think would have the least structure, but closer listening and visualization reveals a whole achitectonic level. First, Paco sets a little theme, which is sort of unusual, especially in a free form; 8 bars for the theme. The following arpeggio starts with another 8 bars, then repeats. The whole section comes out in multiples of 8 (+1 -- whoops!). He sets the theme again. The whole tremelo section is also 32 bars (4 x 8). Now comes another little theme, also 8 bars -- and, to me, it's a variation on the original! The expansion is also in groups of 4 bars, a total of 20 bars (4x5). Later, he closes with the beginning theme -- and ends with E minor (a clever fingering





that avoids the 3rds of the chord, so it's neither major nor minor except by implication)-- reaffirming and closing the circle.

You don't have to look very deep to see that the piece is very mathematically laid out. Sabicas was the same, except his fingerings were mathematical also -- Paco's are a little more like Ricardo's, a bit unorthodox. You can hear this architecture; the piece is coherent, logical, and has a strong syntax (also like Sabicas). What makes this a beautiful piece is the fantastic sense of melodic line above a harmonic structure that just pushes our ears a little further. Structure is a subtle element on first listening, but your ears and mind pick it up; subconsciously we hear structure. Seeing it written out can prove the case.

Now Paco probably never counted the measures, but I think that any good musician unconsciously creates in larger structures.

(editor's note: We selected this musical example from the transcription of the solo

sent to us by Peter Baime. As he pointed out above, this piece is a composition and some parts are not suited to being played as isolated falsetas; other parts require a superior technique to create the effect that is intended; still other sections are just too uniquely "Paco" to fit well with other, perhaps more traditional, material. The following, however, is technically within the reach of most of us, fits well with other material, and illustrates Paco's approach to the traditional closing cadence. Since we chose to begin at a D<sup>7</sup> passage, guitarists who wish to use the whole section will need to figure out a way to get to that point (a C or E minor could lead to it). The less inventive might want to begin at measure 8 where Lucia uses C tones in place of the more typical E minor tones; this passage could follow a B<sup>7</sup> chord (continuing a falseta, after a resolution, or between the coplas when accompanying singing). To get the feel of the phrasing, we found it very important to listen to the recording.)

# Granaina

de PACO DE LUCIA  
transcribed by Peter Baime

A musical staff showing a sequence of notes: 5, 5, 7, 5, 7, 5. The notes are grouped with a brace and a slur.

The first line of musical notation, featuring a complex melodic line with fingerings such as 10 8 7 9 7 and 10 9 7 10. It includes a double bar line and a fermata.

The second line of musical notation, showing a sequence of notes: 8 7 and 0 3 3 2 0 1 4 2 0 3 2 3 0 3 1 0. It includes a fermata.

The third line of musical notation, including guitar-specific notation like C II and C III, and notes: 1 0 2 0 4 2 0 3 2 0 3 2 2 2 3 2 3 2 5 4 7 5. It includes a fermata.

The fourth line of musical notation, including notes: 2 3 0 3 1 0 and a final sequence: 2 3 5 3 2 3 4 5 6 7 8 10 8 7. It includes a fermata.



# FLAMENCO EN JEREZ

from Brook Zern

Flamenco aficionados may be interested in an unusual tour which centers upon the famed "Fiesta de la Bulería" of Jerez and the associated Flamenco Study Courses offered annually in that city. It leaves from New York on June 30 and the return date is July 21. The cost of \$810 includes airfare and all transportation, most meals, admission to flamenco events, registration and tuition fees for flamenco study courses, and several interesting excursions.

Jerez, perhaps the greatest center of authentic flamenco, has always been a problematical place for non-native aficionados. Compared to other flamenco towns, it often seems closed; encountering its great artists is rarely easy. But the famed "Fiesta de la Bulería" has for the past 12 years afforded an opportunity to see the great flamencos of Jerez and other towns in an especially conducive atmosphere. There is also an emphasis on dance which is lacking in most other festivals. If past programs are any indication, it is fair to say that the invited performers are the best to be seen anywhere.

The summer Flamenco Study Courses offer an equally unusual opportunity to study song, dance or guitar with legitimate maestros, (Parilla on guitar, for example) and to attend conferences on the origins and directions of flamenco as perceived by noted authorities.

In brief, the tour arrives in Jerez on July 2 and is based there until July 16. During that period, optional side-trips will be available to Sevilla/Granada (3 days), Morocco, and other destinations. On the 17th it proceeds to Madrid, from where excursions will visit Toledo, the Escorial and the Valley of the Fallen. Considerable free time is available throughout.

Further information about the tour may be obtained by writing to Wings Travel Corp., 34 Eighth Ave., New York, N.Y. 10014. Specific queries should be directed to Vicente Granados, who is one of New York's most knowledgeable aficionados and who has

planned this unique trip.

(Ed. note: This material was sent to us by Brook Zern, who has no involvement with the tour; he also included the program for last year's "Fiesta de la Bulería" which gives some idea of the kind of artists one might expect to see and hear. The artists in 1978 included:

**Singers:** Terremoto de Jerez, Manuel Agujeta, El Chocolate, La Sallago, El Sordera, La Fernanda, Pepa de Utrera, El Mono, Tío Borrico, El Mano de Jerez, El Garbanzo, Tomás Torre, La Bolola, Paco Valdepeñas, Diego Rubichi, Diego Vargas, El Salmonete, Jesús El Almendro.

**Guitarists:** Parrilla de Jerez, Juan Morao, Pedro Peña, Gerardo Núñez, Moraíto de Jerez, Juan Parrilla, El Carbonero, Niño Jero.

**Dancers:** La Tibu, Isabelita Bayón, Maribel Reyes, Loli de Jerez, Juana la del Pipa, El Chicharo, Antonia La Marchena, El Pilili, Manolo Jero, Salvador Fanegas, El Lele de Jerez, Joaquinito Fantasía.



## Coryell, De Lucía y Mc Laughlin, o la música pura

by Luis Carlos Buraya

(from: El Pais, Feb. 1979; sent by Brad Blanchard and Paca Villaroel, Madrid.)

Translated by Paco Sevilla

The Pabellón de Deportes was completely filled to see and listen to three of the greatest living guitarists: Larry Coryell, Paco de Lucía and John McLaughlin. It is surprising and nothing ordinary that three guitarists, so different, with different roots and developments, should have united temporarily to do this tour together; the idea originated with McLaughlin, a tireless innovator, and was quickly accepted by the other two.

The thing is that it was a concert that was in no way "easy" or commercial and yet the Pabellon witnessed one of the strongest and most deserving triumphs in all the history of concerts in Spain. Seldom has a public been seen so wildly enthusiastic.

The concerts of these three "monsters" of the guitar are divided into two parts; in the first part they play individually and, in the second, they form duos and finally a trio. Larry Coryell opened the thing and as a starter warmed up the people and began to create the atmosphere. Next, Paco played and the delirium began to take shape. A little tranquility with McLaughlin and then

on to the second part, about which all that you could say would be too little, and for which I am going to be greatly lacking in descriptive words.

Coryell and McLaughlin do the opening number, an impressive blues; after that, Paco de Lucia and Coryell do a brilliant version of "Entre Dos Aguas" that is very difficult to describe, something far from the usual, something that I have heard very few times. When they finish, the people are on their feet, shouting with an absolutely universal enthusiasm. The "debacle" continues with that which McLaughlin and Paco perform. And finally -- the trio.

"Tres Hermanos" is the theme that the three guitarists composed together and opens their performance as a trio. A fabulous theme, difficult and, at the same time, loaded with adornments, with fancy variations one after the other, and an unusual strength. Later, an equally etheric version of "Mamba de Carnaval", and, to finish, "A Million Spirits", that pulled the people from their seats and left them on their feet shouting for more than five minutes. That was the length of time it took for the three to return for their first encore, after which nobody made a move toward leaving and so there was a second encore and later, a third. There were more than three hours of concert; in the Pabellón, one could breath only with difficulty, but nobody moved. There was continuous shouting and applause that never ended. That was the fabulous concert of those three very different geniuses, together almost by accident, but forming a trio that is already part of history.

I repeat again that it seems impossible that a "free-jazz" guitarist like Larry Coryell, a guitarist so versatile and charged with Eastern as well as Western influences like McLaughlin, and a flamenco guitarist with the strength and spirit of Paco de Lucia can together make a music so homogeneous, so brilliant, and so "hot". This is exactly what I call "pure music"; there is nobody dominating, no defined style that sets confining limits. There are only three inspired musicians who make music as it comes out of them, who improvise without end, in a duel of guitars such as has seldom been seen.

And, as I was saying before, I have run out of adjectives, I am at a loss for words to define the miracles, the filigrees that these three men are capable of making with their acoustic guitars (those of John and Larry are electrified), the incredible sound that they get out of them. The

three are at times a kind of strange symphony orchestra, they are an incomparable avalanche of warm and live sounds.

In summation; the best we have heard here in many years and the best we will hear for many more.



#### DO YOU HAVE ANY JOSE GRECO PROGRAMS?

Jaleo has a new project: We want to collect the programs from all of Jose Greco's concert seasons for an article dealing with the many artists that worked with him. We need our readers to send us programs and souvenir booklets (which we can return) or photocopies of the pages listing the artists. Often the year is not given, so try to make an educated guess as to the year.

We will try to get to Jose himself for assistance on this, but let's not count on his cooperation - do your bit and send that stuff to Jaleo, P.O.Box 4706, San Diego 92104

("Tablaos" continued from page 8)

Is there any chance then for big-time Stateside flamenco? Any soil fertile enough in which to put down the first viable seed?

Yes, on both counts...if the thinking on locations is reversed, and a big flamenco operation is put into a small city...one where it would be needed, noticed, accessible appreciated, and supported, by the general public as well as by flamencos.

Where could such a fair city be? Monterey, California is eminent as the best (only?) possible candidate for such a venture... and I herewith propose its establishment there.

The Monterey Peninsula is already the home of numerous cultural and sporting events of international renown. These occur frequently throughout the year and attract great numbers of sophisticated visitors.

Also making the Peninsula attractive from a commercial standpoint are its urban renewal developments. These include the Heritage Harbor complex of some 80 shops and restaurants, and a recently completed hotel and conference center.

A nightlife scene to match, however, is one thing the Peninsula does not yet have. A few discos, dinner theaters, and 25 or so restaurants and lounges offering the usual rock, pop, funk, and jive, comprise the Peninsula's live entertainment...and these places are not in such number as to obscure a tablao as to make one stand out.

Concerning a specific location, space could be leased, for example, in one of the



developments just mentioned, but expensive leasehold improvements (to somebody else's property) and high rents, while perhaps affordable in more ordinary concepts, might be prohibitive for the large tablao operation in view of its necessarily high entertainment costs.

Better would be to acquire one of the remaining small urban renewal land parcels in downtown Monterey and thereon build the last word not only in tablaos, but in an authentic Spanish restaurant, typical Spanish bar, Spanish import shop, etc...in short, a small Spanish theme shopping-dining-entertainment complex, custom designed from the ground up, with component spaces owned and operated by the developers themselves.

A development of this style would strongly compliment Monterey's Spanish heritage and ongoing Spanish ambience, so it would seem that the project would have an excellent chance of the city's approval, all other things (financing primarily) being equal.

There remain a few small parcels which the city will market soon. Proposals and site plans for them may be submitted to the city now for consideration, with those developers suggesting uses most consistent with Monterey's character to be sold the land.

As owner-operators of the businesses in the Spanish complex, the developers would bear all costs for inventories, fixtures and equipment, finishing of spaces etc.; therefore, their capital requirements would be much higher than for a developer-landlord who would just lease out a complex of bare shells. On the plus side, however, are such weighty advantages as: custom designed layouts for each component space (not only aesthetically desirable, but promising of very effective utilization of space and efficiency of operation), immediate occupancy of all spaces upon completion of the project, centralized ordering, storage, and preparation facilities, and full profits from each component instead of rental and/or percentage income.

The exciting commercial and aesthetic possibilities in such a venture are perfectly compatible, and could give the Flamenco-Spanish concept an attractive profit potential on the one hand, and confer it a prominent position in the artistic-entertainment scene on the other. (John is taking preliminary action to establish a Spanish theme shopping-dining-entertainment complex in Monterey and invites suggestions, advice, or inquiries about participation in the project. Write to: John Shaver 615 Mar Vista Dr., Monterey, Ca. 93940.

John Shaver, 48, was born and raised in San Diego, California. He is an amateur guitarist, and an observer of the flamenco scene for over 30 years. He and his wife presently reside in Monterey and own a Spanish import shop, "Barrio Flamenco", in nearby Carmel.)

## EL OIDO

. . . NEWS OF OUR JALEISTAS

An open invitation arrived last month to the members of Jaleistas for the wedding of Lucia Flores, one of our original members and first treasurer. Unfortunately it arrived too late to be publicized or to notify many Jaleistas.

The wedding was a happy affair held in Spanish at the Iglesia de Guadalupe and was accompanied not only by traditional organ music but also a group of Mexican singers and guitarists who played throughout the ceremony.

Congratulations to Lucia and her new husband Juan whom we hope to see at coming juergas.

Gone to Spain for Semana Santa and the feria of Sevilla..Juanita Franco and our secretary, Carolina.

Returned from extended visit in Costa Rica and back into action in Jaleistas... "Bodega" Bill.

## FIESTA GUITAR FOR BEGINNERS

Begins in May, a six week course for those who play little or no guitar. The purpose of the class is to provide an inexpensive means for those who do not wish to go deeply into the study of the guitar to learn to accompany the singing and dancing of popular fiesta rhythms. The first course will deal with sevillanas and rumba; the following course will treat the fandangos and tangos. You must have access to a guitar. The classes will be held in the North Park area.

### PRIVATE LESSONS HALF PRICE IN MAY

for new students. If you have been putting off learning to play flamenco, now might be a good time to try it out.

For information about the classes or private lessons, call Paco Sevilla at 282-2837 (San Diego) or send a note with your phone number to Paco Sevilla, c/o Jaleo, P.O. Box 4706, San Diego, Ca. 92104.



SPONTANEOUS DANCE

## MARCH JUERGA

DISTINGUISHED GUESTS ADORN INTIMATE EVENING.

by Juana De Alva

The March juerga, held again at the dance studio of Jean Isaacs, was marked by the presence of some special guests.

We were still in the process of arranging the furniture when our first guests, Mr. and Mrs. Charles Ketchum (parents of San Diego Symphony's assistant conductor),



AN INSPIRED MOMENT WITH STEPHANIE AND JESUS

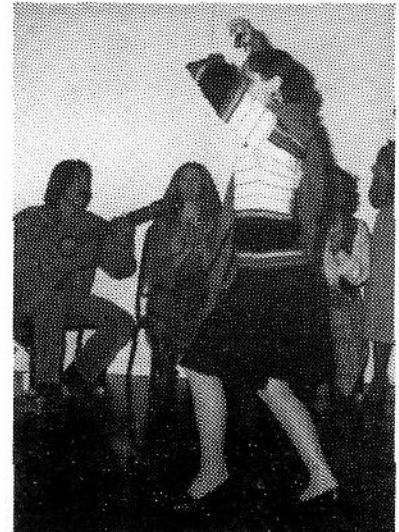
arrived. Mrs. Ketchum had been a Spanish dancer in the past and came prepared with her food contribution under one arm and castanets under the other. The next arrivals were friends of Amparo Oliva who have been flamenco enthusiasts for years.

Herb Goulabian's arrival marked a small milestone for Jaleistas -- being the first member to come to a San Diego juerga from as far off as Denver, Colorado. Herb plays the guitar and is an avid reader of Jaleo. We may see more of him, as he hopes to land a job on the West Coast. Down from Los Angeles was former San Diego dancer, Betina who, since we last saw her, has spent two years in India and nine months in Sevilla.

Our guest of honor was dancer Maruja Vargas, who had presented a concert of music and dance a few days earlier at San Diego State University. She had planned on stopping in for only a short while, but



MARUJA VARGAS WITH JUANA DE ALVA



MARUJA IN SEVILLANAS



DON FRANCISCO BALLARDO WITH  
JULIAN VASQUEZ ON GUITAR



YURIS WITH CHARRO BOTELLO

stayed most of the evening, socializing and joining in the dancing, singing, and palmas.

The gathering was small by past standards providing an opportunity for more participation by those present. Tony Picksly and Julian Vasquez were the accompanists for the early part of the evening. Carolina has been studying with Juanita Franco and gave a crack at her new alegrías. Mrs. Ketchum joined in the sevillanas, protesting that she didn't remember them. Charro

Botello and I, who usually sing sevillanas, got a chance to try a few letras of buleria while Luana danced. As usual, Jesus, Benito, and Manuel tore off into their rumbas.

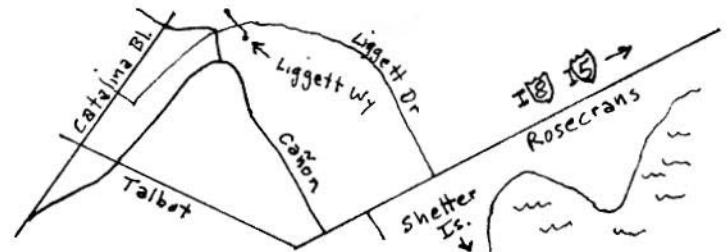
The food was sparse, but good and so was the company; one could top off the evening of music and comraderie with a slice of Hank Mandler's giant twenty-pound cherry cake.

## APRIL JUERGA

The juerga this month will be held in the home of Yvonne and Merryll Scott in Point Loma. Their house is small, so this juerga will be for members only; if you wish an exception for some special guest, please call Juana de Alva to discuss the matter. We will experiment with having only snacks at this juerga, so bring your drinks and tapas (bread, cheese, crackers, dips, fruit, etc.).

PLACE: 1464 Liggett Way, Point Loma  
PHONE: 223-9935  
TIME: 7:00 p.m.  
BRING: drinks and tapas  
SPECIAL REQUIREMENTS: Members only

We are trying for a special guest but can't be certain at this time.



Lole, of "Lole y Manuel" has given birth to a baby girl. (from Rosala in Santander, Spain)

## Jaleo Announcements in Trouble

Our announcement section is suffering from a couple of problems. First of all, people are not sending in material and we are not coming anywhere near our goal of informing the flamenco world of activities around the country. Coupled with this problem is the fact that much of our information is out of date.

We propose two solutions to these problems: First, we must find people in each major city who will act as official correspondents. These people will be listed in Jaleo as staff members and will send us a postcard or letter



at least every two months, updating the teaching, restaurant performances, and concerts in their area. So please write to us and offer your services - it won't take much effort. And if you don't wish to bother because "others are probably doing it", keep in mind that it wouldn't hurt to have more than one correspondent in each area, and other can be put on a waiting list in case the active people drop out. So - do it now; this is an easy way to do your bit.

This will become more important now because we are going to run all material, for only two months, after which it will be removed unless we receive notice to continue it. This way we can hope that we will be a little more up to date.

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**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 . . .**

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

CHATEAU MADRID: Lexington Hotel, 48th & Lexington, NYC. Dancer-singer, Alicia Montes; singer Paco Ortiz; guitarist, Pedro Cortez.

LA VERBENA: Is located on 569 Hudson St. in Greenwich Village. Dancer, Mara; Singer, Pepe de Malaga and Guitarist, Diego Castellon.

DANCE TEACHERS:

Jerry LeRoy Studio:  
 Sebastian Castro (flamenco) 212-OR9-3587  
 Estrella Morena (flamenco) 212-489-8649  
 Mariano Parra (escuela bolera & flamenco) 212-8668520

BALLET ARTS:

Mariquita Flores 212-255-4202

**washington d.c. ...**

EL BODEGON at 1637 R Street NW features dance dancer Natalia and guitarist Carlos Ramos.

EL TIO PEPE at 2809 M Street NW will feature dancer Raquel Peña and guitarist Fernando Sirvent, opening March 17.

TORREMOLINAS at 2014 P Street NW features guitarist Tomas de la Cruz.

BALTIMORE-WASHINGTON AREA--

GUITAR INSTRUCTION - FLAMENCO  
 Mariquita Martorell 301-992-4792

**washington . . .**

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

**texas...**

FLAMENCO GUITAR INSTRUCTORS IN TEXAS:

Edward Freeman in Dallas; Jerry Iobdill in Austin; Tom Blackshear in San Antonio; Miguel Rodrigues in Huston.  
PANADEROS FLAMENCOS, by Esteban Delgado, recorded by Paco de Lucia - accurately notated sheet music; \$2.75 in the USA, \$4.50 foreign, ppd. Southwest Waterloo Publishing Co., 6708 Beckett Rd., Austin, Tx. 78749.

**new mexico**

PACO DE LUCIA IN CONCERT: A special appearance of Paco, with his brother, Ramon de Ageciras in Albuquerque on April 6th.

**colorado**

DENVER CONCERT: Guillermo will give a flamenco guitar concert at the Loretto Heights College Little Auditorium on Saturday, April 21, 8 p.m. General Admission \$3.50; students with I.D. \$2.50

GUITAR INSTRUCTION, DENVER:

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

DANCE INSTRUCTION, DENVER:

Vicente Romero. 831-8601

**california**

RICARDO PETI, Flamenco/Classical Guitarist will be appearing at the RED BARRON, 2889 W. 5th Street, Oxnard, Ca. February, 22, 23, 24; March 1, 2, 3, 8, 9, 10, from 9 to 1 a.m..

MARIANO CORDOBA, flamenco guitarist, is appearing with dancer Pilar Sevilla at the Don Quixote Spanish and Mexican restaurant at 206 El Paseo de Saratoga (278-1545) in San Jose. Four shows nightly, beginning be 7:30 P.M. on Friday and Saturdays. No cover charge.

GUITAR INSTRUCTORS:

Rick Willis, Oakland; 482-1765  
 Mariano Cordoba, Sunnyvale; 733-1115

**san francisco ...**

THE SPAGHETTI FACTORY at 478 Green Street in North Beach is featuring Cruz Luna, Friday thru Sunday; shows at 9 and 11.

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

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

**DANCE INSTRUCTION:**

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

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

Teresita Osta, Fine Arts Palace, (415) 567-7674

Jose Ramon, 841 Jones St. (415) 775-3805

**FLAMENCO GUITAR INSTRUCTION:**

Ricardo Peti (415) 851-7467

**los angeles ...**

**FLAMENCO SPECTACULAR;** Sunday afternoon, May 6th at 2:00 p.m., at the Civic Theater in La Mirada, featuring: Roberto Amaral, Alfonso Bermudez, Rosal Ortega, Isabel Campos, Luana Moreno, Meira Fuentes, Ana Maria Suarez, Luisa De Bernardo, & Valencia; singers: Chinin de Triana, Antonin, Pepita Sevilla; guitarist Benito Palacios.

**EL CID** offers Spanish tablao-style entertainment. 4212 Sunset Blvd. phone: (213) 666-9551.

**DANCE INSTRUCTION:**

Carmen Mora, 665-5455

**san diego...**

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

**RAYNA'S SPANISH BALLET** in Old Town features dancers: Rayna, Luana Moreno, Theresa Johnson, Scott and Jennifer Goad, Rochelle Sturges, and Jeanne Zventina. Guitarist Yuris

Zeltins. 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  | Carmen Mora        | 436-3913 |
| 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 Mario Escudero and Sabicas, 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; 1974 Sobrinos de Estesos (made by Faustino), 1st class, formerly owned by Juan Maya - \$1200.00; and a 1971 Archángel Fernández, 1st class, \$1400.00. Contact Gary Hayes in Seattle, Wash. Phone (206) 632-0633. Contact may also be made through **Jaleo**.

**BACK ISSUES OF JALEO AVAILABLE.** Issues from Vol. 1, Numbers 1-6 50¢ each, all other issues \$1.00.



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