

JALEO

newsletter of the
flamenco association of san diego

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FEBRUARY 1979

JANUARY JUERGA



MERCEDES MOLINA AND ANTONIO DEL CARMEN

Guest Artists - A New Tradition

Last month's juerga was our first experiment in formally inviting guest artists to give a small performance and join in with the activities at a juerga.

Our artists were singer-dancer Mercedes Molina and guitarist Antonio del Carmen from the Los Angeles and Santa Barbara areas. This was also our first experiment in having a "hondo" room--a non-partying room set aside for serious flamenco. It was in this room that our guests chose to give their performance and they slipped in quietly to warm up while the jaleo proceeded in the sala grande and sala chica.

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Camaron de la Isla: "Yo Soy Muy Caló"

It was about ten years ago; it was when his name came out in the papers and the people began to hear his almost adolescent laments; then all the gypsies imitated his voice and even combed their hair the same way he did. Camarón, a little shrimp from the island, so blond and small, trembling through the "tercios" of the fandangos, asking his mother, Juana, for that "cheese that was the moon". Hunger is still in the memory of the gypsy cantaor, hunger from which he used to escape by going to the Venta Vargas to listen to Caracol and to sing on the knee of the maestro.

Camarón, a little shrimp from the island, a revolutionary in the cante, a creator, pure in the purity that is not measured in cliches, but with the heart and fury; a person, shy, simple in the greatness of his art, a flamenco artist of our times, a maestro already, so young, imitated, and followed, and why not? Criticised for falsifying the rhythms--he who is capable of singing the "Quijote" por bulerías, because he knows how and he is able.

"And many say to me that I am "muy rato-nero" (one who steals) and I say, fine, what am I going to do, and then I used to hear something, for example, a soleá; I would listen to a tercio and then I would do it, and when I knew that I was doing it well, that I knew how it went, I would look for a different way to do it because I have never liked to sing the same. For some time now I have liked to improvise when I sing, even though the people don't understand, but I do understand, I am the one who does it, and

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MERCEDES AND ANTONIO ARE JOINED BY PILAR

Francisco announced their presence and instead of the performers making a grand entrance, the Jaleista members and their guests made their entrance--filing in quietly from the brightly lit "salas", into the dim cuarto hondo, taking their places on sofas, chairs, and carpet until the room and adjoining hall were filled to capacity. And all the while, Antonio played bulerías accompanied by mute palmas. It was an excit-



MORE SEVILLANAS!

ing way to begin and I would like to award each artist, who joins our juergas, this freedom to establish their own style of participation.

The performance flowed on for forty minutes alternating between song, dance, and guitar solo. I had been asked to add backup palmas and Juanita Franco joined in toward the end with some desplantes por bulerías.

All agreed that the evening was an artistic success. Our guests of honor stayed to visit and participate informally for several more hours. Mercedes and Pilar Coates joined forces giving Mercedes the opportunity to have singing accompaniment while she danced.



MERCEDES AND ANTONIO EXIT POR RUMBA

Everyone seemed spellbound with Mercedes' intensity of mood and movement and Antonio's virtuosity on the guitar. Their performance was truly a splendid addition to the juerga and we will have begun a new tradition which seems worthwhile continuing.

Juana De Alva

An item in "Dear Abby" was brought to the attention of Jaleo:

"DEAR ABBEY: Does a friend have the right to ask for a ride home just when you are getting warmed up at a party?

They ask you to drive them to the party and then they spoil it for you by cutting it short.

What do you say when you're having a good time and you'd like to stay a little longer?

-FLAMENCO

DEAR FLAMENCO: You say, "I'd like to stay a little longer."

(P.S. And the next time a friend begs a ride to a party, tell that friend to be prepared to stay until YOU'RE ready to leave.)

Dear Jaleo:

On re-reading Suzie's article, I realize that we made the huge error of leaving out Mercedes and Albano León (or their daughter), if any of them are still teaching. I had the good fortune to accompany in their studios 8 to 10 hrs. a day for a period of almost five months, and I want to say that they are among the best, most knowledgeable dance teachers of any that I have seen. In particular, their beginning sequence of zapateado corto, sevillanas, and alegrías, with the castanet exercise plus posture training they give is the best introductory sequence for the serious beginner that I have seen. (Am I repetitious?) Anyway, I strongly recommend them as teachers in Madrid.

Hasta,
Don Carlos "Las Gafas"
Santa Barbara, Ca.

Dear Jaleo,

Amigos, y colegas Jaleistas así como a los que con su entusiasmo y dedicación hacen posible que las artes del flamenco se vayan conociendo más...y...más.

Ya hace casi un año que recibo a JALEO y estoy muy satisfecho de ello, porque representa AUTENTICAMENTE- al arte del mundo FLAMENCO; también valora, ensalza, y le da el crédito artístico, y (que en sí tiene) de una raza DISCRIMINADA desde muchos cientos de años -- La Raza Gitana.

Me he decidido a escribirles esta carta desde VANCOUVER, B.C., CANADA; la cual exploraron, los españoles y dieron nombres a la mayoría de los lugares hasta ALASKA, donde fundaron Córdoba y Valdez; así pues podría, o debería, ser Española toda esta parte.

Bien, luego de leer, todos los meses, los artículos y colaboraciones, de tantos aficionados y artistas que tanto quieren y practican el arte flamenco; los escritos de esa buena amiga y cultivadora del flamenco que es Carol Whitney, con quien tuve el honor de hacer dos lecturas-recitales en el Conservatorio de Música y La Arte Galeria en la capital de Victoria; con gran éxito de público e interpretación.

Quiero felicitarlos a Uds. y desearlos toda clase de éxitos, para que JALEO sea el doble en tiraje y en material en este nuevo año que ha comenzado-1979. Y por su intermedio, a todos los que representan al arte flamenco, como en especial, a Carol Whitney, que tanto tiempo que no veo. Y hacerlos saber que en la Bodega del Chateau Madrid de

esta Ciudad de Vancouver ya llevan más de un mes haciendo flamenco en el pequeño tablao, los tres más representativos del arte Gitano, y flamenco de este lado del Canada; el guitarrista, Victor, el cantao, Jose L. Lara, y un servidor, Angel Monzon, maestro coreógrafo y director desde muchos años. Ya creo haberlos dicho que, para enseñar el arria arria pita, de las sevillanas con las castañuelas en las escuelas de ballet, tuve que servirme de la música de "La Cucaracha," porque los pianistas de las escuelas ni idea tenían, ni menos tocaban sevillanas; y aún otras cosas, muy sabrosas hoy recordarlas, pero muy dolorosas pasarlas. También los hago saber que hay otros artistas y aficionados del flamenco: Henry, David, y tantos que sería necesario nombrar, y por que fin, luego de tantos años de lucha, parece ser que esto se empieza conocer; Y todos en general son Holandeses, Canadienses, Ingleses, algunos "Made in U.S.A."

¿Españoles?... que yo conozca solamente 3 personas- dos cantaores, y yo. ¿..De no creer?... pero esa es la Verdad.

Quedan invitados, a todos aquellos que vengan por Vancouver B.C.- Canada, a ver el tablao flamenco de la bodega, del CHATEAU MADRID, la maestranza del flamenco, de esta Región- fandangos, bulerías, farrucas, soleares, rumbas flamencas, etc.- en ese ambiente que un tablao requiere.

Feliz Año Nuevo a todos, y un abrazo.

Suyo sinceramente.
Angel monzon.
Maestro de
Bailes Espanoles.
Vancouver, Canada

(the English translation follows)

Dear Jaleistas, friends and colleagues, as well as those who, with their enthusiasm and dedication, making it possible for flamenco to become known more and more.

It has now been a year since I first received Jaleo and I am very satisfied with it because it represents AUTHENTICALLY, the art of the flamenco world, and also gives value, spice, and artistic credit (which in itself it has) to a race descriminated against for hundreds of years- the gypsy race.

I have decided to write this letter to you from Vancouver, B.C., Canada, which was for the most part discovered and explored by Spaniards, all the way to Alaska which was founded by Córdoba and Valdez; all of this part could be, in fact should be, Spanish!

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Pilgrimage to L.A.

by Juana de Alva

One Saturday morning last month a small group of Jaleistas (myself included) trekked north from San Diego to take in the flamenco scene in the Los Angeles area. Our first stop was at Carmen Mora's dance center to take a flamenco class. A rehearsal was in progress for her up-coming concerts and we were treated to a sneak-preview of a very dramatic bulerías.

One member of the class was dancer Margo Picoy who told us that she was performing at Paco's Cantina in North Hollywood accompanied (curiously enough) by the editor of a flamenco newsletter published in San Diego! So off we sped to Van Nuys.

Paco's has a nice ambient for a flamenco show with an interior fountain. The menu contains excellent traditional and some unusual Mexican dishes. Margo's dancing is elegant and gracious, somehow reminiscent of the oriental kabuki dancers. Cantaor Antonio Sánchez was the embodiment of the gracia and pellizco for which his gypsy ancestry is famous. I cannot be an impartial critic of Paco Sevilla's playing, having known and worked with him for years but as always I was moved by the emotional depth expressed in both his accompaniment and solo presentations.

We moved on to El Cid and were greeted by one of the former owners and good friend Margarita Allen. We were pleased to find that, contrary to Jaleo's announcement, Carmen Mora was participating in the first show. Carmen was exquisitely Carmen... coiling and uncoiling her long train, full of surprises, playing intricate and effort-less tricks with the compás.

Rubina proved versatile both as a singer and dancer--always with her trade-mark of shawl over one shoulder.

One of the biggest surprises of the evening was seeing the lithe and elegant figure and dancing of Liliana Morales. Could this

be the same bespectacled girl in blue jeans seen in the afternoon dance class?

Juan Talavera just gets better and better. He still puts all his heart and energy into each dance as he did when I saw him so many years ago at the Purple Onion, but his arm and body movements have become smooth and refined to the point where one must pinch oneself to be sure one is not watching Antonio Gades.

Raul Martín acted as M.C. adding jaleo and song, and guitarist Marcos was smooth and articulate in his accompaniment.

The sound system and lighting did not seem to do justice to the artists on stage but perhaps that was a limitation of our balcony vantagepoint. All in all it was a most rewarding day and we returned renewed and inspired.



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Garól on Cante

SING, ACCOMPANISTS! SING?

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Guitarists who want to accompany the cante should learn to sing--I've made more than one suggestion to this effect. This time I'd like to clarify my point of view on the subject.

First, I agree with Donn Pohren that foreigners (people who aren't Spanish) would have to be super-human to be able to sing like Spaniards--and, like Donn, I have never heard a foreigner, no matter how excellent, sing flamenco and really sound like a Spaniard.

But--should we sound like Spaniards? It would be nice, of course, to be able to express the profundities of the cante that attract us to it so much. Only actual performance can really involve us in this art to the degree we want to be involved.

If you're like me at all, you do try to sing--or maybe I should revise that statement, and say you do sing--but not like a Spaniard. I can sit for hours, singing, accompanying myself on the guitar (though that's a thankless task, and I'd much rather have an accompanist). If, imprudently, I run a tape (record) while I'm doing this--and then have the courage to listen back to the tape, I am truly horrified at the immense gap between my singing and flamenco singing. I tried so hard to capture what I felt as the essence of flamenco song--and I missed by such a wide margin! It's so bad that if I do listen back to such a tape, I feel like crawling into a cave and never coming out. (I have now learned not to tape myself singing.)

If things are that bad, how can I possibly continue this travesty of a performance? (that is, do it again). There are two reasons. The first is that my impulse to sing springs only from *afición*. If I want to hear real flamenco singing, I'll go listen to La Fernanda, Joselero, or any of a myriad of others, preferably, in person. If I can't hear them in person, I'll put a record on my turntable, so I can at least be reminded of what flamenco song really sounds like. But to understand an art, one must plunge into it, by taking

action, by trying to do it. We have to perform because that's the only way we can gain any insight into how a singer might possibly feel, or how he involves his being in his song.

Just for the record, I don't normally sing in public. I've been trapped into it once or twice, and that has only helped me learn how to avoid presenting myself as a singer (which I'm not). Now, if I sing in public, it's only to illustrate a structural point. (Even then, I'm careful not to listen to myself critically, because if I were to criticize my singing as if I were a real singer, I would suffer a terrible loss of face.)

The second reason for singing is simply to understand the structure in a physically active way: to teach your body what the structure of flamenco song is. When your body knows the structure, you have no need for notation, for things-on-paper, nor even for conscious analysis of what is going on in the song. Your body tells you, as you accompany some real flamenco singer, what is going on. The result is that you can accompany to the best of your ability, no matter what the level of your playing.

If you would like to know the cante as well as does a Spaniard, your desire is within reach (though it's a long reach)--you can attain the knowledge only by actually singing. Your sound may not be flamenco, but your knowledge will be.

To summarize, I don't expect to sing like a flamenco, and I don't expect you to either. Those of you who have special predilections for singing may find that eventually you do it incredibly well (and I've heard foreigners turn in really laudable performances, even if they don't sound quite like flamenco singers). But if you are serious about accompanying the cante on the guitar, the sooner you teach yourself to sing, the better. Remember, if you decide to take this audacious step, that you don't have to pretend to be Spanish to do it, that you don't have to expect yourself to sound Spanish (or flamenco), and that you have at least one specific purpose in mind (learning more). Do I dare suggest you shouldn't be ashamed of your efforts, even in the early stages, when you can't stand to hear yourself? Why not? I still can't stand to hear myself--but it doesn't stop me, because I don't listen to *myself* when I sing--I listen, instead, to my *concept of the cante*.

And, my face I don't mind it, because I'm behind it; it's the one out in front that I jar.

MORCA

... sobre el baile

FOR THE DANCER - FLAMENCO AND YOUR BODY

There has been quite a bit of material, both spoken and written, about the various aspects of flamenco dance: the technique, feeling, emotion, art, steps, gracia, aire, duende, history, etc. There has been very little discussion and written material on the preparation, the warm-up and conditioning, the actual physical training and upkeep of the person who studies flamenco dance.

Since we have one body and have to live in it all of our lives, I think that it is very important to consider how we train it. The body of the dancer is the beautiful instrument that creates the expression, the feeling, the technique, and the art; and, unlike a guitarist, we cannot replace our instrument.

Unfortunately, the body is often badly neglected during the preparation for becoming a fine dancer. I am not talking about the person, the aficionado who gets up in juerga and does a few desplantes por buleria I am talking to those dancers who want to perfect and to perform their art with good technique, good line, and good expression of feeling for their art and, at the same time, be in good physical condition to arrive at these goals.

Just watch a fine guitarist with his fine guitar, whatever make it is. He keeps it in tune, he uses humidifiers for weather changes, he warms his fingers up before performance if possible, and in general babies his guitar as well as his fingers. Yet, I have seen many dancers over the years go into a studio and, stone cold, put on their boots or shoes and start in on fast footwork going into immediate "routines" without a bit of warm up. What a shock to the body, and after doing this over a long period of time, bad news--muscle problems, broken veins, painful joints and short careers!

Getting to the point, I would like to suggest some very important exercises for all of us students of dance that will help us live to a ripe old age, dancing beautifully, without too many aches and pains, strained muscles, and bad arches, knees, shoulders, and backs. The best way that I know to approach a warm-up is what I call

stretching and strengthening. One of the best ways to do this, and this will fall like a ton of bricks on some people's ideas, is to study ballet, even if it is just enough to learn the "science" of a ballet barre which is the most complete and fantastic way to stretch and strengthen slowly every part of your body. It is the greatest base for all dance preparation--and you don't have to become a ballet dancer. The key is to stretch your muscles, all of them, and at the same time to strengthen them so that you can sustain a long dance without feeling like you are going to fall apart. Almost every city has a good or at least adequate ballet teacher who can teach you the basic movements.

So many people feel that studying ballet will ruin their flamenco, but in reality, if approached as an aid to getting the body in shape, it is only for the good. If you have your flamenco together, it will only help with more control, strength, and a more enjoyable body to work with. Examples of this can be seen in our super stars such as Carmen Mora, Antonio, Antonio Gades, José Antonio, and María Benítez; the list is very long. They are all very flamenco and all have had much ballet training as a base.

For those who do not want or do not have the time or money to study ballet, I have worked out a set of warm-up exercises that I would like to share with you. They will not only stretch and strengthen but will greatly improve your footwork and total movement in general. Listed, here are a few to start with.

Since we wear high heels, our achilles tendons and calf muscles in our legs are constantly being shortened by the seated position and the digging of the punta which is so important in most flamenco "marking". Without the flexibility of the achilles and the whole back of the legs, we have less control and a tendency for "stiff" footwork, so the first exercise that I recommend is to stand with feet parallel, bring one leg back until it is resting on the ball of the foot, and then slowly press down and up so that you feel a full stretch of the entire back of the legs. This can be done facing forward, say 8 times with each leg and then on the diagonal, with a bit longer stretch, another 8 times with each leg.

Second, stand with feet apart about 18 inches and arms up, stretched in a "V"; alternate reaching as if reaching to each corner, slowly from side to side, say 8 times and then completely release your back by stretching forward as if touching your toes, letting the back loosen, and then slowly

member from those times the Café La Marina, where I began, located at 21 Jardines Street. I also had a chance to work in the famous Café del Gato on the street of the same name and the owners answered to the picturesque name of the "hermanos Higorrotas". There was the famous Café de Magdalena, also on the street of that name, between the plazas of Antón Martín and Progreso, and the Café del Pez on the street, Ancha de San Bernardo. In the Café de la Marina, I performed at the side of the famous Macarronas, La Malena, Salud, the daughter of El Ciego, who represented for me the greatest female interpreter of the male dance; she would appear in the "traje corto" with chaps and the "sombrero calañés", tiny and with a strong voice. Then there was La Mejorana, one of the great interpreters of the classical flamenco dance, and Antonio de Bilbao, who they came to know in Buenos Aires in the Teatro Martín when he was with the company of Eulogio Velasco some years ago. Of Antonio de Bilbao, I certainly recall the original way he became known in Madrid. It was one of those memorable nights in the Café de la Marina. After various artists had performed, Antonio appeared on the small tablao, responding to the jaleo of some friends, and asked me to accompany him. The impression he produced with his appearance and dress would not permit one to guess the immense dancer that there was in him. He was wearing a beret that revealed his Basque origin and, upon asking him what he wanted to dance, he said to me that he would dance "por alegrías..." I looked at him and thought that it was a joke and resolved to play in the same manner, but the man reacted and said to me very confidently, "No! Play well, I know how to dance!" And, in effect, the man knew what he was doing, to the point that, on this night, overwhelmed all the dancers, guitarists, and the public, and such was the impression that he produced that the owners of the cafe came immediately to prevail upon me to contract him, since this authority was reserved for the official guitarist of the house, which was me at that time. I asked him the price that he wanted to earn and he responded, "twelve pesetas", which at the time was a good salary, but if they could have paid fifty, they would have given it to him. I was earning seven pesetas which was also considered an important pay, but by working outside of the café, I used to earn daily more than one hundred pesetas. The only thing I can say about Antonio de Bilbao is that a little while later he was the owner of the Café de la Ma-

rina and his name circulated in reverent tones throughout all of Spain.

I don't want to leave out the memory of Faico, a magnificent interpreter of the far-ruca and who, while appearing in Paris, the public acclaimed in the pasodoble "La Giralda". Ramírez de Jerez triumphed equally there in farrucas and tangos, and also Monijón, cousin of Faico.

And, of the bailaoras, which do you remember as the best?

Mariquilla la Flamenca, in the classical, the stature of La Macarrona and Encarnación Hurtado "La Malagueña".

But in the cante jondo, the greatest that Spain has produced is Antonio Chacón, or better said, Don Antonio Chacón, because if there is anybody who has to be given the "Don" (symbol of respect like "Sir"), it is him. For me and for many others, Chacón has been the master of all the flamenco cantes. And it can also be said of him that he was not just a cantaor, because he could also speak about painting, literature, and medicine. And singing, he was something serious. He was capable of starting to sing at eight o'clock in the evening and continuing until the following day at the same hour, with the same enthusiasm and effectiveness, and out-doing everybody, wherever he was; nobody could compete at his side. For fifteen years I accompanied him with my guitar, this guitar that has gone with me for twenty-seven years and is called "La Leona" of Montoya by the flamencos. Chacón was the greatest in the "cante gitano por siguiriyas", and he was at the same time a great gentleman and friend, such that when he died he didn't have a single "gorda" (1/10 peseta) after having earned more than two million pesetas, because all that he earned, he used in living well in the manner of the great gentleman that he was.

Also great in the "cante de Levante" was Manuel Torre, a magnificent interpreter of the murciana and the cartagenera, and Manuel Escacena also had the admiration of Antonio Chacón. Escacena had an oddly shaped head



"roll" up, one vertebrae at a time. This whole exercise can be done 2 times or, better yet, 4 times.

With your legs still apart reach forward as if touching your toes but as you reach, think that you have a barrel in front of you so that you have to reach over; come up the same way and then reach back, first lifting the whole torso, so that you are actually arching and stretching the entire back rather than just bending and straining the lower back only. After going forward and back four times, stretch to the side, then down; moving in a circle, keep stretching and moving, coming up the other side, continuing on to stretch to the back, and then coming up; then reverse it, all done to the rhythm, say, of a slow tango, taking two compasses to get all the way around. The more variations of torso stretches a la "touching the toes" the better, and I am sure with a bit of imagination, you can work out other back and torso stretches that will loosen the waist for those beautiful, smooth vueltas.

Smooth head rolls are important to take the strain out of the neck, and doing shoulder movements such as circles (up, back, and then down, and then in reverse) helps the fluidity in shoulders and arms.

After I do the torso stretchings, as mentioned above, I usually do some knee bends with feet parallel and a nice straight back, going up and down slowly; when I come up, I go up on my toes to release the tension and give my legs a full stretch, usually four times.

One of the best warm ups after you have stretched out a bit is either running in place (take off your shoes) or plain old jumping jacks. These may not seem too esthetic, but what it does is get your circulation going, your breathing going, your endurance going, so that you are less susceptible to cramped muscles and broken capillaries, and in general, it adds to your overall energy level. Just a few moments are sufficient as part of your total warm up.

I realise that many times we are in a hurry with a rented studio and anxious to get to dancing, but taking 10, 15, or better yet, 20 minutes to stretch and strengthen and warm up your body, your beautiful instrument with which you want to express beautiful flamenco, can be the best time that you spend in the studio.

One more series of exercises that can be done any time, at home or wherever, are to me the most important since they strengthen and tone your upper and lower abdominal mus-

cles and your waist area. It is this part of your body that is holding up your torso and controlling your legs. I usually do a series of leg raises, as I lie on my back, with head slightly up to take the strain off my back; then I do a series of situps and, while still on my back, bring up one leg (or both if you can) and go side to side, without lifting my shoulders. I find these exercises to be my most unfavorable, but the most beneficial.

The most important attitude to take when approaching your warm up, your practice and of course your performance, whether in juerga or formal concert, is to consider the dance as your entire body; it is the whole of the body that is dance. I so often hear, "so and so has nice feet but lousy arms", or "great upper body, but so so feet". The way to overcome this approach to seeing flamenco in "pieces" (as much as possible--most of us have both strong points and weak points) is to rehearse the entire body at all times. Flamenco is one of the few dance forms that requires total involvement, both visually and audibly, so when you warm up your feet, use your arms in beautiful flamenco patterns, getting used to total coordination, express total flamenco inside and out, think of climbing into your dance and becoming the dance with a beautiful, warmed up body, ready to express your true feeling and love of flamenco.

This general article on body conditioning and warm up will be followed by more specific methods for footwork warm up, etc.

—Teodoro Morca

CALÓ: A DYING LANGUAGE

by Paco Sevilla

(All of the following information comes from "The Caló of Guadix: A Surviving Romany Lexicon", an article by Merrill F. McLane, which appeared in the journal, Anthropological Linguistics, Vol. 19, No. 7:)

The caló of the 2500 gypsies who live in the region of Guadix, an area that lies about thirty miles east of Granada. Guadix is best known for its complex of cave dwellings found near the city.

Caló has its roots in a group of Indian languages, including Hindi, (sanskrit) and has been influenced by a number of other languages; there are words that derive from

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FROM MÁLAGA

RINCÓN RODRIGO

AN INTERVIEW WITH RAMÓN MONTOYA

The following article appeared in the December 1976 issue of Flamenco: El Boletín De Informaciones De La Tertulia Flamenca de Cueta. It gives a rare first-hand account of Ramón Montoya's career and people he was associated with. The fact that Ramón was giving solo flamenco guitar concerts throughout Europe and parts of America in 1937 would seem to contradict Carlos Montoya's claim to being the first flamenco soloist (Jaleo, July 1978).

Rich Fruit of My Archive for the Readers of Flamenco

by M. Yerga Lancharro

Only a year ago, more or less, to say that Manuel Torre was a great singer "por Levante" (singer of such songs as Tarantas and Mineras) would be supposed an insult to the ashes and memory of the cantaor from Jerez. Today, after the work it has cost me to demonstrate it with recordings, I can say it without fear of being vilified.

Not many days ago, I wrote for Flamenco something about the culture of Chacón, and today it won't be me who says it, but your most faithful companion, Ramón Montoya; neither will I repeat that El Torre was a portentous cantaor "por Levante", because it also will be said by the no less portentous "guitarrista madrileño-extremeño" (guitarist from Madrid and Extremadura).

I have here a copy of the newspaper, La Nación, from Argentina, dated May 11, 1937; it says: "THE POPULAR ART OF ANDALUCÍA; RAMÓN MONTOYA RECALLS FIGURES OF 'CANTE JONDO'".

The picturesque life of the "cantaor", Antonio Chacón. In the early morning hours yesterday, the celebrated Spanish guitarist Ramón Montoya, considered the most complete interpreter of the popular music of Andalucía, arrived in our metropolis aboard the steamship Campana, which had come from Marseille. The artist came to perform in our capital, contracted by the management of the theater of regional art, "Maravillas",

which is also offering the group headed by Carmen Amaya. Montoya is tied to the art of "cante jondo" by more than a quarter of a century, in which his dexterity as a guitarist has been matched with figures of such significance in flamenco expression as the Macarronas, La Niña de los Peines, and Antonio Chacón. Throughout an interview that the celebrated guitarist conceded us in the "Maravillas", there went parading through his memory, all the "grandes" (big names) that made a cult of the popular song of the Andalusian people, sprinkling the conversation with episodes, picturesque some sentimental others, in which appears frequently the actor, Manolo Vico, also tied to the artistic life of Montoya by more than one performance on the Peninsula.

The features of Montoya belie completely his native region; with his lively face, you would say that he is a man from the north of Spain, and speaking, he resembles a perfect Andaluz. But in the first questions, Ramón speaks freely and details all one would wish to know about him.

What region are you from? "I am from Madrid, from the one and only barrio of Lavapiés, from that foolish barrio that so well defines the capital of Spain. And you can be sure that on some occasions I have had to show my personal papers to demonstrate that I was a Madrileño "por los cuatros costados" (on all sides). I was to go to Buenos Aires some seven years ago when García Malla proposed that I perform in the theater "Casino", but the fear of going by boat; I am, besides being a Madrileño, a gypsy--made me refuse the tempting offerings at that time. I always remember that more than once, Manolo Vico, who already knew this country, said to me, "Don't be stupid, Ramón, go to America, you will become conceited with all the money you will earn." But I confess that just the idea, knowing that I would have to spend so many days in the middle of the ocean, removed all the interest that could have been offered by those contracts.

How did you begin in the art of the guitarist? In the "cafes cantantes" of Madrid, many of which, the major part of which no longer even exist. With emotion, I re-

UCLA EXTENSION COURSE ON FLAMENCO emphasizing bulerías for guitar and dance (possibly cante) will be offered at the International Student Center, 1023 Hilgard Ave. in Westwood L.A.; the classes will be from 7 to 10 p.m. Tuesday evenings 3/27/79 thru 5/01/79. The classes will be taught by Suzanne and Chuck Keyser, and will include films of Morón. Cost is \$75.00.

which caused it to be compared to a cucumber, and I recall that Chacón, on referring to him said to me, "Look here, Montoyita, this 'cucumber head' is extraordinary!" Since then, Escacena remained baptized with this nickname. More than once, this same Chacón took it upon himself to arrange, in a *juerga* at the Villa Rosa, that a hundred peseta bill would reach the hands of Escacena, pretending that another person had given it to him. Poor Escacena died, unaware of the kind heart of Antonio Chacón.

I should recall also when Chacón presented me in a *fiesta* during the *feria*. There were gathered there the greatest that the *cante* had in those times, and I, illustrious unknown, went to accompany Don Antonio. Upon introducing me, he said only, "First, you are going to sing, all of you, and later I will do it, accompanied by Montoya, and I assure you that I will make all of you cry!" And so it was, in effect, they all ended up crying.

His admiration for me was such that he was able to forgive me when I arrived late to a *fiesta* with the Duke of Mendinaceli (a close friend of Chacón) because I preferred to play billiards; he said only, "Montoya, are you a billiard player or a guitar player?" During another opportunity to return to Sevilla, the admiration of the Andalusians reached the point of denying my birth in the capitol (Madrid), and he retorted in a friendly tone, "Please tell them you were born in Sevilla!"

The conversation turned later to his recent performances and plans for the *Mara-villas*. Montoya tells us: I have been performing in Paris for a period of eight months that had been extended from five; I had to come to Buenos Aires and they would not let me. I have given various recitals of flamenco music in "La Sala Pleyel" in Paris and two in the "Ópera Cómica" accompanying Encarnación López "La Argentinita" who had an extraordinary success there. How your countrywoman can dance! For me, she is the most complete artist among *bailaoras* that Spain has known; even when singing in that little voice that she has, she does it beautifully. Hers is a pure art, first class, that the public in Paris, as before in Spain, knew how to value in its true expression.

Later, I performed in Brussels, London, and Switzerland, until I was able to leave in the direction of Marseilles and board a boat to pass those days on the high sea, days I don't want to remember, so that I will be brave enough for the return trip! In my performance in Buenos Aires, my reper-

toire will consist of interpretations on the guitar, on my "leona", of purely classical flamenco art, such as *soleares*, *malagueñas*, *mineras*, *tarantas*, *rondenas*, *bulerías*, *tangos* in major and minor, *guajiras*, *farrucas*, and *siguiriyas*, and I will execute each one of them in an arrangement according to the desires of the audience.



Triumph of Pepe el de la Matrona in London

MONTOYA AND A SINGER AT ODDS

To demonstrate that Ramón Montoya was not always on the best terms with all singers, we include here a story told by the legendary *cantaor* José Núñez Meléndez, "Pepe el de la Matrona", who was born in Sevilla on July 4, 1887. The following newspaper article from the newspaper *Informaciones* (Madrid, Feb. 4, 1974), will serve to introduce Pepe el de la Matrona.

translated by Paco Sevilla

At his eighty seven years of age, one of the legendary "catedráticos" of *cante flamenco*, Pepe el de la Matrona, triumphed enthusiastically in London. Upon finishing his recital in Wigmore Hall, the spectators paid tribute in a warm homage to the great *cantaor*, who had to go out two or three times to bow on stage. Pepe el de la Matrona was drying his tears of gratitude while the applause doubled. He was accompanied on guitar by Pedro Soler.

That hundreds of English spectators should have received a *cantaor* "puro" with such fervor cannot pass by unperceived. That they should have done it in the classical and prestigious Wigmore Hall heightens the success of Pepe el de la Matrona in this his debut in English lands.

The atmosphere, a casual and familiar one created by Pepe el de la Matrona, was not based on the easy and commercial means of so many "representatives" of flamenco. It was, on the contrary, derived from his patriarchal aspect that gave him the extraordinary respect of the audience. Between the *cantaor* and the guitarist, a bottle of wine was drunk during the course of the show, a bottle located from the beginning on a small table that served as the only decoration

contributing to the atmosphere. Between each drink, a Sevillian toast "a su salud" (to your health). Pepe el de la Matrona gave the impression that he was singing in any Andalusian tavern, in one of those corners where the most genuine flamenco was born. There was included a detail that stood out among the many anecdotes told by the maestro. He was singing a malagueña-- in a break, without interrupting the song-- he asked the guitarist "What is the name of this town?"; the comment was heard in the first few rows. The cantaor wanted to put "London" in the following outburst of song.. and he put it in even though the Englishmen didn't notice it.

This familiar atmosphere created by the artist would never result in an easy success as it might have with other cantaores.

His eighty seven years and the authenticity of his repertoire placed him above any commercial or frivolous cheapness.

And thus, the audience understood it in their farewell to Pepe el de la Matrona, one of the old links with the "edad de oro" (golden age) of flamenco in the last century and amazing maintainers of the best values of that art.



From El Gato to Naranjero

From the book Pepe El De La Matrona; Recuerdos de un Cantaor Sevillano, collected and organized by J. L. Ortíz Nuevo. Ediciones Demofilo, Madrid, 1975 (pages 75-76).

translated by Paco Sevilla

I arrived in Madrid during christmas of 1906 and immediately, as I was already contracted, began to work in the Café del Gato. The owner of this cafe was La Igorrota, who was the wife of Guerrerito; I had an argument with her, caused by the guitarists and I went, therefore, to the café Naranjero.

What happened was...In this Café del Gato which was very small, I had to appear four times: first to sing for the cuadro with the women, to get accustomed and to learn the business; I used to sing a letra or two and then later I sang solo. When I sang solo, they would put a woman on the left and another on the right, and then the two guitarists; and then later in the "cuartos" (rooms for private fiestas), and from there, there were days that we would leave at twelve o'clock in the morning, and later just us, for our own account, "aguardiente va y viene

(aguardiente came and went)!" and at eight o'clock at night back there again. It was enough to make you explode, and beside that, there was this thing with the guitarists. The two guitarists were Ramón Montoya and Luís Molina. The two came out together to play--two guitars that were two monsters and, as it was when they were just beginning they wanted to become known, so they would begin one with the other, "venga y venga a apretar!" (they would keep pushing me more and more) and they would suffocate me, they would kill me...and so I said to Montoya,

"Ramón, be careful, don't push me so much!"

"But hombre, it is my partner who is forcing, he wants to become known!"

"Well then, go out alone, because if you play that way for me I will get up and leave you sitting in the chair, you and your partner!"

I sat down to sing. That night I had just come off of a tremendous drunk in a room with a painter from Córdoba that had ended at one in the afternoon. You go to bed, you sleep for two or three hours, and then you go out to sing with those two guitars--

"Ea! Ya no canto más!" (I won't sing anymore)

I get up and leave them sitting in their chairs. You wouldn't believe the commotion!

The owner says "María santísima, that is not done!"

"Well, if it is not done, I have done it; now it is done, what happens, happens. I won't sing here any more!"

And I owed her the money that she had given me in advance.

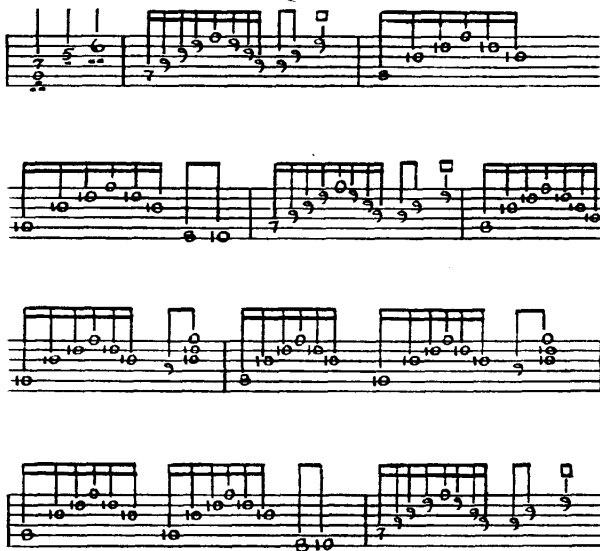
"We will see about that. If you don't sing here, you will have to go back to Sevilla!"

"We will see if I go or not!"

(Editor's note: Pepe was then prohibited by the police from working anywhere else in Madrid. Finally, through a friend in the government, it was arranged that he would sing where he wished and pay off his debt in small daily amounts.)



ANNOUNCEMENT (Bay Area): Ricardo Peti, flamenco/classical guitarist, will be in concert at the San Jose Community College Theater, 2100 Moorepark Ave., San Jose, Ca., Feb. 17, 1979, 8 pm. (Southern Calif.): Red Barron, 2889 W. 5th. St., Oxnard, Ca., Feb. 22, 23, 24; March 1, 2, 3, 8, 9, 10, from 9 to 1 am.

Ramón Montoya Solares*transcribed by Roberto Reyes*

(continued from page 1)

what I want is that whenever an idea comes to me or something that I believe is good, I can do it."

--To do it always, because this is the destiny of the artist, to look for his voice and his cadences, because he is the one who sings and the models are just that, not corsets nor girdles nor inescapable dogmas, they are the pathways for the inspiration.

"When I am in the mood--and when I go to work, it is very difficult for me to feel that because I am very gypsy and my nervousness kills me and my head becomes crazy, and the moment comes when you start to have a complex, I am not a person, I am not worth anything; one shouldn't go that way, one should go upward because everybody wants to be more than you, and since I don't like that, at times I have to hold it in and bite my tongue, but I throw out little hints so that they will realize. But not everybody realizes; those who like my singing realize, and when I am in my own surroundings, tranquil, with good people, I really relax and I sing what I want and it is a treat for my mind and for myself, and I bring forth this fire that I have inside me."

--The fire that he brought forth in Triana two months ago in a festival, one of those lengthy ones where the people become tired, until Camarón arrived and with only his "temple" (warmup) aroused even the wood in the chairs, and it was a crowd full of fervor.

"The festivals are okay but they overload them with performers and it is better to leave the people with a good feeling rather than complaining because they have sung so little; it shouldn't be that you arrive at a festival and have to sing two times and in the order of the program--I don't like this, it should be "Let's see, señores! Who wants to sing first? Nobody? Well, somebody has to go out!" I would do it that way because I'm sure that if I talked to them this way, they would say, "Well, I will!" or I would say, "I will go out!" and it is better than following a fixed program and to be waiting for your turn when you have a moment of inspiration and you can't express it because it is not your turn to go out. And this has happened to me many times and I have gotten my guitar and sat in a little corner and done it for myself."

--And Camarón smiles when the singing is his.

--And when it is shared with others; somebody gets up and says you are the greatest, and another says two "piropos" (flatteries), and Camarón smiles, satisfied at having been able to get out the fire he carries inside, he who took from the old and gave it life in his throat and in his blood.

"Because, one learns from the old people when one is beginning; now, when one arrives at a point where one knows the cantes and you see them in a different way; now you can like them (the old songs) and you know that they are good, but one has to sing what wants to come out.

"And, for instance, I will be in my house or going in the car, or p'aca y p'allá (here and there) and many things come to me, but later, when I go to study or to see if I can think up something; nothing...I don't remember...completely blank, just like when I go to sing some place or to record and I don't know what gets into me, but I go blank; it is very difficult for me to find a moment like that when I can concentrate."

--Problems of an art that is difficult to program, especially when he who executes it knows that it is an art of "temblores" (tremblings, suffering) and "temblores" are not faked nor interpreted, they are suffered, lived and sung.

"Because, of course, all that one feels, one sings; you sing better among friends, among good people; now Escobar, no; Escobar (a pop singer) feels best in front of the public.

"It is that flamenco has never been well treated and flamenco for me is a good thing,

(continued on page 15)

Money For Flamenco?

A REPORT ON THE TASK FORCE ON HISPANIC AMERICAN ARTS

by Peter Baime

On September 20-23 the Task Force on Hispanic American Arts met in Chicago to, in part, report the first part of a national survey on the condition of the Hispanic Arts in this country.

The following is a brief synopsis of the events and ideas that were brought forth in those meetings and a conclusion of personal thoughts on how this could relate to the day to day adventures of supporting oneself in a performing art form.

The Task Force on Hispanic American Arts was formed in early 1978 by the National Council on the Arts to review needs and make recommendations to the Council on how the National Endowment for the Arts can assist and strengthen Hispanic American arts in the United States. This action was taken in response to a growing awareness that artistic creation by Hispanic Americans must be encouraged. The Task Force is neither a funding agency nor a board endorsing the funding of specific organizations, artists, or projects. Instead, the Task Force functions as a conduit for information on Hispanic Arts and as an advisor to the Council on ways the Arts Endowment can answer the long-term needs of Hispanic arts. The Task Force will make its final recommendations to the National Council on the Arts when the Council meets on May 11-13, 1979, in Washington, D.C.

Thereafter the Task Force as presently constituted will cease to function in direct association with the Council or the Endowment.

The above was paragraph one, of attachment one, in a large packet of material distributed to a handful of artists on hand. The purpose of these meetings was, not only for this distinguished panel to report six months of regional investigation, but to continue its investigation into the mid-west region by hearing from regional artists about their needs and problems. So this handful of artists was to be the representative of the region. The result of the meetings was that, upon finding the Hispanic arts in a state of low recognition and the artists unable to make a living from their art, the Task Force would make recommendations to the National Endowment. It was apparent that their recommendations would carry considerable weight. Secondly, their

purpose was to organize and communicate. The organization of and communication between artists was essential. The 23 member Task Force proceedings ranged from discussion of obscure bureaucratic details to heated debate between artists and Task Force members. But the above two points came through loud and clear. The Task Force was formed to face problems of migrants, Chicanos, Puerto Ricans, Cubans, and Latin Americans, and to address the problems of cultural growth in America. But to me the problems of the arts are universal, they cross artistic disciplines and cultural lines.

There was a small turnout in Chicago despite one of the largest Hispanic populations in an urban center. I did find out that the turnout in Los Angeles was so large that the meetings had to be moved to a new location. It was clear that a good deal of apathy existed in the mid-west. Some artists could not articulate their own needs beyond "I need money" or "I need work". (Right on!). Others presented eloquent speeches on the desperation of local, community organizations. Very few of the artists knew each other and the communication level was obviously in its infancy. David Searles, the liaison from the National Endowment for the Arts, commented on the need for communication in the arts; the NEA is now very interested in providing funds to further communication in the arts. Jaleo is certainly communicating and, with its track record, should certainly be a candidate for this type of funding. A Jaleo staff member could perhaps travel to different areas of the country to more closely report events, improve communication, or help initiate other regional newsletters. The NEA is interested in helping.

The next point was the organization. It was also clear from the Task Force proceedings that a new breed of artist has emerged. He/She is involved in local politics, is organized in an arts community with common goals, knows the ropes in seeking public and



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private funding, and above all, realizes that there is more to the art than just practice. While some artists have reached a stage that frees them from these mundane, time-consuming activities, most of us could use these techniques not only for our own survival, but for dealing with the consistent pressure of making art a part of every day life in this country.

Some large cities like Washington D.C., Los Angeles, San Francisco, Minneapolis and New York have artist's organizations like Seven Loaves in NYC which provide assistance to artists through understanding and communication. Find out if there is such an organization in your area and see what they're up to. Many of these have a considerable political lobby for jobs, arts programming, and the general welfare of the artists in its community. Flamenco occupies an unusual place in the United States, being an imported art form performed by mostly non-Spanish artists (somebody has to do it). Certainly, a large percent of the audience that flamenco attracts is a venturesome group who have little knowledge, but will come to concerts because they are curious or are just looking for entertainment, all of which is fine and certainly does support a surprising amount of flamenco. The education system in this country plays a very important role, and the latitude at all levels is incredible. Young Audiences, Inc. has chapters in almost all states and is mostly geared to elementary schools. Community relations and desegregation programs hire artists to promote cultural understanding in middle and high schools, and Affiliate Artists programs support performing groups in colleges and universities around the country. The Hispanic arts are needed for these programs, especially where large Hispanic populations exist--thanks to local groups that have pressured these educational systems. Flamenco fits well in programs that offer an historical perspective on Hispanic culture and music. Many of these organizations are looking for programs that focus on the Hispano to fill a quota system and need federal guide lines to continue receiving public funds. If they are not, you might re-

mind them of their responsibility. While the forum of academia may not be artistically rewarding, the hours and working conditions are usually fine, and it's not likely you'll have a drink dropped in your lap.

The schedule of the regional meetings of the Task Force is as follows:

L.A. CA. 3/16-17/78
Tucson AZ 6/1-3/78
Chicago, IL. 9/21-23/78
NYC, N.Y. 11/9-11/78
Miami, FL. 1/18-20/79
San Juan, P.R. 3/15-17/79
Washington, D.C. 5/11-13/79

(continued from page 13)

one of the most important musics that exists.

--This most important music, created by those who didn't know, and don't know, how to read music notation, made by the force of murky voices, broken voices, and voices privileged to be able to express the sonorous image of pain and suffering. The music that Camarón will continue constructing day by day.

"And if an idea comes to my head, I am going to do it; doesn't everybody do that? Why shouldn't I? Now I have my records made and the people know how I sing; why shouldn't I do something if I like it. What you can't do to the cante is to ruin it, but you certainly can vary it."

--Of course you can vary it, Camarón, of course you can and you should if you are an artist, such as you are, and not for a whim, not to do something more just to be different but, because the reason for being an artist, no matter what kind of art, is that of searching and searching for images that express his real feelings, not those of the 19th century, not those of Tío Luís, El de la Juliana, or Silverio, or even Manuel Torres, but the feeling of each one and the music that one understands.

Because the important thing, you have said it, is not to destroy the cante, but to pursue purity in the spirit and not to wander off; knowing first the fules, the rhythms and the "tercios", having the bull by the horns of knowledge, in order to drive home the sword later, according to how one sees "la suerte" (luck) and cut for yourself later all the ears and tails in the world.

Translated by Paco Sevilla with Pilar Coates. (Originally appeared in Tierras del Sur, Sept. 1978

WELCOME TO JALEISTAS - NEW MEMBERS

San Diego: Pat, Steve, & Stephanie Sinaga, Cinda Fiedler, Simon Andrews, Stephen and Lynda Millman. Calif.: Barbara Russell, Erma Rick, John Shaver. Maryland: Margerita Bodine. New York: Denise Vadal, Loretta Silitan, Roberto Lorca, Manolo Rivera. Canada: Victor Kolstee, Huguetee LaCourse

Persian, Khurdish, Greek, Serbian and Slavic languages. Of course Spanish has been the major influence, and the Caló spoken today uses Spanish grammar and is mixed with Spanish words. (for more background information on Caló, see *Jaleo* Feb. & April, 1978).

George Borrow, the first to make a complete study of Caló, found that there were about 4000 words in use in the 1830's. Today, Merrill McLane reports that his studies of the Guadix gypsies in 1974-6 showed only about 200 words to be still in use. Based on conversations with gypsies in other parts of Spain, he feels that the Caló of Guadix is representative of the language throughout Spain.

No single gypsy is familiar with the entire 200 word vocabulary. Younger gypsies, those in their twenties, are likely to know only a dozen or so words, while some of the older gypsies may know 30-75 words. The fact that the younger gypsies know fewer words than their parents indicates that the language is continuing to die. Caló is no longer a means of general communication, but is limited to occasional use mixed with Spanish.


In Guadix, the most common word used for the non-gypsy is "payo" (paillo); the word "gachó" is less well-known, and an older term, "busné" has practically disappeared.

Caló words are seldom put together to form sentences. Some phrases occasionally heard as "achenta la mui" (shut your mouth), "abela la pañi" (it is raining), and "tusa sinlas calé" (are you a gypsy?); complex sentences are even more rare, such as "me chapisuelo que abelleya la jundunare" (I'm leaving because the police are coming.)

McLane lists 200 words still known, and then gives the following words which are most commonly known:

achentar - to be quiet
 arachí - night
 bal - hair
 balichón - pork/meat
 balunes - trousers

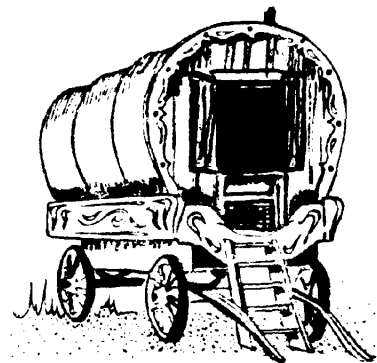
bancar - to marry
 barim - new bride
 bocato - hunger
 butal - door
 calé - gypsy
 caló - gypsy language
 cangrí - church
 car - son
 chaborí - girl
 chaboró - boy
 chachipé - truth
 chanelar - to know
 chapires - shoes
 chiriclón - bird/chicken
 chorar - to steal
 chuguel - dog
 churí - knife
 embastí - hand/arm
 estiribel - jail
 ghi - wheat
 jagipen - food
 jamar - to eat
 junduraré - Guardia Civil
 mangar - to beg
 marar - to kill
 mató/matú - mother
 mol - wine
 mui - mouth
 nehelar - to go
 payo - non-gypsy
 pañi - water
 parné - money
 pató/patú - father
 peluco - watch
 pitra - bed
 pureta - old person
 quer - house
 querer - to make love
 randar - to rob
 rilar - to make love
 rom - man
 romí - woman
 sobar - to sleep
 tapiyar - to drink
 taton - bread
 tro'la - peseta
 undebel - god
 yagui - fire



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(continued from page 4)

Also, I enjoy reading each month the articles and collaborations of so many aficionados and artists who practice and love the art of flamenco; there are the writings of that good friend and cultivator of flamenco, Carol Whitney, with whom I had the honor of giving two lecture-recitals in the Conservatory of Music and the Art Gallery in the capital of Victoria, both of which had great artistic and public success..

You should know that in the bodega, Chateau Madrid, in Vancouver, three of the best representatives of the flamenco and gypsy art in this part of Canada have been doing flamenco on a small tablao; the guitarist is Victor, the singer is Jose L. Lara, and Angel Monzón, teacher of choreography and director for many years.

I think that I have told you that, in order to teach the "arria arria pita" of the castanets in sevillanas in the ballet schools, I have had to use the music of "La Cucaracha" because the pianists in the schools have no idea of, much less know how to play sevillanas; there are many other such things, delicious to recall today, but painful to go through...

I would like you to know that there are so many other flamenco aficionados and artists I wish I could name- after so many years of battle, it seems that this is finally becoming known. Most of the people I know are Canadians, English, or from Holland, or "Made in the U.S.A."! Spaniards? Only three that I know - two cantaores and myself! You don't believe it... but it is true!

You are all invited, should you come to Vancouver, to see the tablao flamenco in the bodega, Chateau Madrid, the best arsenal of flamenco in this region - fandangos, bulerias, farrucas, soleares, rumbas flamencas, etc.- in an atmosphere that a tablao requires.

Happy New Year and an embrace to all.
Sincerely yours,
Angel Monzón,
Teacher of Spanish Dance
Vancouver, Canada



Jose Luis sends his best regards to Jaleistas from Paris.



FLAMENCO

The nails shine.
The hands sre long and slender.
Together they arouse the strings and music-
charged, emotional, poignant
gypsy music-
rings from the guitar.
The song of a thousand year suppression
siezses me
attaches itself to me.
It is a vine whose tendrils cling
to my attention and I am trapped
soon lost among its leaves.

I cannot move to photograph this moment;
my hands are bound to the chair
my camera hangs suspended
like the Mariner's dead albatross
around my neck.
I am entwined to the scene
the music the hands the man.

-Cynthia Lenhart-Dickinson
May, 1978

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Manolo Vásquez Dies in Spain

Recibimos la nota negra, que el cantante y guitarrista local Manolo Vásquez, falleció antenoche día 24 de Diciembre por razones aún no conocidas mientras se encontraba de visita con familiares y amigos en su madre patria de España, en la localidad de Barcelona...Manolo Vásquez quien tenía 50 años de edad al tiempo de fallecer, vino a los Estados Unidos en el año 1970, por un tiempo radicando en Los Ángeles antes de venir y establacer su residencia aquí en nuestra capital de Phoenix...Manolo Nació en la ciudad de Sevilla, España, y fué creado en la ciudad de Barcelona donde anteayer fué dado de alta en un hospital local y dejó de existir por causas que todavía permanecen no esclarecidas...yo por última vez tuve el privilegio de conversar con Manolo cuando vino a visitarnos aquí a los estudios de radio "X" la semana pasada antes de partir hacia España para celebrar los días festivos de navidad... y como un gran gesto de amistad, Manolo nos regaló un obsequio a todos los elementos de nuestra radio emisora, como un regalo con motivo de navidad...Manolo era un gran reconocido y renombrado guitarrista y cantante, no solo en la península Ibérica, sino también desde que se planto aquí en Los Estados Unidos...dejó de existir un gran artista, pero mas que todo, un amigo y un gran ser humano...

(The following is not a translation of the above but contains some of the same information.)

Flamenco guitarist and singer, Manolo Vásquez "Sarasate", died in Barcelona Spain, on December 24, 1978, of an unknown cause. The 50 year old entertainer was visiting relatives, while his immediate family had remained at home in Phoenix.

Manolo, who was born in Llerena, Badajoz (Spain), came to the United States in 1955 with Vicente Escudero on an extensive tour. After the tour ended, he remained in Cuba, and performed widely in the theaters and on television. He lived for a long time in Los Angeles, where he played at the Matador restaurant and was the first to perform flamenco at the Purple Onion. He also appeared in such well-known night spots as the Club Chi Chi in Palm Springs, the Casa Madrid in San Francisco, and the Dunes and Tropicana Hotels in Las Vegas. He toured the U.S.A. and Canada with Yvonne De Carlo and performed for years with Margo in this country and abroad

in Europe and the Middle East. Manolo's guitar playing has also been heard on such television shows as "Gunsmoke" and "High Chaparral".

In 1970, Manolo moved to Phoenix Arizona where he was taping his third record of guitar music and singing.

Margo says about him, "He was a superb artist, combining technique and 'soul' beautifully. He performed in many classy places where flamenco was quite unknown and knew how to make it appealing without bastardizing his art. Flamenco has lost in Manolo Vásquez, a true and sensitive artist."

(This article was condensed from news releases, newspaper clippings, and personal information--all sent to us by Margo.)



FEBRUARY JUERGA

This month's juerga is a big question-mark. The plan had been for all of us to attend Carmen Mora's concert at the Fox Theater (see announcement) and have the juerga following the performance with Carmen and any of the rest of the company who would like to join us. As of the printing of this issue of Jaleo, no site has been offered for the February juerga.

If you have a site to offer or wish to find out if there will be a juerga, you may call our juerga coordinator Jack Jackson at 272-5748. If a site should materialize, this will be a "members only" juerga. Main dishes should be brought in re-heatable containers and salads packed in ice to survive the concert. Tortilla de patata is a good traditional Spanish dish for this occasion as it can be eaten hot or cold. (See recipe in Jaleo Volume I Number 8.)

The alphabet system has been reformed again due to last month's unbalanced menu. Our appologies to those who have a repeat on the main dish. Let's make a special effort in the food department in honor of our distinguished guests!

If your last name begins with:

A -E bring main dish

F -L salad and bread

M -Se main dish

SF -Z dessert or chips and dip



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 Ortíz; guitarist, Pedro Cortéz.

LA VERBENA: Is located on 569 Hudson st. in Greenwich Village. Dancer, Mara; Singer, Pepe de Málaga and Guitarist, Diego Castellón.

DANCERS TEACHERS

Jerry LeRoy Studio:

Sebastián Castro (flamenco) 212-OR9-3587

Estrella Morena (flamenco) 212-489-3649

Mariano Parra (escuela bolera & flamenco) 212-866-8520

BALLET ARTS:

Mariquita Flores 212-255-4202

washington d.c. . .

El Bodegon, 1637 R Street NW features a flamenco show with dancer, Natalia and guitarist, Carlos Ramos.

El

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

EL TIO PEPE at 2809 M Street NW features Ana Martinez, dancer and guitarist Paco de Malaya in a flamenco show.

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

texas . . .

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

colorado

GUITAR INSTRUCTION, DENVER:

Bill Regan "Guillermo" 333-0830

René Heredia 722-0054

DANCE INSTRUCTION, DENVER:

Vicente Romero 831-8601

washington . . .

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

california

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.

KENNETH SANDERS, plays solo guitar (classical flamenco, modern) Friday and saturday nights 6-9:00P.M. at the Jolly Franciscan restaurant, 3178I Camino Capistrano in San Jaun Capistrano, Ca. For reservations, call: (714) 493-6464.

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

CASA LINDA in Santa Barbara is featuring guitatist, Chuck Keyser, and dancer, Suzanne Keyser, on Sunday evenings; 229 W. Montecito.

san francisco . . .

THE SPAGHETTI FACTORY at 478 Green St. in North Beach, featuring Cruz Luna Friday thru Sunday; shows at 9 and 11:00.

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

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

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

DANCE INSTRUCTION:

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

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

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

FLAMENCO GUITAR INSTRUCTION:

Ricardo Peti (415) 851-7467

in los angeles ...

PACO'S CANTINA features dancer Margo, singer Antonio Sánchez and guitarist Benito Palacios Corner of Van Nuys and Kitteridge.

EL CID now offering Spanish tablao-style entertainment, features dancers Juan Talavera, Raul Martín, and Liliana Morales, with singer Marina Marcos and special attraction, Carmen Mora. 4212 Sunset Blvd. phone: (213) 666-9551.

DANCE INSTRUCTION:
Carmen Mora, 665-5455

san diego...

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

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

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

INSTRUCTION IN SAN DIEGO:

| | | |
|-------|--------------------|----------|
| DANCE | Juana de Alva | 442-5362 |
| DANCE | Juanita Franco | 481-6269 |
| DANCE | María Teresa Gómez | 453-5301 |
| DANCE | 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. Also a 1974 Sobrinos de Estesos (made by Faustino), 1st class, formerly owned by Juan Maya - \$1200.00. Contact Gary Hayes in Seattle, Wash. Phone (206) 632-0633. Contact may be made through Jaleo.

MAKE MONEY selling hand sculptured candles, 100% profit. Suggested retail price \$16.00. You buy at \$8 each by the dozen. Contact New York Candle Co., 1883 Gleason Ave., Bronx, New York 10472.

EXPOSE YOURSELF: "Flamencos do it in compás" bumper stickers. Send \$2.00 to the Academy of Flamenco Guitar, P.O. Box 1292, Santa Barbara, Ca. 93102.

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

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