



# JALEO



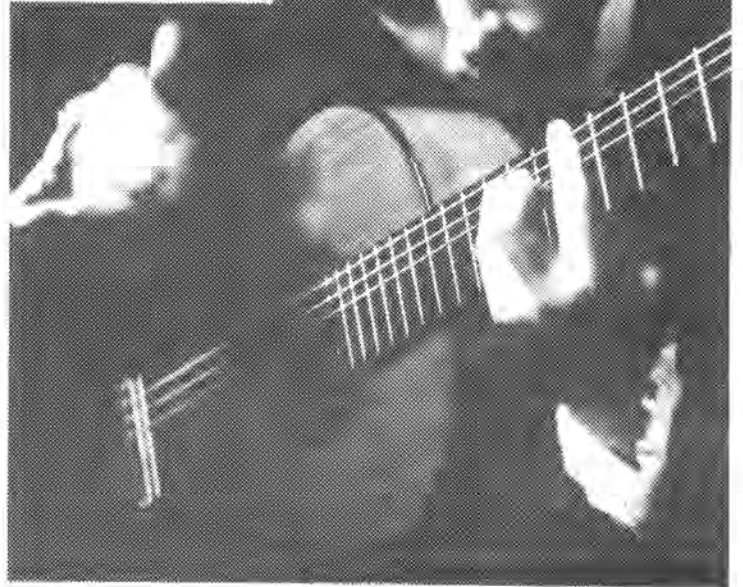
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flamenco association of san diego

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## Flamenco Guitarist Ronald Radford



Ronald Radford is a concert flamenco guitarist previously unknown to us at Jaleo, although it appears he has performed extensively. The following is excerpted from his promotional material.

Until he was 17, Radford was a typical rock band enthusiast, and a Chet Atkins devotee. He was inspired, however, by a recording his mother bought him of renowned gypsy guitarist Carlos Montoya and began learning the complex, unwritten flamenco music on his own. A year later, in 1962, after a brief backstage audition in Tulsa, an impressed Montoya took the young Tulsan on as his protege.

RELATED ARTICLES BEGIN ON PAGE 4

(continued on page 2)

(continued from page 1)

"I didn't know it, but the piece I played for him was one of the 'cante hondo' (deep songs), the most difficult of the Spanish gypsies. He was surprised that this kid from Oklahoma could play it, and picked up his guitar and joined me," Ron recalls smiling.

When Carlos Montoya performed again in Tulsa for the first time since Radford met him 15 years earlier, they enjoyed a happy reunion commemorating that momentous meeting backstage when Montoya invited him to come to New York.

Montoya says he is delighted the Tulsa artist has stuck with flamenco, and is pleased Radford's career is going well. (He is one of only two American proteges of Montoya, and the only one who has continued and mastered the art.) Radford performs solo in concert, sans castenets and dancers.

Ron lived in Greenwich Village in New York that first year after graduation from high school, practicing 8 to 10 hours a day, and studying with Montoya on the weekends. "That was quite a year," he remembers.

In 1967, he was awarded a Fulbright Scholarship for flamenco guitar study in Spain. He is the only person ever to be awarded a Fulbright to study flamenco.

The following year he returned to Spain on a grant from the Thomas Leach Foundation, and traveled thousands of miles immersing himself in the music and lifestyle of the Spanish gypsies.

"People generally believe a person has to be born in Spain to play flamenco music, and while other students did have some problems getting close to the gypsies, I simply learned to listen." He shared their secret almost intuitively; he played from the heart.

Ron has performed in concert from coast to coast, including New York's famous Car-

negie Hall and Washington's Kennedy Center. His concert program of traditional flamenco music also includes a few classical selections. One particular distinction he presents is to clarify to the ears and minds of his listeners the difference between gypsy flamenco and classical style music, such as selections from Bach.

Radford comments on each number before playing it.

"I paint a word picture of the scene the music depicts, and give an explanation about it. People may not remember the name, but they will associate the music with something like 'that number about the holy week celebration in Seville' or 'that number about the miners chants.' They have the story they can relate the music to. The music then becomes much more meaningful to them. Instead of a printed program, I usually give the program notes in my own personal experiences throughout the concert, sharing with the audience in a very personal way. In fact, that's the way I did my concert in Carnegie Recital Hall. It was different than they were used to, but I got the audience quite involved conjuring up pictures of Spain, taking them on tours with me, telling the life styles of the gypsies and how flamenco is such an integral part of their lives. People came up to me afterward to tell me how much they appreciated the dialogue, how it helped to increase their enjoyment. In that way, I communicate a lot more that is of lasting value to people."

Under the auspices of the National Endowment for the Arts and Xerox Corporation, Radford currently makes more than a hundred informal appearances in Oklahoma each year as an Affiliate Artist. The Affiliate Artists Inc., America's performing arts residency program, has discovered that 95 out of 100 people in this country have never attended a live concert performance.

Says Radford: "Live performances are opportunities for a transcendent experience of art which cannot be duplicated under any other circumstance. There is a creative presence in the moment of the live performance, a dynamic feeling of oneness between audience and performer that is not to be had elsewhere."

At the invitation of the U.S. State Department, Radford has toured the capital cities of Mexico and Central America. He found that although Latin Americans have a more natural appreciation for the Spanish flavor of flamenco music, they don't have any more understanding of it than the aficionados in the United States.

(continued on page 14)



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SPANISH IMPORTS



# La Zambra

COVER PHOTO: IN THE ZAMBRA, CIRCA 1964  
FROM READERS' LEFT TO RIGHT - PEPE EL  
CULATA, JUAN VAREA, ROSA DURAN, PEDRO  
DEL VALLE (PERICO EL DEL LUNAR, SON)

Arranged and Edited by Paco Sevilla

In the 1800's they were called "cafés cantantes"; today they are called "tablaos". The first tablao to open was La Zambra in Madrid. Donn Pohren gives the date as 1948, but a souvenir book (see below) lists the opening year as 1954. The Zambra was noted for its attempt to maintain some sort of artistic authenticity or purity (whatever that is--perhaps only a preservation of the traditional) in its cuadro of cante jondo which appeared after the large, more commercial cuadro. Unfortunately, the Zambra closed its doors permanently in 1977. Even though one can no longer go to the Zambra, it was somewhat of an institution in the flamenco world, and its long time performers were and are important to flamenco.

The following article is taken from a beautiful little souvenir book that was sold in the Spanish Pavillion at the 1964 New York World's Fair (La Zambra, written by José Ma. Cruz Novillo, photos by Francisco Gómez and Francisco Ontañón. Gráficos ORBE, S.L., Padilla 82, Madrid 1964).

## Flamenco on Stage

Zambra, Tablao Flamenco or the Flamenco Stage of Madrid, opened in 1954 and was founded as a school for flamenco song and dance, to afford Spaniards a place to watch and listen to the old Andalusian song and dances that were slowly being lost, performed again in all their purity. Zambra perfectly ties in with the best traditions of ancient and centuries old flamenco songs and dances of Andalusia.

In the actual founding and structure of Zambra took part, to set its course, the maestros Manuel de Falla and Turina, and the writer and poet of Andalusia, Manuel Machado. Zambra is the authentic continuation of what Manuel de Falla, in collaboration with Federico García Lorca, identified as the essence of "flamenco" upon realizing the first festival of the "cante jondo" held in Granada in 1922.

Today, for its style and delivery, Zambra is unique in Spain. During the ten years

since its inception, Zambra has carried on faithful to the idea, the spirit, and the wishes of those men who founded it, by the nightly presentation of rhythms and dances truly filled with passion and which are gradually assuming the original character of the "flamenco" which inspired Falla, Turina, García Lorca, and Manuel Machado to create their lively musical and poetic works.

Zambra, the flamenco stage of Madrid, is the true seat of "flamenco", and its reputation both in Madrid and abroad is outstanding. From all regions of Spain come Spaniards to enjoy in Zambra the songs and dances of pure flamenco. From all corners of the world come musicians and dance experts to Madrid to attend "flamenco sessions" given at Zambra. Zambra has represented Spain officially during the international festivals in Brussels (the Spanish Pavilion at the World's Fair) and in Holland. It has performed in Paris, London, and Rome. In May of 1962, also representing Spain, it performed in the Theater of Nations where, in competition with the five best corps de ballet of the world, it won the first prize, and its first ballerina, Rosa Durán was titled "meilleure danseuse de la saison" of the Theater of Nations. This was the first time in the world the prize was ever awarded to a non-classic ballerina.

From its inception, the director of Zambra has been Fernán A. Casares; its first ballerina, Rosa Durán, who with first chair guitarists Perico del Lunar (father and son) and the five singers of "cante jondo" (Juan Varea, Rafael Romero, Manuel Vargas, Pepe el Culata and Pericón de Cádiz) make up the so-called "Cuadro de Cante" and "Baile Grande" of world fame.

The word Zambra comes from the Arabic "sambra" meaning "a night with songs and dances in the moonlight".

ROSA DURÁN (born about 1920)

The biography of Rosa Durán, first ballerina of Zambra, contains in essence all that is needed for a treatise on flamenco. Rosa Durán was born in Jerez de la Frontera, Cádiz, in the gypsy neighborhood of San Miguel. Rosa Durán has gypsy and "paya" blood half and half. This is going to be transcendentally important in her art as a dancer because, thanks to this blood mixture, she will have the temperment, the fury, the intuition, and the gypsy personality proud of an Andalusian tradition which has made Rosa Durán one of the best dancers of flamenco Spain has ever had. Rosa Durán is the niece of the famous gypsy singer "El Marruro", the giant of the "siguiriyero" and the "tientos".

Rosa, from birth, lives in an atmosphere of pure "baile y cante jondo", and her childhood days are spent amidst songs and dances organized by the "little gypsies" of the Santiago section. At the age of five, with other "gitanillos" of the neighborhood, she sings and dances at weddings and christenings. There, the "Niña de Isabelita" (this is what they called her when she was a child, after her mother, the celebrated flamenco singer Isabelita de Jerez), was the one to carry the palmas and the money.

At the age of ten, she comes to Madrid with her mother. "Isabelita de Jerez" has much success here, and her daughter begins to dance during big fiestas sponsored by the aristocracy. The first academy she enters is that of the known dance teacher Ángel Pericet, where she receives formal dance instruction. But she continues to dance in the street what she liked most: Bulerías, soleares, alegrías. At the age of fifteen, she is the favorite student of the famous flamenco dancer "El Estampío", also from Jerez. It can be said that "El Estampío" was her greatest teacher, because at the age of sixteen, she dances among other great dancers in the history of flamenco. Rosa Durán travels frequently to foreign countries until 1954, when she entered Zambra's opening night as first ballerina. In the years of the existence of Zambra, the change of Rosa Durán to dancer of the "grande" and the "jondo" has been astonishing. This is due primarily to the fact that Rosa Durán is a flamenco dancer, is the most complete dancer that flamenco has known. She is the complete master of the dance in all its important points: the arms, body movements, and footwork. Before, great dancers had been known for one or another of these specialties, but as we said earlier, she is known for all three. The movements and gestures with her arms and hands are the personification of the ritual and of the mysterious of flamenco. Undisheveled, without a single strand of hair falling on her face, never losing the gracefulness of her posture, she dances with the regality of a queen.

Rosa Durán is a dancer with one aspiration only: that of a "tablaó" flamenco, for she never desired the "ballet" or going on tour. Nothing else but dancing at Zambra. Rosa Durán, always with the father and son team "Perico del Lunar" as guitarists and just as great professionals of equal caliber and aspirations, has transformed and elevated the flamenco dance to a class of pure art never before attained. Her dances, the "siguiryas", the "cañas", the "tarantas", and the "peteneras", the "soleares", the

"serranas" and "polos" have the intricacies and the greatness of the primitive "cante jondo".

In 1962 Rosa Durán wins at the Theater of Nations, the award "La meilleure danseuse de la saison", a title never before given to a nonclassic dancer. She holds, also, the Premio Nacional de España de Baile, an award she won in 1962.

#### PERICO DEL LUNAR

Pedro del Valle, first guitarist of Zambra. Guitarist Perico del Lunar is presently one of the most brilliant personalities in the art of flamenco. We can count on the fingers of one hand today's artists that control, as he does, that mysterious difficult world that comprises the old songs and rhythms of the flamenco. The forgotten songs, the lost styles receive through the guitar of Perico del Lunar an authentic resurrection. He is, in many cases, the only artist to know them.

There is no fragment of song of guitar passage that he does not know, consequently, he is well acquainted with the way in which Breva, Silverio, Chacón, or Trini composed, and the fantastic improvisations on the guitar of Paco Lucena and Patiño.

Perico del Lunar has been the guitarist of the best singers of the time; among them, Manuel Torres, Tomás Pavón, Niña de los Peines, and above all, Antonio Chacón for whom he played steadily for twelve years and of whom he treasures the best and most traditional style.

With much modesty, Perico del Lunar affirms that he has no students. But the truth is that, in his guitar artistry, there is a wealth of flamenco teaching and that many singers owe to his pedagogical generosity the apprenticeship of inherited flamenco songs otherwise not learned.

He is called "del lunar" because he used to have a big mole between his eyebrows, a mole that has long since been removed.

Perico del Lunar was born in Jerez de la Frontera, province of Cádiz.

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### PERICO DEL LUNAR (SON)

Pedro del Valle Castro. Perico del Lunar, son, was born in Madrid in 1940. Even though born in Madrid, he has lived in an atmosphere both Andalusian and flamenco: that of the Jerez (mother and father are natives of Jerez). As a child, he has already the guitar in his hands and soon after, begins to play flamenco tunes



PEDRO DEL VALLE, CIRCA 1964

under the tutelage of his father. At Zambra, he started as player at the side of his father, the great Perico del Lunar. For seven years, day after day, the style and quality of the guitar playing of his father have remained crystallized and enhanced in the guitar of the son. Today, Perico del Lunar, the son, has the rinch repertory and the know-how of his father, revealed by the strings of his guitar. When father and son play together the "cante y baile grande" at Zambra, one hears the sound of two guitars united in one precise beat and style.

### JUAN VAREA

This singer was born on the East coast of Spain, and he is a unique personality within the "cante jondo". Juan Varea is one of the few singers today that can be classified as "general"; but it is in the "cante jondo" that his strength lies. His history of tone quality, style, feeling, and expression of his singing is most closely related to that of Antonio Chacón. The strength of his "cante jondo" has a personality and a purity that are truly unique and extraordinary. The name of Juan Varea is among "those few left". Juan Varea has been singing at Zambra since its inauguration.

### MANUEL VARGAS

Manuel Vargas was born in Cádiz. As a child, he had a passion for the flamenco. He began to sing it only as an amateur, choosing fish exporting as his business.

In 1952, he takes part in the National Contest of "alegrías" in Cadiz and wins first prize. What followed was a succession of more prizes and successes like the great honors bestowed upon him at the Instituto de Cultura Hispánica for his "soleares" and "malagueña". His songs of "tientos", "alegrías", and "bulerías" have a resonance and style of pure flamenco. He has been with Zambra eight years.

### PERICÓN DE CÁDIZ (JUAN MARTÍNEZ VILCHES)

Born in Cádiz, he received his stage name since his youth when his friends started calling him "Capitán Pericón". His first contact with singing came also as a young boy making substantial earnings selling candies. He has won many contests; among his awards, one for "soleares" in Madrid in 1936, another for "siguiriyas" also in Madrid in 1948, and one for "alegrías" in Cádiz in 1952. He has been a member of the "Cante y Baile Grande" of Zambra for nine years. Pericón de Cádiz is one of the most complete and pure cantaores that we have in flamenco.



ZAMBRA CIRCA 1964; SINGER: PERICÓN DE CÁDIZ, GUITARIST: PEDRO DEL VALLE (PERICO DEL LUNAR, SON)

### WELCOME TO JALEISTAS - NEW MEMBERS

L.A.: Carmen Mora, Colo: Mike Woolery,  
N.Y.: Alberto Montemar, ILL.: R.E. Brune,  
Bruce Becker, Fla.: Hart Huttig & Los Huttigs,  
D.C.: Tom Cotton, Ohio: Joan Temo,  
Laurie Bosa, Charlene & Dennis Gerheim.  
PA.: Joseph Bubas, Wash.: Normando Brenislent,  
Hawaii: William J. Wery

## RAFAEL ROMERO

Born in Andújar, Jaén, he is of gypsy ancestry. Despite parental opposition, he started singing in his youth, soon after making flamenco singing his profession.

Perico del Lunar has been his advisor in old songs and in the "jondo", and Rafael Romero has combined this with his own interpretations which are of a rare and motivated nature. He has always been a principal singer, especially in songs without guitar accompaniment. He has been with Zambra for eight years.



RAFAEL ROMERO CIRCA 1977

**From Zambra to the World**

translated by Paco Sevilla

(From Las Míl y Una Historietas de Pericón de Cádiz, J. L. Ortiz Nuevo, 1975. Ediciones Demofilo, S. A. Puerto de Maspalomas 12, Madrid 29. Pgs. 64-67)

Perico el del Lunar also used to stop in at the Villa Rosa, and one time he began to talk to me about a tablao that was going to open, that they would contract me for a fixed salary, and there would be this and that, and it wouldn't be something foolish, that it would be agreeable to me. In short, he convinced me and I went to see the boss. I spoke with the boss and he said to me, "Bueno, I will sign a contract for you for two weeks." "Hombre," I said to him, "for two weeks?...if you will, make it for a month!"

And they gave it to me for a month, and then I spent thirteen years without missing a single day.

This thing at the Zambra was the first modern tablao to open in Madrid and there used to be a good number of artists there, but not in the same format as in the fiestas at the Villa Rosa because here there was a small stage and that was where we performed. First went the "cuadro grande", composed of eighteen or twenty artists--bailaoras, bailaoras, cantaores, and guitarristas; at 11 o'clock at night they went out and did their show until about one, which was when we went out with Rosita Durán. And there we were, Perico el del Lunar, Juanito Varea, Rafael Romero, Jarrito, and sometimes people like Manolo Vargas, Menese, and Enrique Morente, who was the last one that I saw enter into the cuadro, and later Perico el del Lunar, the son, who when his father died, entered in his place. And, of course, me too.

And in this cuadro everything was based on the "cantes güenos" (the good cantes): we would sing "por siguiriyas"; we would sing "por soleá"; we would sing la caña; "en fin, to' lo güeno". And then, the bailes of Rosita, they were always "una cosa grande" (a grand, big, important, serious thing); she used to dance la petenera that sometimes Rafael would sing, other times Jarrito, and others I would sing; she used to dance siguiriya, and Caracoles, that I would sing also. We were on stage approximately an hour and then the big cuadro would come out again to close. And of course, there, for two or three hundred pesetas, you would see all that great number of artists, and the people began to like this more and more and became less interested in fiestas, because in a fiesta, just hearing a "Good evening!" cost you more; but, in any case, some continued with the custom of the fiestas and from there, from the Zambra, we used to get many good ones: the aficionados that came to listed to use would arrive, they would listen, they would drink their whiskey, another whiskey, they would get "warmed up", and when we finished, they would wait for us at the bar to invite us for a drink. And, of course, what would happen, since they wanted more cante:

"Let's go to this venta (a bar usually on the outskirts of town, where flamenco could be hired for juergas in private rooms) or that venta."

We would go and be with the señores until the morning. I had many of these fiestas and received many very good tips, because since many foreigners used to come, I would immediately give them the "sonrisa comercial" (commercial smile) and they would be-

gin taking out the dollars.

And later there were many good trips we made to foreign countries: to Brussels for the World Fair to work in the Spanish Pavilion, to Holland for a tour, to London for a month in a theater and where, for sure, Manolo Vargas and I recorded the first flamenco record to be made in London, "Flamencos Gaditanos"; we also went to Rome, to the Theater of Nations in Paris, and to New York also, but on that trip, I stayed in Madrid, out of fear of something that happened to us coming from Rome.

We had been working in a theater in Rome and the last night before returning to Madrid... (there follows the description of a very drunken fiesta in the home of a Marquis)...

But as we were leaving a horrible storm came up, I mean horrible, and all of us were trembling from fear of the storm and the airplane: "Dios mio, let's see if this passes!" But no way. At the time to board the airplane the sky continued its turbulence, we, not wanting to get on--no, no, and no! But the boss of the Zambra said there was no choice, and there was no choice but to get on; and it was an earthquake, tipped and tossed this way and that, and we, you would not believe it, "cagaítos perdíos del susto" all dead, except Rafael Romero who drank eight or ten whiskeys before leaving and had no more than put his seat belt on than he was "frito" (out cold). And that trip, instead of spending three hours we were in the air for five and a half, and when we arrived in Madrid, I said, "This is the last time that I get on an airplane!"

So that when the time came to go to New York, to the World Fair, after having negotiated so that our salaries had been raised two or three times, I stayed on the ground, because I would not get on an airplane again and I didn't. I stayed in Madrid and when Casares saw that he could do nothing with me, he left me in charge of the artists at the Zambra while they were at the Fair's Spanish Pavillion, earning good money, very good money; but they could have given me millions and I wouldn't go, and I didn't go.

So I called Manolo de Huelva and proposed to him that he come and play and accompany me; he didn't want to, but I convinced him and with the condition that he would only accompany me, he came to the Zambra. It was arranged with the boss and between us two and a girl who danced marvelously, and we filled in successfully. The girl was María Angélica and, in the time she was at the Zambra, the people really ate her up...She set a caña, siguriya, tanguillos de Cádiz.

I sang for her and "el de Huelva" and Paquito el de la Isla played the guitar.

Until they came back from New York with all their money and things continued as before.

And thus I continued another period of time without missing a day. But then I got a pharyngitis that I believed to be bad, and I arranged my papers for retirement and I retired.

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## An Impossible Dream

by Jack Jackson

On a beautiful warm night in August 1973, at a concert hall in Vancouver, Canada, four friends anxiously awaited the appearance of the world's greatest flamenco guitarist. The 3000 seats were completely filled inside Queen Elizabeth Theatre. The curtain opened and Paco de Lucía was there with his guitar and a warm smile. He started to play but half way through the first song Paco suddenly stopped. "I'm sorry, I've broken my nail." A man in the front row stepped to the stage and handed Paco a nail clipper. He carefully trimmed the nail on his forefinger and threw the clipper to the man and continued to play. The concert was a roaring success.

After many curtain calls and encores, one of the four friends named Pepe went back stage and asked Paco to come to his restaurant for dinner. It was an impossible dream but Paco said "YES" and they left the concert hall and drove to La Parraca Restaurant. After enjoying good food and Spanish wine Paco took out his guitar and played several songs for the customers.

They drove to Pepe's house for a private juerga at 2:00 in the morning. Paco again played solo and then Raphael Santillana sang many songs as Paco accompanied. Pepe also sang but his voice and song was not very professional. It didn't matter to Paco, he cheered him on saying, "Pepe, you're good, you're good!" The juerga continued on into the morning and Paco de Lucía never missed a note and kept saying, "This is the way I like to play." He was sitting on the floor pulling off a new variation of notes and he said, "Listen to this.", something strong and new had been conceived.

As the sun came up, they suddenly realized that Paco had missed his plane to Philadelphia for a concert that night. He was able to get on a later flight and arrived in time. Paco never returned to Vancouver but that impossible dream had really happened and will not be forgotten.

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# MORCA

## ... sobre el baile

Flamenco - Old and New

Today we often hear mention of "old style" and "modern style" flamenco, referring to the form and content of guitar playing, dancing, and also singing. Many times I am asked whether I dance new or modern flamenco, and does such and such guitarist play in the new style or the old style. Often there is a bit of snobbery about the whole thing, as if one style of an entire art form were better than the other, or as if one facet of the evolution of the art could encompass the content of the whole, or the origin should be disregarded as too old-fashioned and no longer representative of the art.

When getting into the so-called styles, old or new, it is important to study as many facets as possible. Usually an innovation in any art form is started by one person or, at most, a few, and then there are many imitators. For example, when Carmen Amaya came out dancing in pants and doing complicated footwork, hundreds of other females, no matter what they looked like, came out in pants and were mostly bad copies. The same thing has happened with Sabicas and Paco de Lucía.

If one studies as many types of flamenco as possible, then by absorbing as much inspiration as possible from each, absorbing the depth and energy from one and the complicated techniques of another, a complete individual artist will be formed; over a long period of time and constant study of the subtleties and evolutions of the art, you will stay timeless, not old or new, but an artist of the present, a blend of all, and you will be fresh, honest, and you!

Since I am a bit against the categorization of an art form as a whole, let us think of flamenco as being just flamenco, not old or new, but timeless, limitless, a giant kaliedoscope of infinite faces, each brought forward by individual interpretations. If there is old and new, let's think of the old as the roots and trunk of a giant tree and the new as the smaller branches reaching out and away, but still drawing on the power of the deeper roots; all are at one with each other.

If we always think of flamenco as a whole, its totality in energy, feeling and emotion,

with dynamics and expression coming through the techniques, then no matter what the style--simple, complex, fancy, old or new--it will be true and "say something".

I wish that everybody taking up flamenco today could have seen Pilar López do her soleares. It was simple, with hardly any footwork; she was a master of the bata de cola and had so much energy, gracia, and art that her dance was timeless and the audiences would go crazy. And Carmen Amaya-- just walking across the stage and receiving a standing ovation, and Antonio in his martinete creating audience hysteria with just his marking in place. None of this is old or new, but timeless flamenco. The essence of flamenco is a timeless expression of all human feeling brought out through an art form. This timelessness goes for the guitar also; whether the player is Diego del Gastor, Paco de Lucía, Nino Ricardo, or Sabicas, they are all playing and expressing a different and individual facet of the whole art of flamenco. The cante is the most timeless part of flamenco and, whether the singer is El Chocolate or Camarón, it is cante flamenco, period, no matter the individual style or approach to compás.

You can counter-time flamenco to death, put in organ effects, or electrify the guitar, but under it all it is still flamenco, the same compás, the same roots, not old, not new--maybe with good or bad taste, but timeless.

When learning flamenco or appreciating it as an aficionado, do not think of it as old or new, but as on-growing, like a giant tree, ageless, with new branches maybe, but growing from the same tree and from mother Earth. Yes, flamenco is old, it is new, and everything in between, for flamenco is endless. Flamenco just is!

-- Teodoro Morca



## Enrique El Cojo

(Originally appeared as part of an article on Andalusia in National Geographic, June 1975. It was sent to us by Susan Cole of Los Angeles, Ca.)

Barely five feet tall, old, balding, fat, wearing a hearing aid, and with one leg several inches shorter than the other, he is nobody's idea of a flamenco dancer. Yet, when 62-year old Enrique el Cojo--Henry the Cripple--performs, the hall is filled and the crowd hushed. For he is the greatest in Spain.

I saw him dance a series of sevillanas with lithe, lovely Merche Esmeralda, a recent winner of Spain's national dance contest. Sevillanas are the lightest, airiest, most superficial of flamenco rhythms; but artists of stature bring profundity to anything they essay. Enrique, a column of serenity and strength, danced with stately gaiety while the girl swirled about him like quicksilver.

Every major dancer in present-day Spain has been Enrique's pupil. He now instructs 30 students in his studio in Seville.

I had searched there for him, but his neighbors--and in Andalusia everyone knows everyone else's business--had informed me that he was on the Costa del Sol. There, in a cabaret, I finally found him.

After his last performance of the evening, Enrique slumped wearily at a table, his broad, seraphic face glazed with sweat.

I asked him about his students.

"They come from everywhere," he told me with a touch of pride. "From Spain, of course, but also from Japan, South Africa, America. To teach them technique is a joy. But teaching them this"--he patted his heart--"is very difficult. Flamenco requires gracia, but that is uniquely Andaluz!"

As long as he could remember, El Cojo told me, he had wanted to dance; but, at the age of 7, a tubercular tumor left him crippled. "It was a slow recovery," he said. "One that extended through many years. I practiced dancing while sitting in bed. After all, in the dance, feet are only instruments of rhythm; you express purity and grace with your hands and your upper body."

Doctors warned him that even the attempt to dance would probably cost his life. "My parents begged me not to try. But dancing obsessed me. And dying? Death was better than not being able to dance. So I practiced, I taught myself, I devised compensa-

tions for my short leg, and finally, through sheer tenacity, I succeeded."

The manager of the cabaret approached our table. "Maestro," he addressed Enrique, "all of us have been deeply moved, and the audience will not leave. Could you dance one more time, no matter how briefly?"

Enrique's weariness evaporated. "But of course," he said, pulling himself erect.

On the stage, the lights blazed anew and guitars began to strum. I shook the master's hand in farewell; he limped out into the electric brilliance to thunderous applause. And I remembered how, in Seville, his mailbox did not bear his family name, Jiménez. In orange letters it boldly proclaimed: Enrique el Cojo.



ENRIQUE EL COJO IN HIS STUDIO

### Sevilla: Academy of Enrique El Cojo

(from: Lo Que Sabemos del Flamenco, by Jose Monleon, 1967. Gregorio del Toro, Hortaleza 81, Madrid 4.) Translated by Paco Sevilla

The only room at street level. Doors open to the light and air. A crowd of children and women who follow the course of the classes. On his small "mesa camilla" (a round table draped with a cover), Enrique marks the compas with his hand, or accompanies with the guitar, or gets up and moves his arms like nobody does it today...

His students can be divided into three groups: those who are aspiring to be professionals, the señoritos of Sevilla, and those who have already established themselves and make use of his academy to mount new steps or practice those they already know. Below these groups there is a fourth category consisting of young gypsies and

neighbors who don't have a penny and come to the academy with the hope that Enrique will give them a few minutes.

Lame, bald, fat, with his hearing aid in his ear and way past his fifties, Enrique is an extraordinary dancer. Those who have seen him in a tablao have hardly seen anything, since there his personality is solemn and cold, lacking in that exercise of the imagination that characterizes and defines him. Enrique, in his academy, teaching his students, telling them jokes, reacting according to the interest he has in each, is a colossal dancer. The gesture, the movement of the arms, "la guasa", all is integrated into a harmonious and fluid expression. In the art of Enrique el Cojo there are two fundamental principles; one, you must dance with all of the body, with the eyes, with the expression, with all of the factors that help to express what is felt by the bailaor; the other, that, in his case, only the dance is able to transform him and bring out an inner reality.

The impressive thing about Enrique is that this inner reality has nothing of the pathetic; it is, on the contrary, a reality that is delicate, harmonious, almost feminine, a reality that he brings forth above and beyond his condition and physical makeup when he dances. For Enrique, to dance is to change, to become that which he wants to be.

The phenomenon, in the case of Enrique, is very interesting because it begins to give a new dimension to "la hondura". Enrique defines and affirms himself, as well as releasing his inner feelings and revitalizing himself, when he dances; he is "un baile hondo" and a dramatic struggle. Nevertheless, at the same time, it is a light dance, happy, without any parallel in the "sonidos negros" (dark sounds) of cante jondo. Probably because it is a dance of personal problems and not sociologic; because Enrique resolves with it a drama that does not have representative significance within the confines of flamenco. It is his own case. Although you should not forget that it illustrates to perfection one of the basic principles of the "jondo": his demand for human authenticity, of the expression of "oneself" before the esthetic and interpretive vehicle of "another".

Enrique, seated at his table says to me:

"Of course, to teach a gypsy to dance is very difficult. They have their own. There is nobody like them for the bulerías, which they subject to a special rhythm and strength. The bad part is trying to move them from there..."

"I believe that today, in general, there

is a lack of patience, intelligence, and calmness needed to get out one's inner rhythm. Most bailaoras are terribly monotonous. They do everything the same. They reduce everything to a mechanical problem of steps, noise, and 'taconeos'. They forget one fundamental: the "aire" of the dance. For example, the alegrías, mirabras, and the romeras have the same rhythm, but the "aire" of each is very different...

"Flamenco is not a machine. It is a rite, a sacred thing. You have to dance with the feet tranquil, searching, surrendering completely..."

"All of us flamencos are famous for greed. They say that we "andamos a vueltas con el dinero". I believe that it is a problem of character. We are that way naturally, without intending 'mala sangre' (literally "bad blood"; means more like "bad intentions"). I want money for my people. My father lived like a king at the end. When he was dying, I brought him the best fish and wine. He didn't lack for the best doctors and the best medicines.

"At seven years of age, I had a fever that left me crippled forever. The doctors gave up on me and my mother cured me with a Hebrew salve. Almost immediately I was struck by the desire to dance, even though in the beginning, my parents opposed it. To them it seemed outrageous. I studied with Frasquillo and won a prize. I left the photography firm where I had been employed and bought myself a phonograph; I gave classes with it in my home... Later, I began to dance in the cafes cantantes. Things got going and now I have many good things to choose between.

## Paco's Records

By Brook Zern

From 1965 until about 1973, I spent lots of time in Spanish record stores trying to get a listing of virtually all microsurco (33 & 45) records of flamenco. The resulting data goes way back--really to the first such records issued; the update beyond '73 is not so exhaustive, but covers most high spots.

I thought this was a pretty zany project and it certainly caused confusion in the record stores as I rummaged through shelves writing notes (or even dictating into my cassette machine). Interestingly, I was never arrested or threatened during this pursuit, since I rated the "crazy foreigner" dispensation.

(continued on page 16)

# Carol on Cante

## LEARNING TO SING: SOME TIPS

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Learning to sing is a giant task, and of course you can't learn from paper. I hope, though, that a few written tips can help you teach yourself. I'd like to remind you that because this space is limited (and I'm glad it is, because I like to read other people's work), I am not going to repeat information from one column to the next unless I find it absolutely necessary. I may, from time to time, refer you to previous columns, or to other articles, in *Jaleo* and elsewhere.

This month I'm going to refer you to *all* my previous columns except the first (October 1978), that is, November, December, January, and February. If you will read through them quickly again, you will have the necessary background for following this one--easily, I hope.

Presumably you now understand, in principle, how a singer adjusts his compás to that of the guitar. What you need to know next is that apart from this adjustment, the singer varies the durations of his notes pretty much as he likes. He makes some notes short and some long, some very short, and some very long. Maybe that sounds obvious--but unless you are skilled in transcribing flamenco songs, you may not realize that these rhythmic details vary, either subtly or not, from one performance to another. Any transcription on paper, then, can only represent *one* performance. Furthermore, if the transcription shows "exact" durations, you *must* take them with exactly one teaspoon of salt. Here is a short example of a transcription in Western notation which appears to show "exact" durations:

Andalusian scale (fragment of temple)  
por soleá

scale degree	1	2	3	4	3	2	1	-
beat	4	5	6	7				

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#M26 M126

The intention here is not to be exact, but to show *patterns* of duration, to show which notes are longer and which shorter, in this one performance or example, and to indicate, at the same time, the relation-

ship of the cante's rhythm to the compás of the guitar.

The tango I illustrated in January also appears to imply exact durations; in Western notation, it looks like this:

por TANGO - Andalusian scale

lo' van a pren-der ma-ña-na, lo' van a pren-der ma-ña-na  
5 1 1 1 1 1 2 2 1 2 2 2 4 3

ña-na- a to' lo' o-ji-to' ne- gro' lo'  
4 3 2 1 1 4 3 6 6 5 6 5 4 3#4 3

vana pren-der ma-ña-na, y tu que ne-gro' lo'  
4 4 3 6 5 6 5 4 3 3 4 3 4 4 3

tie- ne- é-cha-te un ve-lo a la ca- ra'  
4 3 2 1 1 1 2 1 2 3 4 4 3 3 2 1

© C. Whitney 1979

But if you sing it exactly this way, Somebody is going to come along and tell you you're doing it all wrong. And Somebody will be right. You will have to use your listening as a source to help you out in deciding--rather, in feeling out--just how *you* are going to treat the rhythmic details. What is most important is to learn enough, eventually, so as to let the song flow according to your feelings and interpretations. Only repeated listening, to as many singers as possible, will give you the resources necessary to make a song your own.

Meanwhile, you must dare to sing "wrong," or you'll never sing at all. Try to adjust your compás as you hear good singers do it, and experiment with long and short notes in between. When you listen to good singers, notice the flavor of this place and that: notice how they drop off their voices at the end of a line, how they rush, almost gloss over, the last couple of syllables (sometimes), how they drag out one syllable over a long series of tortured notes (the use of many notes to one syllable is called *melisma*). When listening, take your time. The slower you rush, the faster you'll get there.

Don't torture *your* notes, though (nor make any feature of your own singing into a mannerism). You should try to sing with a relaxed voice to start with. The tortured expression will come--just at the time it's needed--just when you're really getting



into the song. If you try to force it, you will turn it off before you ever get there; the source will dry up on you. (Incidentally, I made the mistake of trying to torture my notes before I got there; fortunately I recovered, and find myself still here.)

What about accompaniment? I'll cover this at greater length later, but for now, I'll say that you should certainly knock or clap the compás on and off while you're learning. Sing sometimes without any compás at all, and other times while clapping or knocking. If you have a sympathetic friend who is willing to accompany your efforts, so much the better--when you're ready. You can accompany yourself, but this is like trying to be two people at once; it's basically unsatisfying.

Let me add that you must make a song your own, in a sense, from the very beginning, no matter how badly you sing. This is why imitation of any individual singer's vocal style is a mistake. If you listen attentively, to many good singers, you will hear that each has a vocal style different from the other. You can identify a singer easily by his voice, once you're familiar with his singing. What conclusion can we draw from this? That each singer sings with his own voice. Astounding, isn't it?

How can you make a song your own before you can even sing it? By learning to sing just for fun. Although you will need every last ounce of concentration, although you'll have many moments of frustration, your knowledge of the cante will increase faster than you would believe possible.

---

## Llamadas - Other Points of View

*by Paco Sevilla*

In response to the article on llamadas (*Jaleo*, Jan. 1979), Teo Morca writes, "...a llamada is usually one compás and a desplante is usually two or more." He goes on to point out that a dancer might ask for a "double llamada" to open a dance, wanting two compases and then, at the climax point of the dance, do a desplante of two compases or more. This points out the general lack of agreement among dancers and the ambiguity of much flamenco terminology. My article was not an attempt to define the "right" and "wrong" usage, but only meant to give one

point of view, a way to look at the subject of llamadas and perhaps help those who are just beginning to accompany the dance.

Another view was expressed to me in conversation by dancer Maruja Vargas, one of the principle exponents of the school of Spanish dance taught by Guillermo del Oro in the San Francisco area. Mr. Del Oro, now at an advanced age and inactive in the dance, studied with some of the greats of the Spanish dance, masters like José Otero and Realito, and has passed this tradition on to his students. Maruja explained his view on the llamada, a view that I had never encountered previously and which will, no doubt, seem strange to many readers. His manner of looking at certain types of llamadas will perhaps not have much practical application, but it is very interesting historically.

It concerns the dance rhythms that use a third chord (the IV chord) to mark a closing llamada--farruca, guajiras, zapateado, tangullo, etc. According to Maruja, Mr. Del Oro teaches that the dancer marks the llamada with a loud stamp of the foot (plus whatever else might follow), in the compás prior to the compás in which the guitarist will make his chord changes. So the guitarist does nothing when he hears the llamada, but then responds with his llamada in the next compás. Not only that, but the dancer can mark the llamada on any beat in that compás, although most commonly will mark it on 1 or 5 (in an 8-beat or 4/4 rhythm). Before you scoff at this idea, look at some supporting reasoning.

In the older style of zapateado there is no marked llamada by the dancer; the guitarist depends upon memory, or a certain type of sustained step during which the guitarist plays a llamada at his discretion, or a look or yell from the dancer, or any of a number of gimmicks. Might not this be the result of the loss of Guillermo del Oro's type of llamada?

In modern flamenco dance, the guitarist is expected to change chords with the llamada by the dancer. In a farruca, for example, the guitarist is expected to change to D minor exactly with the dancer's marking of the llamada--often with no prior warning. In practice, the guitarist often changes chords late, on beats 2 or 3. This problem does not arise in the 12-count rhythm because the guitarist does not have to change chords during the first part of the llamada.

The Del Oro llamada also solved a problem that I have always had with a particular farruca llamada that is often used to close

(continued on page 15)

(continued from page 2)

"So here was this gringo from Oklahoma explaining and performing flamenco music for the people south of the border," Radford chuckles. "It seemed strange at first, but after I got to know the Latin culture and see how distinctive it is from the culture of Spain, I began to see it wasn't all that unusual." --Tulsa Magazine, Nov. 1977

"His style has been called remarkably authentic for an American. While other students had problems getting close to the gypsies, Radford says he simply learned to listen. He shared their secret almost intuitively: he played from the heart.

"When I heard that first Montoya record, I recognized something that was honest and true," he recalls. "I was instantly impressed by it. There was something about the spontaniety, the artistic surrender that appealed to me'.

"Since flamenco guitar is an oral tradition passed from person to person among the gypsies, Radford found his skill at learning by ear valuable. The gypsies liked him for it and he found them easy to like. Because of his gypsy friendships he eventually found his way to the flamenco festivals known only to the aficionados. He listened and learned and occasionally offered his car as a cab for the gypsies who needed a ride.

"I think that was the time I moved ahead in all fronts," he says of his gypsy lifestyle. "Both technically and spiritually, I found myself experiencing and being part of a folk art form, rather than an outsider."

It's sometimes hard for an artist to relate to the spiritual nature of his work in America. Audiences tend to look at the painting, listen to the music, watch the dance for just what it is, without asking "Why?" Radford tries to bridge the gap. "Flamenco is a spiritual experience," he says.

"People ask me why I chose to play flamenco guitar. I tell them I didn't choose it-- it chose me. It's a very universal source of music, whether it's in Vietnam or in Japan or France or among the gypsies.

"The gypsies have a word, 'duende,' or 'soul.' The flamenco people are happiest when the excitement and spirit takes over and leads them, pulls them into something else. It's that unity of spirit that happens. During times of inspiration, I have a feeling of total unity. It's not me and the music and the guitar and the audience. All the 'ands' are removed."

"Any more discussion on such secrets is halted by Radford, who will protest "I am not


ready to explain more. That's an intellectual activity and flamenco is a spiritual revelation. Montoya also said once, 'You must have the music in your heart before you play it on your strings.'"

"But Radford cannot resist. Genuine humility spills over and he adds, "What I feel is, playing is a gift. Jenny Lind once said 'I never feel like I have but more than one in my audience. I sing to God'". -- Jon Denton, The Sunday Oklahoman, July 11, 1976

"The program included classical works, but most of the selections were from flamenco songs Mr. Radford learned from the masters he has studied under or through his extensive travels in places where flamenco is a folk art. Mr. Radford introduced these songs by discussing their history, or telling about where he first heard them or describing the circumstances in which they would be performed in their "native" environment. This "setting of the scene" was valuable as an educational device, but, more importantly, it added a dimension to the music. The moods and emotions Mr. Radford evoked through his playing were meaningful because the reasons for them were understood.

The feelings represented in the music ran from the joy of festival to the mournful pride of a miner's chant. Whatever the feeling, the flamenco technique, and Mr. Radford's mastery of it, presented great depth and subtlety. This characteristic stemmed from intricate combinations of rhythms, counter rhythms, accents and melodies. Mr. Radford was performing a number of different operations simultaneously and in quick succession in order to create those combinations. One might have been overawed by the dexterity had the performance not seemed so effortless and had the music not flowed so smoothly. --Dave Kull, The Freeman's Journal (Cooperstown, N.Y.), Feb. 9, 1977

Radford is an excellent technician and interpreter. His ability to modulate the usually bright brilliance of his flamenco guitar into a variety of tonal and dynamic

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effects was an important contribution to a program which otherwise might have become somewhat uniform in mood. A few pieces from the classical guitar repertoire--one of the little preludes of J.S. Bach, for example--were valuable from this point of view and also served to highlight some differences between flamenco mannerisms and more mentally organized musical habits.

Obviously, Radford, who has studied in Spain on a Fulbright scholarship, is an enthusiastic promulgator of the music of the Spanish gypsy and a serious student of that music. His pleasant comments about the music and his experiences in Spain were, moreover, always superbly illustrated by musical examples themselves. He was a friendly guide through the sometimes bewildering maze of flamenco forms and rhythms and provided a captivating tour of such things as alegrías, sevillanas, saetas, bulerías, zambras, farucas and, perhaps most important of all for any serious listener to the music of southern Spain, the cante hondo. --Albert Kofamann, Sunday Call-Chronicle(Allentown, Pa.), Sept. 12, 1976

"New Talents for the Guitar," a series of recitals presented by Aránjuez Strings, got under way at Carnegie Recital Hall Thursday night with a diverting program played, spoken and sung by Ronald Radford...

His playing was expert throughout, and it tended more toward crispness and objectivity than toward moodiness and volatility. His singing of a tango was a minor matter, because, as he noted, he is not a singer, but it added to the charm and informality of a pleasant evening with a young guitarist of talent and enthusiasm. --Allen Hughs, The New York Times, Sept. 11, 1976

Radford believes music is a universal language which helps to unite man-kind in its common feelings and aspirations. "I feel that this larger perspective helps me remember that the same laws and forces which govern the universe, also govern the science of music, and the life of the individual.

"What music does for us all is point to the eternal principles of goodness, truth and harmony, which are essential to the solving of individual and world problems. Not to say that music and the other arts are going to be panaceas; rather, they help provide an atmosphere of greater understanding among the peoples of the world.

"Traditionally, the artist has been viewed as an enigma. Some artists feel a need to preserve that separation, that aloofness, but my sense of success in being a performer has been in proportion to my rejection of that esoteric image of the artist."



the infinite symphony of creation, each having his own song to sing." --Tulsa Magazine, Nov. 1977.

(continued from page 13)

the dance. I cannot describe this cierre easily in print, so suffice to say that it appears in many forms--sometimes as a "single" llamada (2 compases), sometimes a "one and a half" llamada (3 compases) and sometimes as a "double" llamada (4 compases); all of this confusion seems to arise out of an attempt to make sense out of this llamada. It is a difficult llamada to follow until each dancer's approach is memorized. But with Guillermo del Oro's formula, it is easy to follow and flows through to completion as a "single" llamada.

I'm not certain what all of this means to flamenco today but I find Mr. Del Oro's approach to be quite interesting and practical. I would welcome other opinions on this particular aspect of the llamada and any other viewpoints on the subject.

#### CORRECTION

There are several significant typographical errors in Paco Sevilla's article on llamadas in the January 1979 Jaleo. The sentence at the bottom of page 20, column two, should read "sometimes a second llamada is tacked onto the desplante...".

The last two examples of guitar strums--the "extensions"--should be preceded by "Main Body of Desplante" instead of "Llamada."

(continued from page 3)

does possess such great strength of character such a strong sense of self.

And yet when we perform, it is these qualities that are often mistaken for arrogance. In the search for a term to qualify flamenco, "arrogance" is invariably dredged up, particularly used in description of the baile. In actuality, true flamenco has no room for arrogance. To me, arrogance implies a put down, a contempt for others, and how can this attitude exist in a situation of such intense concentration and artistic communication?

We should strive to operate on a level far above our own egos, although I think all of us at one time or another have to pass through an ego phase, and indeed many never progress past this stage. It is very tempting, flamenco being such a dramatic and forceful form of expression. But in the end we must realize that the ego can be a very one dimensional and lonely place to live, and that we miss out on a lot of that good stuff that's flying through the air when flamenco is really cooking. Rather than celebrate ourselves, we should celebrate our magnificent art, and this attitude cannot but exalt all those involved, identities remaining distinctly intact.

You should be hearing more from Ohio as I am strongly urging my students and guitarists in the area to open subscriptions to Jaleo. Also, could you please quote me a total cost for all back issues of Jaleo preceding December '78.

Are there any plans to reissue the Flamenco Directory?

Thank-you for being.

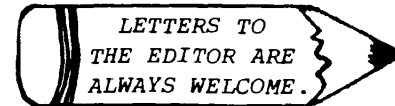
Best wishes,  
Martha Sid-Ahmed  
Akron, Ohio

Hola! Amigos de Flamenco,

A couple of months ago I had two words for "flamenco" and anything connected with it. But then I received your Dec. issue of Jaleo. (My old buddy Bill Regan, who now lives in Denver had given my name to you.) We had here in the Pittsburgh area for a few years, a nice society for Flamenco and Classical guitar. We got to see and had receptions for all the "goodies" of Flamenco both the solo guitarists and dance companies. Then "they" came along, the cucarachas who are jealous of others' ability and those who are out to make money out of the members. So then, finally, it all went to hell. And I washed my hands of it all. So Bill Regan comes home for the Christmas holidays and your newsletter arrives. I think I'm inte-

rested again, and maybe I'll "pick-up" my guitarra flamenca and practice. But my work at the local "fabrica de aceros" is hot and heavy. I'll be playing like I work. Como un mula.

Sincerely Yours,  
Joe Bubas  
West Mifflin, Pa.



(continued from page 11)

I felt it should be done regardless, because there is no Schwann-style catalog in Spain; and, while I couldn't afford many records, I always thought I might suddenly become very wealthy and wanted to know what to buy. I'm still waiting for that. Meanwhile, another loony published an actual book containing such listings ("GUÍA DEL FLAMENCO" by Arcadio de Larrea, Editora Nacional, San Agustín, 5 Madrid). I was dissatisfied--or maybe delighted--to find that it was very spotty. It must have been done with the help of major labels, since it omits many obscure ones.

All of which is a roundabout way of saying congratulations on your de Lucía discography. I have little to add, except:

The first record I saw bearing his name was a 45 (EP) which pretty certainly predates all LPs except "LOS CHIQUITOS DE ALGECIRAS". It was stolen from me before I realized how good he was, but I noted the number (Philips 430 996). Can't remember the other toques, but one was a rondeña. Since it was highly derivative of Ramón Montoya's original, I conclude that this EP is not derived from any LP material and probably lacked the propio sello (unique character) that is evident even in the first solo LP, "FABULOSA GUITARRA". (The playing in the "CHIQUITOS DE ALGECIRAS" LP is very derivative of Niño Ricardo--at least the kid stole from good people. Its catalog number is Hispavox HH 10-218.)

Paco plays for Fosforito on these LP's: Belter 22.219, Belter 22.360, and Belter 22.362. (You listed two more and a cassette in October). He also plays for him throughout the 4-disc "SELECCIÓN ANTOLOGICA", Belter 75.012, 75.013, 75.014 and 75.015.

The Naranjito de Triana record with Paco is "A TRIANA", RCA LSP 10416. I don't have the Marismño or the Enrique Montoya disc numbers because I omitted from my list most sevillanas groups and most totally incompetent singers. The Ricardo disc is "IN



MEMORIAM: NIÑO RICARDO", Polydor S 2385047, on which Paco just plays one alegrías.

I once saw an LP called "PEPE DE LUCÍA Y PACO DE LUCÍA", Triumph S 2496202--it said "Vol. I". On the same (short lived?) label, there was an LP called "JOSÉ MARTÍNEZ 'EL PELUSO'", with guitar by Paco de Algeciras (though it appeared long after his name change). This was Vol. 14 in the same series--other records didn't feature Paco. Paco and his brother Ramón accompany Gaspar de Utrera on an EP, Polydor 341 FEP. They also accompany Manuel Soto "El Sordera" on Polydor 342 FEP.

Paco accompanies Juan El de La Vara--basically a fandanguero--on a Hispavox EP, HH 16-748, and Juan de la Loma on an EP called "MALAGUEÑAS", Hispavox HH 16-500--he is called Paco de Algeciras, and this may be a very early recording from before the name change. And Paco and Ramón accompany Chato de la Isla on another EP, Polydor 334 FEP.

Please note that I don't actually have any of these obscure recordings, most of which are now long out of print. I just thought I'd help you with your discography. And if the men in the white coats come by asking questions, please tell them I didn't start it.

Oops--almost forgot. Paco accompanies one cut on the Clave LP called "CANTAORES GADITANOS VOL. 4". The record features Manolo Vargas, but this particular cut (a bulerías) is sung by Cojo Perroche and accompanied by Paco, Manolo Sanlúcar, and Felix de Utrera. It's Clave 18-1297 S. Clave is a Hispavox subsidiary. And on an old LP called "QUE ALEGRE ES LA TIERRA MIA" (Fontana 701 960 WPY) I see that R. Vigaray and Paco de Algeciras (note the order) accompany Antonio "El Camborio" and Manuela Lozano "Niña de Brenes".

Finally: Philips put out a double LP--Philips 6499171 - 172--entitled "EL CAMARÓN DE LA ISLA CON PACO DE LUCÍA". It may well have consisted only of cuts from the pair's

earlier LP's, but it didn't exactly duplicate the content of any of them. "Canastera" was among the selections.

Boy, it's a good thing I'm not compulsive...

## Concert Reviews



### Mario Escudero Wins Standing Ovation in Austin

Mario Escudero won the hearts of his Austin audience last night at Hogg Auditorium. The announcement that "Recuerdos de la Alhambra" by Tárrega and "Malagueña" by Lecuona would be replaced by flamenco pieces drew the vocal displeasure of the audience at first, but when Escudero came out and began to play these sins were quickly forgiven. From the very beginning the great flamenco guitarist's music held the audience spellbound. By the time the program was over even the most skeptical and conservative member of the crowd was shouting "Olé!". They brought him back for two encores and gave him a standing ovation.

Escudero is without question a genius of the guitar. Although he is primarily a flamenco guitarist his ability and interest are not limited to flamenco. He studied classical guitar with Daniel Fortea, one of



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Tárrega's pupils, and collaborated with F. M. Torroba on "Fantasia Flamenca" which he premiered with the American Symphony Orchestra at Carnegie Hall in November, 1976. He has also performed the "Concierto de Aranjuez" by Rodrigo which is considered quite difficult by classical guitarists but is ideally suited to the flamenco technique.

His performances here clearly turned the heads of Austin Guitar Society members, most of whom had never seen a first rate flamenco guitarist before. His playing was characterized by tremendous force, speed, and accuracy, and where appropriate he demonstrated a capacity to play softly and sweetly as well.

The program was presented in two parts. Escudero began the first part with a technically difficult granadinas. At the conclusion of this piece the applause brought him to his feet for a bow and evoked an appreciative grin which set the tone for the entire performance. Each of the ten pieces in the first part of the program was followed by thundering applause. The final piece preceding intermission was an astonishing zapateado in which Escudero imitated the heelwork of the male flamenco dancer by tapping intricate rhythms on the guitar with his fingernails while continuing the rasgueado accompaniment. The audience was so impressed that they coaxed Escudero back for two bows before intermission.

The second part of the program began with "Almoradi", a farruca composed by Manuel Serrapi (Niño Ricardo), one of Escudero's teachers, after which followed eight selections of Escudero's original works including the beautiful rondena, "Homenaje a Montoya" dedicated to Escudero's other flamenco mentor, Ramón Montoya. He dazzled the audience with "Abril en Sevilla" depicting the pageantry of Holy Week in Seville complete with snare drum rolls and trumpets and finished the program with his famous guajira, "Para Amina".

For his first encore Escudero played "Recuerdos de la Alhambra" by Tárrega to the obvious delight of the audience. For his second encore he played four typical sevillanas. After he had taken a bow and left the stage the resounding applause lured Escudero back to receive a standing ovation from a wildly enthusiastic audience. Austin loved him, of that there is no doubt!



## Concert To Be More Music Lesson

from the Tempe (Ariz.) Daily News, Jan. 26, 1979.

When the Tempe-based Maruja Vargas and Compañía del Oro dance company presents five free performances of a concert at Gammage Center for the Performing Arts on the Arizona State University campus next week, it will be more than a dance and music lesson for the 15,000 school children and teachers from throughout the Valley and elsewhere who will be free guests in the audience.

The concert program will feature a presentation of "Alfonso El Sabio" (Alfonso the Wise), a drama interwoven with Spanish songs, dances and music, based on

the real-life story of the 13th century Alfonso X, king of Castilla and Leon.

And it is designed, primarily, to be a lesson on the Southwest's Hispanic heritage for the audience of youngsters who will be seeing it in matinee performances at Gammage at 10 a.m. and noon on January 31 and February 1, 10 a.m. on February 2.

In preparation for the concert, though, youngsters from those elementary schools who will be bringing audiences for the performances have been provided with a wealth of other "learning experiences" in preparing for their attendance at the concert.

Compañía del Oro provides teachers in the participating schools with materials related to the concert to be incorporated into classroom lessons in fine arts, geography, English



MARUJA VARGAS



vocabulary, Spanish vocabulary, social studies, language arts--and even science and mathematics...

"Maruja Vargas and Compañía del Oro" is presently the only Arizona company listed on the National Endowment for the Arts Dance Touring Program. It was formerly based in California and most of its principals are from that state.

Del Oro artists appearing in the concert will include Spanish dancers Maruja Vargas and Anthony Ivancich; Joseph Trotter, guitarist; Paco Sevilla, flamenco guitarist; Victor Eskenazi, ethnic musician; and actor Bill Buquoi in the principal role as King "Alfonso el Sabio." Robert Dietle, of San Francisco, is technical director for the production...

## "A Trip Through Spain"

Concert Review

by Hazel Lent



It came as a complete surprise Monday night to hear from Juana de Alva that Teo Morca would be performing the following morning at Lincoln High School for the French and Spanish students of several schools in San Diego County. So all plans were dropped and we arrived bright and early along with several busloads of high schoolers to catch this 10 a.m. show (even Teo Morca made some remark about flamenco at that hour, like some people drink coffee to wake up but this will really get one going!).

Once seated among the audience of students who were obviously and rowdily enjoying getting out of some classes because of the concert, I all of a sudden realized what a tough crowd these teenagers were going to be. And indeed when Teo Morca came out dressed quite simply really, in grey pinstripe vest and pants, they howled. My heart sank and after waiting to see him for so long I was wishing it were in some nice dark little place with plenty of atmosphere instead. But Teo Morca was braver and more confident than I, and I would know why by the end of the show.

To begin with, he spoke of the richness of Spanish culture and gave a brief description of Spanish dance history including those types that his group would perform that morning. The first dance entitled "La Vida Breve" by Manuel de Falla was described as a theater dance set to orchestrated or composed written music, and danced by Teo Morca and his wife Isabel Morca. A very pretty romantic dance with castanets, it was greeted with some laughter, then much enthusiasm when the dancers came close in romantic poses. Teo Morca then talked of Northern Spain and regional folk dances thereby introducing Edo, the other male dancer of the group, who bounded out of the wings to do a lively and excellent rendition of "La Jota Aragonesa". Our sixteen year old crowd thought this very hilarious at first, but it was so fast moving that the leaping and intricate ballet-like footwork captivated them in spite of themselves. Next, Teo Morca introduced a dance from the Escuela Bolera which he explained was composed of dances fashionable at one time in performances for the Royal Court of Spain. Teo and Isabel Morca danced a sample of this type of dance, "Intermezzo of Goyescas" by Granados.

Now, if the kids were getting restless, they were soon to be in for a surprise as the last half of the show was being introduced as the music and dance from Andalusia, southern Spain, handed down by the gypsies who were believed to have come from India some 400 years ago. To begin his flamenco segment, Teo Morca explained how the dancer uses palmas, pitos and tongue clicks, all as musical instruments and said "the stage is not a floor to stamp on but is more like a drum is to a drummer". By now the audience was definitely warming to the rhythms of flamenco and Teo Morca's skill at relating to them at a level they could get into had slowly but surely gathered them into the palm of his hand. Then he ripped into a thrilling demonstration of countertimes combining all his "musical instruments" playing against fantastic heelwork rhythms. Well, that clinched it, they were all on his side now and very definitely had abandoned themselves to getting completely absorbed in the dancing going on as the "Fiesta Flamenca" got underway. Suzanna Hauser swept into a smooth soleares demonstrating the use of the 'bata de cola'. Gregorio, guitarist for the group, accompanied her, then did a solo of "Danza Mora". Next came a colorful set of sevillanas danced by all. Then Susanna did a lovely

alegrías, Edo a farruca, Isabel a tango, and Teo Morca danced an exciting guajiras to finish. To top off the concert, a request for some audience participation was immediately filled as about fifteen teenagers rushed to the stage and took a quick rumba lesson, including a cheer-leader in full dress down to the pompons on her shoes! And you know, the rumba didn't look bad at all, but of course they had a really good teacher.....



## Flamenco Ballet Fiery and Elegant

(from: The San Diego Union, Feb. 19, 1979)

by Francis Thumm

Of all dance forms, perhaps flamenco is the most extreme in combining formality with sensual promise. On Saturday night, Spain's Carmen Mora and her Flamenco Ballet regaled a crowd of vocal aficionados at the Fox Theater.

Already in the opening ensemble dance, "Bulerias," Mora displayed a fiery style. She interspersed her dazzling turns with seductive glances and witty flourishes that were irresistible. But she allowed her company of six dancers and three musicians to shine as well.

In the "Zapateado," Liliana Morales, Mari Diana, Meira Fuentes and Deborah Lopez gave a virtuoso performance of intricate rhythms in heelwork. The sole male dancer, Oscar Nieto, brought poise and brilliance to the searing "Farruca," and the singer, Chinin de Triana, topped off his emotional lament with a comic parody of his dancing friends.

However, the evening's triumph belonged to Mora's solo titled "Taranta," to several miner's songs from Almeria, Cartagena and Linares. Dressed in bright red, she imbued the stock flamenco movements with a wide range of emotions and expressive poses to create a highly stylized and moving love parable. During this dance, the guitarist and the singer performed without microphones, and for once the music and dancer's heel rhythms were perfectly matched.

Guitarist Pepe Moreno opened the concert with several of his own compositions. They were ornately designed and had melodic appeal but Moreno wisely avoided the rapid strumming that would later be used to accompany the dancers.

Gino D'Auri joined Moreno in a duet and also played for the dances.

Mora's dancers were flattered by a colorful array of costumes. But the most pleasing aspect of Mora's choreography was that she ignored sheer spectacle in favor of elegance, a controlled but intense passion, and regard for formal design. In doing so she revealed the expressive range and essence of flamenco.

\* \* \*



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## Mora Dazzles But Flamenco Troupe Doesn't

(from: the San Diego Evening Tribune,  
February 19, 1979)

by Andrea Herman

Carmen Mora IS the flamenco ballet.

She danced under a hot white light on the Fox Theater stage Saturday night and her presence elicited an almost canonized reverence.

She deeply etched out the dramatic poetry indigenous to the mines in Almeria, Spain. Her body, the bearer of inventiveness and sensuality, glided and surged like sorceress.

And when she finished and sank to the floor in a fit of rapture, the crowd rose. It paid homage to her and her art, for Mora (to the largely Spanish-speaking audience) embodied dance history.

Mora was moved. She didn't smile though.

Instead her face - framed by shiny slick hair pulled back and tied with a cabbage rose - spoke the fierce portrait of the epic she had just handed down. She quietly allowed the audience adulation to wash over her, her eyes downcast.

Then jutting her leg and arm forward (the movement, pure Mora), she clicked her heels in rhythmic staccato clarity, snapped her fingers and surged across the stage.

Her "Taranto," exquisitely executed with cool sexuality and cutting vigor, didn't work for charm. There was, in fact, little that was cute or popular about it. Mora interpreted the new work with a directness and intelligence which, when finished, successfully sustained a pensive, bittersweet mood.

A certain edge was gone when the rest of the company (five other dancers nurtured by Mora) performed the various old and new flamenco works.

The ensemble lacked the emotional commitment and human content of Mora. The sequences were repetitious and took on a cool involvement distressingly reminiscent of nightclub routines.

The one male dancer in the company, Oscar Nieto, came off fairly well in "Farruca," but the polish and professionalism on this young man is not yet a permanent reality.

It was obvious that economics dictated format.

The first hour was completely devoted to guitar solos by Pepe Moreno. The inordinate

number was so inappropriate that several ticket-holders asked the house-manager at the intermission if this, indeed, was the Flamenco Ballet they had plunked down \$8 to see.

The music appeared, after the first three solos, lifeless, its technical and emotional capacities negated by a "sameness." In addition, the too-close microphone created an uncomfortable loudness, camouflaging deeper, more subtle effects.

I did not share the enthusiasm of some audience members for singer Chinin de Triana. He seemed to struggle so hard to achieve an ethnic pitch, that his very lyricism took on a form of ostentation.

Other distractions:

Cigarette smoke that filtered out from the wings of the stage.

Miscued lighting.

Costumes that threw off clouds of dust everytime they were swished.

And that old thing, again. The Fox Theater's inadequate proportions, where stage and auditorium are visually incompatible.

Booking dance in this theater is artistically bad-sense and I'll never get used to being unable to see the dancers' feet - no matter how few theater buildings are active in this town.

There must be some alternative.

### CONTRIBUTE TO JALEO!

#### GRANADA ISSUE

One of the upcoming issues (April or May) will deal with all aspects of flamenco in Granada. Please share any of the following with Jaleo:

- Personal experiences with flamenco in Granada.
- Unusual biographies of artists from Granada.
- Photos related to flamenco.
- Information on songs and styles that originated in Granada.
- Guitar builders in Granada.
- Falsetas "por granainas".

#### NEEDED IN GENERAL:

- Current events from around the country.
- Flamenco photos; look through your old snapshots (we can return them to you). They don't necessarily need to be accompanied by an article.
- Drawings (black line) and decorations that can be used to make Jaleo more attractive.

## FEBRUARY JUERGA

by Stephanie Levin

February's Juerga began with a special flair when Jaleistas joined together at the Fox Theater to see Carmen Mora and Pepe Moreno in concert.

Each flamenco enthusiast has his or her favorite aspect of this fiery art that they enjoy. Carmen Mora's concert delightfully combined these arts together for an evening of fun and excellent entertainment.

Pepe Moreno opened the concert with a beautiful solo called Pensamiento a Corodoba, followed by forty minutes of some of the finest flamenco guitar playing I have heard. Gino D'Auri accompanied Pepe in a closing duet, Mi Inspiracion, which again in my opinion was beautiful. Gino played in accompaniment to vocalist Chinin de Triana, one of the few authentic flamenco singers in the U.S. today. Chinin's rich voice filled the theater while Carmen Mora and company vibrantly danced. The unspoken, yet very deep feeling of flamenco between Carmen and her company communicated itself to the audience, allowing everyone a satisfying feeling of participation. This feeling flowed freely into the rest of the evening.

Thanks to a wonderful dancer by the name of Jean Isaacs, who graciously permitted Jaleistas the use of her dance studio, February's juerga was soon in full swing.

Juana de Alva made a paella that was nothing short of beautiful to look at and delicious to eat. Food was plentiful with different varieties of lush salads, traditional Spanish tortillas (potato omelets) and a wonderful selection of deserts.

The size of the dance studio permitted a lot of space for dancing, however in traditional fashion, a small group of enthusiasts gathered together; began the rhythmic palmas, and the dancing began.

For me there were two events that highlighted the evening. The first was when Carmen Mora danced, her rich vitality and graceful, yet definite movements were beautiful to watch. Her rhythmic movements fill-

ed me with a nostalgia for Spain, while simultaneously inviting my soul to join her and dance. I did not join her, but Julia Romero did. Through their entwining movements, a special glow of excitement and pleasure seem to radiate from their faces, a glow that is not at all unfamiliar to flamenco aficionados.

The second highlight of the juerga came very late and when many Jaleistas had already departed. In the very early hours of the morning from the small room in back of the studio, the rich voice of Chinin could be heard singing. As Juana and I wondered into the dark room, lighted by only moonlight, a very intimate feeling for the art of flamenco seem to overcome me. Chinin and Raphael Santillana sang, as though they were almost unaware of our presence. Yuris Zeltins and David, Juana's son, seem to have immortal fingers as they accompanied the beautiful clear voices of Chinin and Raphael. I sat listening, feeling very sure that each person was feeling a special affection for this moment, for I felt very fortunate to have been a part of this evening.

## MARCH JUERGA

Once again, no site has been offered for our juerga. Therefore, this month's juerga will be on Saturday, March 17, at the same location as our February Juerga - Community Arts Gallery, 2nd floor, 860 3rd Avenue, San Diego. As usual, the festivities will begin at 7:00 p.m.

The new alphabet/food system seems to work. Please bring the food corresponding to the first letter of your last name:

A - E    salad and bread  
F - L    main dish  
M - Se    dessert or chips and dip  
Sf - Z    main dish


Remember to bring enough for you, your guests, and possibly 2-4 others; and drinks.

If you would like to offer your home or club for a juerga, please call our juerga coordinator - Jack Jackson, at 272-5748.

## 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:

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

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

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

EL TIO PEPE at 2808 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.

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

DANCE INSTRUCTION, DENVER:

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DENVER CONCERT: Rene Heredia will be at the Arvada Performing Arts Center on March 2, in conjunction with a show of flamenco photographs by Candace Bevier.

DENVER GUITAR WORKSHOP: by Rene Heredia, March 3

GUNNISON JR. COLLEGE CONCERT: Maruja Vargas and Compania del Oro will present a program of Spanish classical and regional dances and music, including suites of music by Albeniz and Granados and music from the Basque and Aragonese regions of Spain. Dancers are Maruja Vargas and Antonio Ivancich. Music will be provided by classical guitarist Joseph Trotter, flamenco guitarist Paco Sevilla, and ethnic-folk musician, Victor Eskenazi. The stage manager is Bill Buquoi.

**texas...**FLAMENCO GUITAR INSTRUCTORS IN TEXAS:

Edward Freeman in Dallas; Jerry Iobdill in Austin; Tom Blackshear in San Antonio; Miguel Rodrigues in Huston.

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

**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

**santa barbara...**

FLAMENCO SPECTACULAR-Sunday afternoon, March 11th at 2:00 P.M., Arlington Performing Arts Center (1317 State Street, S.B.) featuring: Roberto Amaral, Antoinin, Alfonso Bermudez, Benito Palacios, Paco Sevilla, Pepita Sevilla, and Chinin de Triana; also appearing; dancers: Isabel Campos, Clarita, Meira Fuentes, Luana Moreno, Rosal Ortega, Ana Narua Suarez, Laura Torres, and Valencia. Tickets: \$7.50, \$6.50, \$5.50, \$4.50  
Mail to TICKET EXPRESS, 1501 STATE STREET, SANTA BARBARA, CA. 93101. Please make check or money order payable to TICKET EXPRESS, and enclose a stamped self-addressed envelope for return of tickets.

CASA LINDA is featuring guitarist Chuck Keyser and dancer Suzanne Keyser, on Sunday evenings. 229 W. Montecito, S.B.

## los angeles...

PACO'S CANTINA features dancers: Concha de Morón, Clarita, and guitarist Antonio Durán Corner of Van Nuys and Kitteridge.

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. Guitarists are Yuris Zeltins and Paco Sevilla. Sundays from 11:30 to 3:30 at Bazaar del Mundo.

MARUJA VARGAS with classical guitarist Joseph Trotter and flamenco guitarist Paco Sevilla, will give a recital of Spanish classical music and dance in San Diego on March 15 at 8:00. Music Recital Hall, S.D.S.U. Free.

### INSTRUCTION IN SAN DIEGO:

DANCE	Juana de Alva	442-5362
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DANCE	Carmen Mora	436-3913
DANCE	Rayna	475-3425
DANCE	Julia Romero	279-7746

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## etc...

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A film "Flamenco Fantasy" by Rene Heredia will be seen on many PBS TV stations throughout the country in March. Appearing in the film with Rene, are Cruz Luna and Rosal Ortega.

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.

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.

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