



FLAMENCO

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flamenco association of san diego



VOLUME II - No. 11

JUNE 1979

FLAMENCO FLING

Donn Pohren's flamenco ranch
in Morón de la Frontera

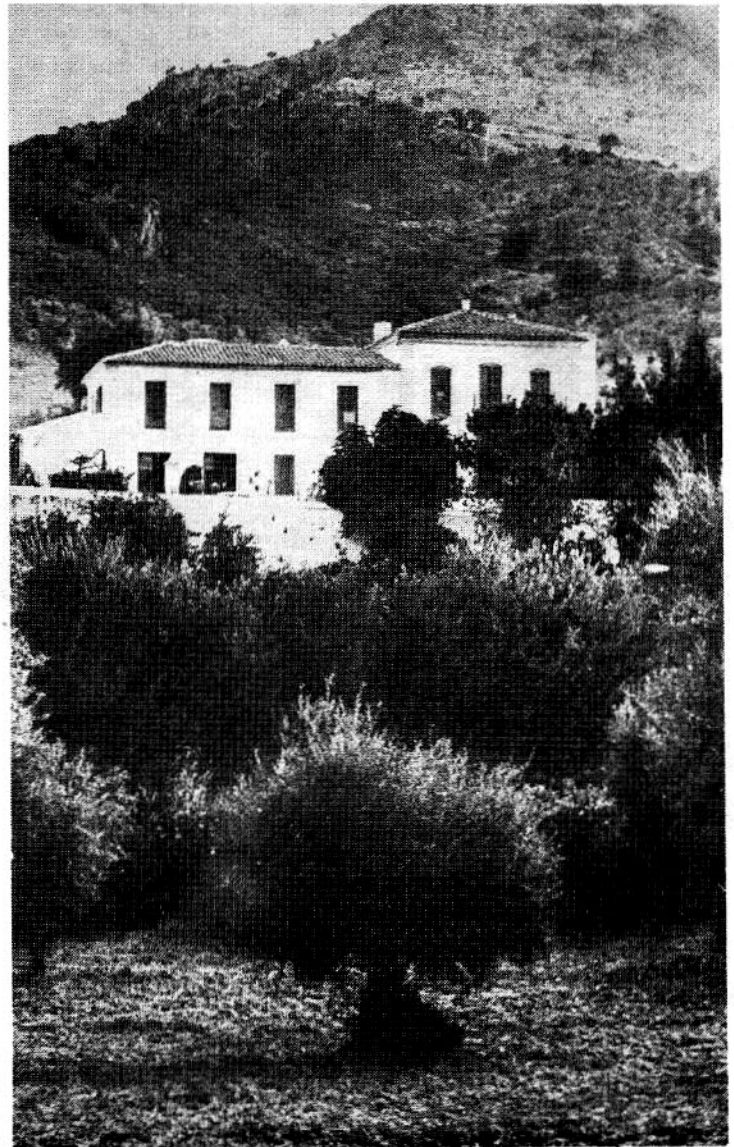
by Shay Oag

(From: Costa Del Sol Magazine, Oct. 1971;
sent by Bill Regan)

(Readers: Keep in mind that this was written
in 1971; the flamenco sessions are no longer
held at the Finca Espartero)

Impressive wrought iron gates push open easily, but there is no one to be seen. We wander up the rough path leading to a terrace and in through the spacious entrance hall, peering at framed photographs of renowned flamenco artists past and present. After the parched glare of the surrounding olive grove, everything seems soothingly cool and shaded and in the big main red-tiled room a long heavy wooden table is laid for lunch. Twenty chairs are placed around it and alternating bottles of red and white wine glow invitingly against the two tall sun-filled windows. Doors, shutters and the high ceiling's beams are dark brown. There is the black iron of rejas and lamp fittings. Walls are whitewashed and left mercifully unadorned save for two striking studies of Luisa Maravilla. On the vast jutting chimney a dominating painted portrait of the unforgettable great gypsy singer, Manolito el de la María. In the distance a staccato rap of dancing heels and coming from all sides the plangent conflicting sound of practising guitars. We are at the Finca Espartero.

Situated only two miles from that traditional stronghold of authentic flamenco,



THE FINCA ESPARTERO

Morón de la Frontera in the province of Sevilla, this flamenco centre set up by the Society of Spanish Studies provides a unique and valuable service. From May until September aficionados are given the opportunity to escape the false flamenco of theatre, nightclub or tablao and experience

(continued on page 14)



JALEO

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

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

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BACK ISSUES OF JALEO ARE AVAILABLE.

Most back issues are available for \$1.00 each, which includes mailing costs. Send to Jaleo, Box 4706, San Diego, California 92104. (This rate applies to the U.S.A. and Canada; add \$1.00 per copy for mailing to other countries.

EDITORIAL

In response to some reactions we have received concerning a recent "Punta de Vista", we at Jaleo feel it necessary to clarify our position on the subject of "borrowing", "copying", "sale", or outright theft of artists' work.

We do not approve of nor support any activity that denies an artist the right to all benefits coming from his artistic labors and we do not approve of any person exploiting the work of others for personal gain. On the other hand, we are not going to attempt to judge or condemn the activities of people in the flamenco world, especially since there are so many areas where "right" and "wrong" are not clearly defined. Flamenco is an art of "borrowing"; imitation is one of the major ways of learning; every flamenco benefits from it and some of us suffer the consequences of it. Each reader will have to decide for himself whether the sale of musical transcriptions with no reward to the original artist is justifiable or not. You will not find, however, any mass presentation in Jaleo of the music of artists who are making a living on a national or international level; we do feel that occasional examples for the purpose of demonstrating a concept or style are justified.

With regard to reprinting articles, Jaleo adheres to a policy of common sense and fairness. Nobody makes any financial gain from our reprinting (we couldn't pay authors anyway) and we feel it is important to make certain kinds of articles available to a wide readership and to make them part of a more or less permanent flamenco record; this would include newspaper articles and reviews that would ordinarily be seen by a few local readers and then vanish forever. In reprinting we always take into account whether an article has potential future value to its author and whether or not it is ever likely to be printed in English or be distributed in English speaking countries. We also attempt to give full credit wherever possible. In keeping with its reprinting policy, Jaleo places no restriction on the use of its material by others, unless specified or copyrighted by individual authors, except to ask that full credits be given to authors and publications involved.

On a different note, we are pleased to report that we are beginning to get some response to our pleas for help. We will probably not be able to thank each person individually, but we want you all to know that each gift subscription, monetary

contribution, advertisement, or list of potential subscribers is very important and greatly appreciated. So if you have sent us something, we all thank you. And if you haven't, please consider it.

LETTERS

Dear Jaleo,

Many thanks for my complimentary issue of Jaleo...it proves to be a knowledgeable and enjoyable magazine. If you were to read some of the contributions to London magazines by "the experts", you would appreciate just what a breath of fresh air Jaleo is!

There seems to be no healthy flamenco scene in London that I know of and the few occasions that do occur are of dubious quality and oftentimes of an embarrassingly poor standard. Most magazines which are devoted to the guitar have only a token article representing flamenco and these seem to be ill-versed in their art! I found all of the articles in Jaleo to be of interest (though some were of too high a calibre for me to fully comprehend) and the magazine as a whole was well presented. I would like to subscribe to Jaleo plus, I would like as many back issues as are available please.

Although I don't think that the Morón de la Frontera school is the be-all and end-all of flamenco, I do like the playing of Diego del Gastor a lot. I think that he was a masterful interpreter of the toque grande. Others I also like are generally in the jondo style. I did visit Morón in 1970 for a short while (my only visit) and I bought a Conde Hermanos 1967 guitar from Diego... I also had a few lessons from him. I found him a generous person in the best sense of the word... he was tolerant too, especially as I couldn't speak Spanish at all! I'm rather fortunate in having many tapes of Diego accompanying various people so I'm never flamencolless as it were. I have 50 or 60 flamenco discs plus a couple on 78 rpms, which means that my wife is equally as tolerant.

Sincerely Yours,
Phil Coram
London, England



ADVENTURES OF AN AFICIONADA

Mary Ellen Nolan ("María Soleá") has been quietly supporting flamenco for a long time; if there were more aficionados like her, flamenco would be in much better shape in America.

Aside from her active interest in flamenco as a participant, she has been tireless in attending flamenco events -- concerts, regular San Diego performances and fiestas, and she has helped support other artists by taking lessons from many of San Diego's guitar teachers. In addition, she was involved in producing the 1968 National Directory of Flamenco Artists, thought up the name "Jaleo" for our newsletter, and for the last nine months has typed most of every issue of Jaleo without reward and often under very pressured circumstances.

We asked Mary Ellen to jot down a few things about herself to guide us in doing a story on her, and what she wrote was so entertaining that we convinced her to allow us to print it as it was, without further additions.

* * *

I was born in Detroit, Michigan, but my family moved to Laguna Beach, California, when I was young. I was still a kid when I saw the movie "Blood and Sand" and was instantly turned to bullfighting and flamenco. I thought the guitar was a big ukelele! But all I could think about was learning how to play that neat, nifty music.

There was, of course, not much flamenco guitar instruction available at that time anywhere in the U.S., let alone Laguna Beach. I didn't even know the term "flamenco" so I couldn't designate "flamenco music", only "that kind of music that was in "Blood and Sand", so I spent many fruitless years wishing I could play "that kind of music".

However, I did know what bullfighting was and from junior high school on, was an involved aficionada and going to bullfights regularly in Tijuana. After getting out of high school, I moved from Los Angeles to San Diego in order to be closer to the bullrings, and became a keypunch operator at Convair in order to support myself; I have been there since and will probably die on the job!

For about three years, I was on the staff of a magazine, Programs, which was produced in San Diego, but printed in Tijuana, and sold weekly at both bullrings during the season. I wrote a small column, translated articles from Spanish to English, and took dictations from the editor, Leo Romano, and then typed everything up. Those days were a lot of fun -- each Sunday carloads of us would go to Tijuana for the corridas.

By that time, my flamenco education had progressed no further than the fact that I had a record collection. Then one day somebody told me that a real live flamenco guitarist was playing at a coffee house. Instantly, I was hot on the phone arranging guitar lessons and that weekend took a bus to Joe Trotter's house. After Joe, I studied off and on with several others, mainly Yuris Zeltins, Chris Wilson, and Paco Sevilla. I liked being exposed to a variety of styles so that I could assimilate a background of techniques and ideas that most turned me on. Just about every guitar teacher has something (material, technique, or approach) unique to offer, and by drawing on a variety of sources, one's own personality on the guitar (style) can emerge.

I used to really drive some guitar teachers up the wall by my insistence that they present their lessons to me in a manner that I thought I could best assimilate them, that is, by thorough analysis of the music (pretty hard for many of them to do when the music has become so natural that they forget what they did to learn it). I was always positive that by the time I got home, my memory would have been totally erased, so I made them write every single thing down (those were the days before every one, as a matter of course, took their portable tape recorders to lessons) and they would get writer's cramps! Beginners, especially with a level of insecurity such

as mine was, can be very difficult to teach. I often wondered later on if I was one of the reasons one guy decided to quit teaching.

There is a world of difference between getting into guitar or dance as an aficionado or as an aspiring professional. One can play and enjoy decent flamenco without the need to rise to a professional level. To do it for a living requires a lot of application and time spent in a different manner. Temperamentally I'm not a performer and do not wish to be one. I got into flamenco because I loved it, not with the idea of making a living at it; flamenco is my hobby, my pleasure, and I enjoy it the way I want with no pressures. It's fun to come home from work, pick up the guitar, and trip out for awhile.

I prefer traditional style guitar; gutsy, straightforward, with emphasis on drive, compás, and rhythm rather than on melody (falsetas). Some guitarists prefer lots and lots of falsetas strung together with only an occasional perfunctory "strum" thrown in ("Oh yeah, this is flamenco, I better do a little rasgueado!"). However, that doesn't mean I "hate" all the other styles; I don't see why it is necessary that if you "love" Diego del Gastor and similar artists, you have to "hate" Paco de Lucía, etc. Live and let live!

I also love singing and dancing. I have studied dancing with Pepita Torres-Campos and Juana de Alva. While I was taking dance lessons from Pepita, I used to do a lot of weird things at work. While other people

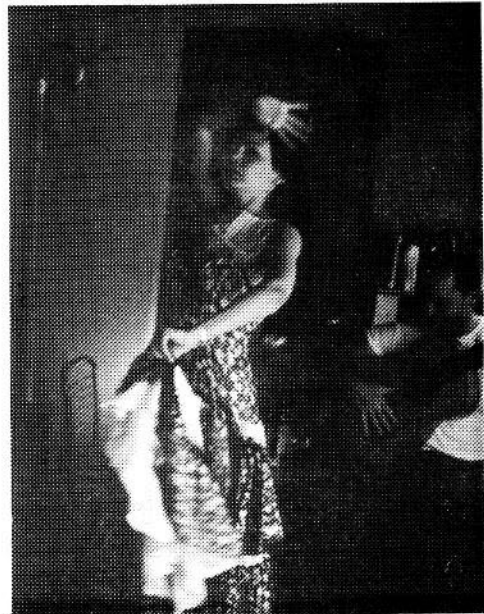


photo by carol whitney

MARIA SOLEA ACCOMPANIED BY BILL HOWARD IN A SAN DIEGO JUERGA (MID-1960'S).

hum or twirl their hair to dissipate tension during their normal work activities, I used to forget where I was and start knocking out compás on my desk or do little phrases of taconeo while standing in the hall getting a cup of coffee. If that didn't get some looks!

All of this was back in the "good old days", the "Golden Age" of flamenco in San Diego (mid to late 1960's) when Carol Whitney was living here and there were parties in La Jolla, Mission Beach, and Pacific Beach. That period of my life was "fun city". Almost every weekend Carol or Bill Howard would throw some pretty heavy blasts that would start on Saturday evening and go on sometimes through Sunday. People would come down from Los Angeles (mostly guitarists since there were few dancers around then) and a Spaniard, Jose Luis, used to come up from Tijuana for guitar lessons from Carol and he could sing very loud, which made it doubly certain that there would be problems with neighbors. Carol had a landlady who lived right in front of her. Carol suspected that the landlady, who never budged from her house, would love to have seen her move out. If my memory is correct, Carol's rent was always being raised, maybe in hope that she would move. But Carol stayed and the greedy landlady couldn't kick her out. One night the cars began arriving (a herd of V.W.s) and parking along the street. The landlady slammed out of her house, threw some bedding in her car, and split!

When Carol left, the juerga scene fizzled out for the most part, until 1977 when Juana de Alva organized Jaleistas.

FINE AND COMMERCIAL ART
~ OBRAS FLAMENCAS ~



ARTWERKE





CHARLENE PAYTON GERHEIM 33683 LAKE ROAD
(216) 933-4185 AVON LAKE, OHIO 44012

Baile y canto "La Moya"

In the cover photo of the December Jaleo, the man doing palmas in the background is Vicente Escudero during a visit to the Sacromonte.

XVII CURSOS INTERNACIONALES DE VERANO DE ARTE FLAMENCO

We just received from the Cátedra de Flamencología de Jerez de la Frontera, the official program of their 17th International Summer Course in the Art of Flamenco. This is the course reported on (along with a tour) in the April Jaleo ("Flamenco in Jerez" pg. 26), but we did not have details. The program takes place in Jerez de la Frontera, one of the most important centers of flamenco activity, and runs from July 2 to July 14.

The activities include classes in dance or guitar, the study of the cante, nightly recitals by top artists, the "XIII Fiesta de la Bulería" on the last night, tours to bodegas and peñas, and a chance to meet and know some of the Jerez flamencos. ("Todo ello, dentro de un grato ambiente de camaradería y convivencia")

The courses are as follows (included with each are the recitals, concerts, tours, etc):

- Baile: study soleá, siguiriya, and bulerías (group classes) under the direction of Teresa Martínez de la Peña (15,000 pesetas, roughly \$250 depending on current exchange).
- Guitar: two weeks of study with Parilla de Jerez in the soleá and siguiriya (12,000 pesetas or c. \$200).
- Cante: the study of history and theory only, no active participation (6,000 pesetas or c. \$100).

These prices do not include food or lodging. The classes in guitar and dance are held daily, except Saturday and Sunday, from 10 til 1:00 and 5-8 p.m. Theory classes take place from 10-11:00 p.m. after which the recitals begin. The recitals are: Day 2 - guitar concert by Parrilla de Jerez; Day 3 -- cante jondo by Juan Moneo; Day 4 -- flamenco poetry by Pepe Marín; Day 5 -- fiesta; Day 6 - flamenco piano by José Romero; Day 9 -- cante by Ana Peña; Day 10 -- flamenco theater, directed by Pepe Marín; baile flamenco by Carmen Albéniz; Day 12 -- tour of Jerez flamenco clubs (peñas), Day 13 -- "Retablo Flamenco", concert of guitar and piano by Parrilla de Jerez and Alejandro Sillatoro; Day 14 -- Fiesta de la Bulería.

Reservations for classes are accepted through the end of May; however, applications for admission are accepted through June 30, 1979, and will be confirmed if openings are still available. Write to: Cátedra de Flamencología del Museo del Arte Flamenco (Cursos Internacionales de Verano), Apertado de correos No. 246 Jerez de la Frontera (Cádiz) - Spain

Inspiration of CARMEN AMAYA

by Teo Morca

Like the word "art", "duende" has been quite over-used, and I hear it used in the most casual ways, as if it were something to buy or receive after a few of life's experiences. There was, however, a person who was the essence, the living example of art at all times; this was recognized by anyone who ever saw Carmen Amaya, or should I say, experienced one of her performances -- duende to spare!

I am writing this article, not only to present my experience of seeing and knowing Carmen, but to share with the people in flamenco today who never had a chance to see her, the intense feeling that I hope comes across and inspires that search for something special in flamenco.

I met Carmen Amaya when she came to Los Angeles in the mid-1950's, and I can truly say that she was the single most inspiring influence in my search for what I felt and feel about flamenco in total. The one word that describes my first impression of her is "energy". She had such an intense energy in and around her being that it instantly filled an auditorium. She was the only person that I ever saw receive a standing ovation upon just "dance-walking" out to the center of the stage, and not only by aficionados -- my own mother was crying and she had never before seen Carmen. It was instant turn-on! Just last year, while doing a concert at the University of Maryland, I met a person who had seen that same Carmen Amaya concert twenty some years ago, and he described to me in detail the same experience I had had, and he was just general public. She had the magic ability to become whatever she was doing, and yet she had such humility off the stage.

I cannot take all the pages that would be



TEO MORCA AND CARMEN AMAYA IN 1958

needed to explain each of her dances, but she was whatever she was dancing. Whenever she did her soleares or siguiriya, you felt like you were being crushed inward, and her ability to involve the whole audience was awesome. When she sang and danced bulerías, with Sabicas playing, you felt like a charged battery and felt like leaping up and joining in -- almost a revival meeting atmosphere. When she came out in the cuadro to do her alegrías, usually dressed in pants shirt, and vest, she literally crated total converts, not only to herself and flamenco, but to the joy of living, because it was really an ecstasy of the moment.

She stayed in Los Angeles for quite a few months and performed at the old Casa Madrid where, nightly, she danced miracles; I can say that those months gave me some of my most important lessons in flamenco -- just watching that energy, that emotion in motion,

not the steps, but Carmen becoming or being the essence of the feeling of flamenco. She was an individual, an innovation; she danced, acted, and sang with her total body and soul, movements and rhythms and interpretations that are still copied and recopied by today's flamenco artists.

Carmen was so generous off stage as well as on and would give benefit performances for needy causes, such as dancing in the old Plaza Church in downtown Los Angeles and accepting only a bouquet of flowers. She let me watch her rehearsals, and I found her knowledge of all forms of Spanish dance to be incredible; she loved the classics and seemed to be a perpetual student of all forms of Spanish art.

The last time I saw Carmen in person was when she came to see me dance. I did not know she was there, as she came in with a big party of people and sat next to the stage, right in the center. I came out to dance alegrías with our late beloved Pepe Segundo singing and Benito Palacios and Rogelio Reguera playing guitars. When I looked down and saw her, my knees almost buckled, but she had such a giving smile, as if saying, "I'm here to enjoy!" that I lost my inhibition and danced as full out as I could. After the show, I joined the long table of people and, as soon as I sat down, Carmen passed me her personal glass of champagne.

I will never forget those months of experiencing a person who lived a beautiful art -- off and on the stage, the living essence of life and art. She will never die because her soul lives on as living flamenco; energy and feeling do not die. Carmen Amaya was the essence of art, a universal inspiration to all.



A New Flamenco Magazine

by Paco Sevilla

It has finally happened; a dream come true! There is now a commercially produced flamenco magazine on the market in Spain. It is called Flamenco and we just received issue number one which appeared in April. The magazine was started under the auspices of the Peña Flamenca de Murcia, but they decided after problems associated with the first issue (number zero) to become independent from that organization so as to be able to print indepen-

dently without bias or pressures from the Peña.

Flamenco is a journalistic success and we hope it will be a financial success as well. It is a professionally produced magazine and its writers are top people in the area of flamenco performance and literature. The general mood is a serious one, that of the flamenco peña; flamenco is a serious art to these people, with the emphasis on cante and very little on the dance (the dance is not excluded, but will probably never be a major topic in this periodical). The approach is often very intellectual, but not exclusively so. There are editorials, book reviews, record reviews, recital, concert, and contest reviews, poetry, biographies of established artists and newcomers, historical biographies, and philosophical essays. There is not, and probably will not be, much in the way of technical or "how-to-do-it" articles. The writing, all in Spanish of course, is excellent and not too difficult reading for the non-Spaniard, and there is so much information, so much to be learned.

We were interested to read in their editorial that the magazine ran into problems with their first issue, due to a letter they printed which was not pleasing to Antonio Mairena. The resulting uproar reminded us of some we have experienced here at Jaleo. The result of their experience was the decision to become independent from the Peña. One other item that was most fascinating: Today, when it is becoming increasingly popular to criticize Paco de Lucía for his excessive technique and lack of "purity," it is astonishing to read that Manolo Mairena, speaking for Antonio and Curro as well as himself, says that Paco de Lucía is the greatest of all in concert playing, in creativity, and in accompanying the cante!

Jaleo will not be reproducing any arti articles from Flamenco, but you can be certain that some of the information will get to you, either in short summaries, or as part of articles written for Jaleo. We are sorry that those of you who wish to subscribe to this magazine must be frustrated for a while, but we are in the process of writing for details on how to subscribe and we will print that information as soon as we have it -- hopefully in the next issue.



Caról on Cante

SQUARED-OFF SOLEA: NOTES

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But first: asterisk (*Jaleo*) and other references are banished to the end of the column. And second: suggestions and criticisms welcome; write me at R.R. 2, Sooke, B.C., VOS 1N0, Canada.

* * *

General features

By "squared-off," I mean that the illustrated phrasing coincides very closely with the guitar *compás*; it's arranged to imitate the kind of phrasing that might well accompany the dance. The letra shown here is one of Manolito de María's, and the melody is in the style of Joaquín de la Paula, "main" or "standard" melody. I've sketched in one of the many possible guitar accompaniments, added a knocking pattern to help those audacious people who are learning to sing, and put in shorthand notation for the song melody.

Notation

I'm sorry the illustration is so crowded--it's hard to follow with your eyes--but I wanted to show relationships between the various elements of the music. To help you pick out one element at a time, here's a list, going from top to bottom of each line or *compás*.

1. knocking pattern
2. song melody and rhythm (Western notation)
3. letra (words)
4. shorthand melodic notation (scale degree numbers)
5. rasgueo with chord changes (guitar accompaniment)

You can add one more element by transforming the illustration into a beat sheet. Draw lines along the backs of the letters that illustrate the knocking pattern, thus:

n n k n k n k n k n etc.

Be sure to skip the fifth n, because it falls in the middle of the seventh beat.

Numbering the beats may help those of you who are learning to sing. If you're one of us, remember to take the phrases apart into little bits, learning a few beats at a time, and remember that you don't have to follow the indicated rhythm (durations of individual notes) exactly. It's best to knock the indicated pattern, and line up the notes of the melody (approximately) against your knocking. Don't be afraid of stopping, thus messing up the *compás* (the measure); if you get little bits right, here and there, eventually you'll be able to string them together until the whole thing sounds more or less right. And please don't forget that learning to sing, no matter how un-flamenco you are, is by far the best way to assure that you will be a half-decent accompanist.

Whether you learn to sing or not, if you are going to accompany, you need to know what is going on in the cante. Pardon me, again, for being obvious--but I remember how David Cheney, my first teacher, said to me the most obvious things possible, for instance, "listen to flamenco as much as you can," and how useful I found those reminders. It seems to me that the more serious one is about wanting to learn, the more easily one forgets the obvious--particularly when confronted with detail of the kind I'm illustrating here.

Cante analysis with remarks on accompaniment

Here's a partial analysis of the squared-off soleá (see cross-references at the end for many details contained in earlier columns which are also applicable to this one; I'm going to omit them here).

The letra has four text-lines, sung in the order *a, b, b, b, c, d, c, d*. The dramatic climax of the song comes at the end of text-line *c*; actually, there are two climaxes, because of the repeat of lines *c* and *d*, and in this illustration, they fall somewhere around beats 6 through 10 (taking the guitar accompaniment into account). You can find them in compases 6 and 8, on the word "voy." You'll notice that the guitar accompanies the climax with a chord change that stands out from the rest of the accompaniment: G⁷ and C.

It's really interesting to see what the song melody does in the climax of this style of the soleá (especially when you compare it with the end of melody-line 2, in compases 2 and 4, beats 5 through 10). You'd hardly think that a melodic passage that so strongly resembles a cadence, by descending to the tonic (scale degree 1), would constitute a climax. By itself, it wouldn't, of

SQUARED-OFF SOLEA, a la Manolito de la Maria. Andalusian scale.

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1.
 2.
 3.
 This section contains three musical staves. Staff 1 has lyrics 'el di-a que yo - na-ci- égué pla- ne-'. Staff 2 has lyrics 'ti- ta- rei-m- rí- a? -'. Staff 3 includes the instruction 'guitar falsete, e.g. some version of this sketch.' and a small sketch of a note with the number '5' below it.

4.
 5.
 6.
 7.
 8.
 9.
 This section contains six musical staves (4-9) with lyrics and guitar notation. Staff 4: 'pla-ne-ta rei- na- rí- a? - égué pla- ne-'. Staff 5: 'ti- ta- rei- na- rí- a? -'. Staff 6: 'don- de-quié- ra que voy - (u)-na (U) 2'. Staff 7: 'ma- la es-tre-lla - me qui- a (u)-na (U) 2'. Staff 8: 'don- de-quié- ra que voy - (u)-na (U) 2'. Staff 9: 'ma- la es-tre-lla - me qui- a -'. The final staff includes the instruction '→ falseta'.

course, but the singer puts a dynamic accent (an increase in volume, or intensity) on the word "voy," and the guitarist follows up by playing chords that stand out, and stressing them with dynamic accent as well--so we do, in fact, sense a climax.

You should notice that the guitarist's chord changes come slightly *after* the singer signals his climax with the word "voy" and its characteristic melody. I've illustrated the sequence this way on purpose, because most often, it occurs this way--that is, the guitarist follows the singer. Sometimes, though, the singer and guitarist perform the climax right together; in this instance, the word "voy" would come right with the G⁷ chord, around the seventh beat.

It seems natural to taper off, coming to a rest, after the climax. The singer does this by easing up on his volume or intensity. The guitarist makes the tapering-off effect very obvious, by playing one of the many possible versions of the famous "Andalusian cadence" (the word *cadence* means "coming to a resting point"). If you want to be very strict about it, you would say that with the note E as a tonic, a melodic Andalusian cadence consists of the notes A, G, F, and E, and a chordal one of the chords A minor, G major, F major, and E major. (With tonic A, melodic = D, C, Bb, A; chordal = D minor, C major, Bb major, A major.) But guitarists with any amount of experience know that certain chords can frequently be substituted for others, without changing the essential character of the music; the substitutions give a different flavor. It's like adding herbs to a salad--or maybe subtracting them, depending on your point of view. What could be simpler than the guitarist's version as shown here? He has been playing a C chord to accompany the singer's climax, so he retains it for the first beat of his next *compás*, and uses it as a substitute for the A minor of the Andalusian cadence. If you

would like to know what all this "tastes" like, just play the following two sequences (flamenco style, of course, with all the usual open strings).

I. A min, G maj, F maj, E maj.

II. C maj, G maj, F maj, E maj

Or try playing through the sketched accompaniment, and when you come to the last *compás*, number 9, play an A minor chord on the first beat instead of the C major indicated. If I were accompanying the illustrated song, I don't think I'd do that, because I'd find the extra change, from C to A minor, a bit distracting, emphasizing the guitar music rather than the song. On the other hand, if I didn't think very much of the singer, I might do it on purpose. If the singer were Manolito de María, though, I might even skip that first beat entirely, letting the song come through, and continue by barely touching the G chord, and then putting a little emphasis (probably by increasing the volume) on the F, because it falls on the accented third beat of the *compás*.

Why have I written so much about the end of the *copla*, without remarking on the rest of it? Because it's the end that the singer and guitarist are aiming at. The whole *letra* is aiming at the climax, and then tapering off. If you think of the *copla* as being a unit, if you think of where it is going, you will understand the principle of its over-all structure. And you need to embed that understanding in your second-nature consciousness, in order to accompany well. (Many singers also take into consideration the "structure" that evolves over a long series of *coplas*--all the good ones do this, perhaps semi-consciously; this, though, is a subject for later study.)

Remarks on guitar accompaniment

Looking now at the guitar accompaniment by itself, you'll see that the *rasgueo* pattern is exactly the same in every single *compás*. Of course you can vary the pattern. In accompanying a really good singer, I would simplify rather than complicate the illustrated *rasgueo*. I might leave out the first beat sometimes, or I might play the first three beats, leave out the fourth and fifth, and play the sixth. And, of course, some real flamenco artist might do it entirely differently--and you can find out how by listening.

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You can add to the illustrated pattern by playing a downstroke right on beats 7 and 9, and continuing with the illustrated roll. If you have trouble keeping your place, I recommend you add that downstroke. I've left the location of the beginning of the roll indeterminate on purpose, because you can put it almost anywhere, providing you end with the last stroke of the roll, which should be slightly accented, right on the 8th or 10th beats.

Assuming you've been listening to many soleares, you'll have noticed that some accompanists treat the durations of the individual beats with considerable freedom (I think, for instance, of Melchor de Marchena), while others keep up a steady beat (Diego del Gastor). Which you do should depend partly on the singer you're accompanying. When in doubt, for heaven's sake, keep a steady beat. You should be able to do this on your own, learning without the help of a metronome (sacrilege!), unless you have a severe handicap. Faulty rhythm is nearly always the result of faulty technique; when you get your technique into shape, your rhythm will straighten out. If you remain in doubt, you might have a reliable singer or dancer play palmas for you, or if you must use a machine, borrow a metronome after your technique is already perfect.

Naturally if you are playing for a dancer, your beat will have to follow his. If he is incompetent, you'll find your accompaniment falls apart, even if you're good at accompanying. But with a good dancer, it's really a pleasure to accompany, because you get drawn into his sense of rhythm--it actually takes a strain off you (what it really does is change your focus). It's when you're playing for cante only that you can, if both the singer and you are so inclined, interpret individual durations with a little freedom. In all situations, though, it is your duty as accompanist to mark out the compás properly, stressing, or emphasizing, the appropriate beats. If you're taking liberties with durations, you'll have to make your stresses melodic or chordal--the singer must be given some point of reference, because without it, his freedom is limited--his voice is tied.

If you think this month's illustration is laborious to decipher, I assure you that it was equally laborious to make. So if you intend to follow this column, please keep it around, because I'm going to refer to it again.

A note on the rasgueo (strumming) notation: the symbol  stands for any ver-

sion of a simple roll (all downstrokes). The arc can be stretched or compressed to fit Western rhythmic notation; the final arrow locates the slightly accented final stroke of the roll.

References

For more information on

1. *Manolito de María*: see works by D.E. Pohren, available through the *Blue Guitar*, San Diego, or direct from the Society of Spanish Studies, Victor Pradera 46, Madrid 8, Spain. See also (*Manolito, May 79*).
2. *Notation*: beat sheet (*Jan 79*), how to use cante notation (*Mar 79*), knocking pattern (*Nov 78*), scale degree numbers (*Jan 79*).
3. *Structures*: "cambio" (climax) accompaniment (*Oct 78*), cante phrasing (*Dec 78*), compás (*Dec 78*), letra and its translation (*May 79*), relationship between text and melody (*May 79*), tonic (*Jan 79*).



DON ANTONIO CHACON, "PAPA" DEL CANTE

by Angel Alvarez Caballero

(from: Madrid's *ABC*, Feb. 11, 1979;
sent by Brook Zern)

translated by Roberto Vasquez

PART II -- ON THE ROADS OF ANDALUCIA

Chacón had been born in Jerez in 1865, at number 60 on the Calle del Sol. His father was a shoemaker and would have wanted his son to follow him in his trade, but the youngster became, from early childhood, so much of an aficionado of the cante flamenco, that his only thought was to go in the evenings to the tablaos to listen from outside to the artists that were performing there, or to the fiestas of Barrio San Miguel, where he was well known and people right away asked him to sing. His father used to scold him, to no avail. When he was ten, he got a job as a peon at the cooperage of Regife, but he didn't last long.

He would have been around 12 or 13 years

old when he started to get together with Javier Molina and Molina's brother, a bailaor, and the three together never missed a baptism, wedding or celebration that took place in Jerez. Towards 1881, the three of them decided to hit the road to make a living through towns and villages with the flamenco art. It was a tour that lasted about four years, of which the guitarist has left us adequate information.

They started at Arcos de la Frontera, continuing through Villalengua del Rosario, Grazalema y Zahara, "a small town where we stayed in a small café, and I remember that a gentleman gave my brother a pair of boots because the ones he was wearing were very bad." Chacón used to say, after he became famous and important, that he had never been happier in his life as in that period, because it was then when he was full of hope. "When he put on his 'alpargatas' (slipper-like shoes) and sang along the roads, he never realized the number of miles that he walked".

The next place was Algodonales; then Puerto Serrano and Villamartín, where a cattle show was taking place; there, the three of them were hired for a café cantante for seven duros each fiesta day, plus whatever they could get from the public "which, according to what they were worth, was not a bad deal". There, Molina's brother spent two or three days in jail for breaking a glass on the head of someone who didn't want to pay them after having them for a whole night.

The road took them from there to Utrera. "We were a sight to see" Molina goes on, "Chacón with a bundle and his alpargatas, my brother with a knapsack on his back, and me with my guitar, our three pairs of boots and our lunch. We used to have lunch under the small bridges of the roads before going into town. Our lunch almost always consisted of bread, cheese, morcilla sausage, and once in a while meat and fish; at the inns we would have cod fish with rice and peppers. At the road bridges we would put on our performing suits and boots so that we looked good when we went into town". They went on to Sevilla, where they boarded a cart for Zafra. They got there in three or four stages and made a little money, which enabled them to return to Sevilla with several stops in other towns. Later on they went by train to San Lúcar la Mayor, touring with much luck almost all the province of Huelva. In the capital, they made friends with Salvaorino de Jerez, a somewhat famous cantaor who at times had sung at the Café de Silverio and from whom Chacón learned some cantes de soleares, siguiriyas, polo, and caña. They stayed around there

for three or four months, mainly in Isla Cristina, and then returned to Jerez by way of Cádiz. The three of them were by then much more artists than years before, when they first started out on their trip.

After that first incursion through the cafés cantantes of Andalucía, at the hands of Enrique el Mellizo and Silverio Franco-neti, Chacón went to Madrid, the city in which he was destined to become an authentic king of the cante. It would be then that he would popularize in the capitol the old caracoles of José el de Sanlúcar:

Como reluce, como reluce
Santa Cruz de Mudela
como reluce
cuando suben y bajan
los andaluces

How it shines, how it shines
Santa Cruz de Mudela
how it shines,
when the Andaluces
come and go

Whose lyrics he had the forethought to change into:

How it shines
the great street of Alcalá...

flattering the Madrileños, who right away made the cante of the Jerezano their own, a cante in which he worked miracles with his high and well-tuned voice. It was not, however, Don Antonio Chacón who created this style, like so many have believed; what he did, rather, was to bring it out of the oblivion in which it was found, "put in it force and, probably, made with respect to its old norm, some modifications that would undoubtedly give the caracoles a greater artistic quality..."

By then, he would have been around 25 years old -- he had met Julián Gayarre, for whom he sang marvelously some martinetes that enraptured the great singer. He declared that Chacón could divide a tone into four parts, something really prodigious, and offered to pay for his studies in Milan so that he could become an opera tenor. But the cantaor didn't accept.

Chacón left a creative and personal imprint not only in caracoles, but in almost all the cantes that he undertook. He had enough intelligence to understand his limitations and the way in which he could attain greater successes.

Chacón's limitations became evident right

away: even though he sang in all of the cantes, his abilities and his temperament didn't adapt themselves with the same ease to all of them. Evidently, his voice didn't sound gypsy, and he never got to feel at ease with the gypsy cantes. For instance, he never dared to do the bulerías, in spite of the amplitude of his repertoire, and he didn't shine to any great heights with the siguiriya, either. On the other hand, he had more luck with tientos, maybe because they were more suited to his abilities, and the formation of this style is attributed to him, who perhaps took it from the copla popularized by him:

Me tiraste varios tientos
por ver si me blandeaba
y me encontraste mas firme
que las murallas del alba

You threw at me several tientos
in order to see if I gave in,
and you found me stronger
than the walls of dawn.

But before him, Enrique el Mellizo and Manuel Torre had also sung tientos. Chacón also had successes in the soleá, following the Cádiz school of El Mellizo.

Despite his few real hits in the gypsy cante, Mairena points out that Chacón's success was due to the knowledge he had of it, since he had been raised in the gypsy district of San Miguel in Jerez: "To start with, Chacón used to sing with his natural voice, but this voice didn't adapt itself to gypsy cante, and then it can be said that he discovered a falsetto voice with which, setting aside the gypsy techniques and style, he started to develop the cante flamenco and give it the great impulse..."

We were saying that Chacón understood with great intelligence his limitations and the way to perfection, that is, the cantes levantinos and malagueños. His influence was decisive in both of them.

In as much as it concerns the styles of Levante, Blas Vega points out that Chacón arrived at La Union towards 1896, invited by Rojo el Alpargatero. Don Antonio, who was already a national idol, "had a chance, during the times he spent there, to appreciate the rich gamut of the cantes, and the characteristic music of the region, succeeding later with his outpouring personality in taking the cantes of Levante to a maximum level of perfection, with a technique, a harmony, an admirable and impressive majesty, forming a whole authentic compendium of artistic excellence. He exalted and spread throughout all of Spain the cante de la Cartagenera, learning it from some notable cantaores like el Niño de la Cabra and Manuel Centeno.

But it was in the cante de malagueña where Chacón reached the highest peaks of his art. He practically invented the granaína and the media granaína, which until then were simply fandangos, and masterfully recreated the malagueña to such a point that "after him," it is González Climent's opinion, "there was no other way to tackle that cante." As Molina and Mairena point out, Chacón's art and his personal ability found in the malagueñas their own sphere. "Brilliance, creative genius, innate gift of musicality, a sure sense of hearing and a splendid falsetto, all that put together with very clear intelligence and inimitable good taste, made him a malagueño par excellence." Up to the present at least a half a dozen variants of Chacón's malagueñas have reached us. Don Antonio left his imprints on the songs that he did. Surely he gave the cana the definitive form which has reached us; to the polo he added the "ayes" which characterize it; he was a brilliant interpreter of the serranas del Sota; he gave new value to the milonga and the colombiana, both songs called "de ida y vuelta", that he had learned from Pepa de Oro, who had brought them from the Americas.

Next Month: Part III - The Theater Adventure



LATE NOTICE:

June Juerga

We almost didn't have a juerga this month, but at the last minute a site was volunteered. It will take place at the home of Donald and Emilia Thompson on June 23rd. The address is 5931 Desert View Dr. in La Jolla. This juerga will be for members only. Bring snacks and drinks.



LUIISA MARAVILLA

drawing by
Pilar Coates

(FINCA ESPARTERO continued from page 1)

it intimately in its authentic form and natural habitat. Guitar, dance and singing lessons are available for those who wish to study; mainstay instructors include Diego del Gaster (guitar) and Luisa Maravilla (dance) both masters of the pure style. High points are the four flamenco juergas which take place each ten day session.

One of the directors of the Society of Spanish Studies and the driving force behind the Finca Espartero is writer/guitarist/flamencologist, Donn Pohren. Although Spain has been his home for many years both he and his wife, madrileña Luisa Maravilla, have also worked as flamenco artists in México and the United States. It was while appearing in a tablao flamenco in San Francisco that Pohren injured the tendon which affects the ring and little fingers of the right hand -- a common hazard among guitarists -- and one which often makes continual guitar playing impossible.

His first book The Art of Flamenco, a challenging and informed introduction to the whole complex subject was published in 1962. His biographical history Lives and Legends of Flamenco which discusses some six hundred artists over the past two hundred years, came out in 1964. In 1967 there was a new updated, revised and enlarged edition of The Art of Flamenco. These have been translated into French and Spanish. In May 1970 Pohren was conceded a Spanish national award by the

Cátedra de Flamencología of Jerez de la Frontera for his books and other work on behalf of flamenco. This is the first such award ever granted a non-Spaniard.

But should these facts lead you to expect some serious intense academic, you could not be more mistaken. Pohren is a long lanky American with a wicked sense of humor, a dead-pan face and manner and lazy deep-voiced tendency to mumble. The atmosphere he generates is muy andaluz, relaxed and easy-going, which harmonizes well with the essential endless patience needed when dealing with flamenco artists. However, an equally essential if less discernible, cool tough efficiency is also there, along with a resourceful capacity to plan and organize.

I am eyeing the wine bottles a little desperately when an outsize Land Rover pulls up outside the windows and it is the man himself, laden with provisions from Morón.

"Hi there! Hola, niña, que tal?"

Suddenly the room seems to be full of people. They are all colourfully introduced, add their own comments; and are replaced by others. A masterly confusion reigns for some time. Pohren orders me to kiss the cook for my own good.

Presently with a glass of cool tinto in hand we set off on a tour of the Finca Espartero. The word literally means "one who makes or sells things woven from espartero grass". Or it might have been called after the famous Sevillano of the last century who fought bulls under that name. Certainly it was once a venta back in the golden days when the Niña de los Peines and other flamenco greats used it for fiestas. It is a fine old rambling two-story farmhouse which has been converted with respectful care. It is simple, cool and uncluttered, with accomodation now for sixteen guests. The same dark wood, red tiles and whitewashed walls have been maintained throughout and long neutral window drapes beat the Sevilla sun. Quiet quarters slightly set apart were built for Pohren and his wife and fifteen year old daughter, Tina. "Muy necesario" he mumbles with a grin. "Back in there guys are kickin' up hell till all hours."

Finally to the room where the juergas are held: small and intimate as it should be, with peasant chairs lining the walls so close that shoulders would be touching and nothing of the precious atmosphere escape. Bullfight posters faded to a fine patina, dating back to names like Joselito and Manolete crowd the walls alongside photographs of previous flamenco gatherings. A



photos by Ken Walsh

MEALTIME AT THE FINCA: AT THE HEAD OF THE TABLE ARE TINA AND DONN POHREN; NEXT TO DONN IS LUISA, PETER BAIME AND AT THE FAR RIGHT, BILL REGAN.

tiny bar adjoining. And the whole scene set to come alive tonight when we have our first juerga.

People from many countries take part in these ten day sessions or "flamenco flings" as they are called. Amongst those attending the last one were Jan Yoors, author of The Gypsies, and his Japanese wife; another Japanese, a musicologist specializing in Persian and Turkish music, who is studying both flamenco singing and the guitar; some newspapermen from Sweden; an atomic scientist from the University of California; a musicologist from Wesleyan University, a Texas cowboy who played great blues and good flamenco.

This time, aficionados are from France, England and America and all young people in their twenties. At my end of the lunch table two attractive French girls, Parisienne school teachers, tell me they were here last year taking dance lessons with Luisa, as were Nancy from New York and Patrick from Minesota, both studying guitar. John, a laboratory technician from Sheffield, England, came to the Finca Espartero when it first opened in 1966 and is back to enjoy a holiday again in his favourite ambience. And I'll stay as long as the money lasts, maybe three weeks. Flamenco in Sheffield? You can imagine! I just shut myself in my room and play records, everybody thinks I'm

mad!" He laughs delightedly and pours me more wine. "Don't get much of this stuff in Sheffield either!"

Then there is Arnie, small, dark, exuberant all over the place like mercury, who is responsible for the Basque fish dish we are eating. He left the States to continue studying guitar in Madrid, where he met Pohren. Came the bitter day when he foresaw that he would never be the gran maestro he had planned to be. So he turned his (judging by this lunch) considerable talents to the art of cooking, and now takes the Finca Espartero on a gastronomical tour of Spain each "fling", -- eighteen different menus from about as many regions. He can still play right pretty guitar though and is doing just that when coffee arrives and Pohren suggests mildly, around a long cigar, that in view of to-night's juerga, a siesta might not be a bad idea.

Around ten o'clock Donn brings the artists from Morón and we are all crowding into the little bar where they are swapping stories, pouring tinto; popping champagne. Everybody talks at one a happy bedlam. Luisa arrives, stunning in long turquoise and tanned midriff, ready for action. And there is Joselero, sixty, thin, pensive-looking in repose, an excellent non-professional singer of the serious cante jondo, who ten years ago began winning recognition in flamenco

contests. Genial, ruddy-faced Niño Rosa, the only non-gypsy and a fine singer in a lighter vein. Young Andorrano, Joselero's son, could model for the word "gitano", is eager to equate to his father's standards and dances too. And, of course, Diego del Gastor -- the legendary Diego. He looks rather like a hawk, a benevolent kind hawk, white hair ruffling like feathers on his powerful neck. Lithe, youthful movements deny that whiteness as he bounds about gaily behind the bar. The chairs inside are packed now. The air is hot, smoky, and ripe with anticipation. Diego lifts his guitar and starts warming up.

Stories about this man are legion. Both for the genius of his playing and for his "eccentricity"; that is, his total lack of interest in either fame or money. Ever since his early youth Diego has played where and when he has felt like playing, thereby turning down countless lucrative juergas, even when broke, and offending countless wealthy señoritos, simply because he felt the gathering would not appreciate his art. He refused to accompany Antonio Chacón -- this when Chacón was known as the "Emperor of the Cante" -- because he disliked Chacón's falsetto voice and his style of singing. He has rejected all contracts for extended periods, as he believes this kind of rehearsed activity is the antithesis of good

flamenco. Diego has never deviated from his preferred way of life, content with his love of literature, of reciting and creating poetry and his simple basic needs of food and wine. Now in his early sixties he is one of the rare remaining outposts and great interpreters of true flamenco. How singers and dancers feel about him was once expressed by the formidable gypsy cantaor from Córdoba, Juan Talegas,* "When Diego begins playing it's impossible to contain oneself. One must sing! And this reaction, I can tell you, is initiated only by a very few exceptional guitarists."

And this feeling comes vividly to life again in the hours that follow. Diego lights it and the artists pass the flame from one to the other -- you can almost watch it burn. Andorrano's singing sparks Luisa to her feet dancing por bulerías, palms crackling the lively gay compas. Fired in turn and with a fine strong arrogant attack, Andorrano dances. Niño Rosa, his nervousness forgotten, soars us into the bitter-sweetness of the malagueñas and nostalgia for a lost love. An inspired Joselero deepens the mood into the resignation, the hopeless sadness

*Juan Talegas was born in Alcalá de Guadaira and lived most of his life in Dos Hermanas (Sevilla).



THE LEGENDARY DIEGO DEL GASTOR GETS THE JUERGA GOING

of the cante por soleares. Then even more inspired, his frail body shaking, he sings por siguiriyas, hands clenched hard to help release wild desperation at the cruelty of life. Diego's eyes are closed as he plays.

La muerte llamo a voces
no quire vení
que hasta la muerte tiene
lástima e me.

Then, to the guitar only, Luisa dances por siguiriyas. Her hands and arms and upper torso move with unbroken fluidity and grace, with flawless beauty, heels harsh or whirring to a whisper, her whole being utterly absorbed by the sombre passion of the music. Dancing por siguiriyas in the true way.

And weaving through all the moods of the different cantes, that uncanny incomparable guitar. It calls like a Circe not to be denied. Tempting then sustaining, circling the artists constantly with a love and compassion that is vividly reflected in Diego's face. He anticipates their every need, their every nuance, then delicately gentles them down to the earth again.

He stops and it is as if some part of each of our five senses has been subtly withdrawn. We drift towards fresh air, fill lungs and glasses, light more cigarettes. But talk soon dies away and we are back, lining that small room filling it with our excitement. Diego is laughing with Donn and Andorrano. He smiles around us with complete understanding and picks up the guitar again.

The night disappears as if made of minutes. When there is some strange pale light trying to filter through, Diego and Joselero take our hearts away -- and break them finally. As the poet, Máximo Andaluz, knew so well in his Los Cabales:

Las rendijas de las puertas
traen las claritas del día...
Como suenan en ésta boca
un cante por siguiriya!
Ahora es cuando canta el cante
el que lo sabe cantar...!
Ahora es cuando muerde el alma
del lo que sabe escuchar!

The cracks of the doors
bring a glimmer of dawn...
How a cante por siguiriyas
sounds at this time!
Now is when they sing
those who know how to sing...!
Now is when the souls are torn
of those who know how to listen!



LUISA MARAVILLA DANCING IN THE JUERGA

photo by Ken Walsh

For some hours the Finca Espartero is asleep and soundless. Lunch is sensitively late and Arnie serves up a particularly nourishing puchero. Strength trickles back through fog, reluctantly. Donn is busy with guitar lessons, the rest of us sit around and discuss the juerga. Between dancing stints I ask Luisa if she would comment on her way of dancing and how she developed it. From personal experience she knows only too well what academics are like, replete with castanets and dance arrangements. Where young dancers are equipped to stamp and whirl about in the meaningless frenzy which today passes for flamenco. She laughs and makes a gesture pushing it all away. She realizes, therefore, just how much she owes to the years spent in the authentic ambience of this province. In her own words:

"It was at my very first Potaje de la Hermandad de los Gitanos with Diego accompanying me that I found the release in spontaneous dancing which simply does not exist in academic arranged dancing. I just let myself go, dancing exactly as I felt like dancing, lost in the music and drunk with rhythm and emotion. When I finished dancing it was like waking from a dream...or as if

*A potaje is a garbanzo bean, vegetable, meat dish. The potaje referred to is the annual gathering of gypsies from the Utrera-Sevilla area, at which potaje is served. 'The objective of the fiesta is to raise funds for the gypsies' Holy Week religious procession, as well as for charity.

I'd been drifting around in a high fever, only half-conscious that the one dancing was I. The gypsies went wild, they made me sign the announcement of the Potaje and the wooden spoons with which we ate it and told me that only a person with gypsy blood could dance like that. From then on I was considered one of them, which is the highest artistic compliment that can be paid. It was in that atmosphere I learned what real flamenco can be. And once you've tasted that, how can you return to tablao dancing with its deadening mechanical routines repeated night after night after night?"

Nevertheless, she would naturally like to dance again in public if it all could be differently organized and the conditions right. And Luisa is still an optimist: "I've always believed that the public is capable of appreciating good flamenco if they were only given the opportunity."

In the meantime she will continue teaching when they go back to Madrid in September because she loves it and feels it keeps her mentally and physically in shape. She will also work on the book she is preparing on the dance. The Society of Spanish Studies hopes to bring out Donn's next book soon. This will probably be called: Adventures in Taste: The Wines and Folk Cuisine of Spain. Luisa laughs as one of her students pulls her to her feet and whirls her away: "He surely had a lot of fun researching that one!"

The Finca Espartero juergas do not always take place on home ground. They might happen in any one of the nearby flamenco strongpoints. And so it is that the next dawn we see is when we are driving back across bull breeding country from Jerez de la Frontera. From the singing and dancing of some wonderful old authentic artists, who made us laugh and cry for many an hour. La Piriñaca, La Chicherrona, and El Choza, all stalwarts of true flamenco, all proud possessors of their three score years and ten.

A lovely drive across a lovely stretch of country, a lovely dawn, a lovely juerga, a lovely story but...for another time.

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—PALMAS SORDAS—

FRANCISCO MELLAN

(Ed. note: "Palmas Sordas" is a column that appears Sundays in the el Correo de Andalucía, a newspaper in Sevilla. From time to time we will bring you excerpts that are especially relevant to the world of flamenco in general; the following appeared in March of this year.)

JUAN PEÑA "EL LEBRIJANO," THE UNPERSECUTED

Satisfaction and problems have been the note of the beginning of the year for Juan Peña "El Lebrijano." His major satisfaction was -- we are sure -- his recitals in the Teatro Real of Madrid. It is perhaps the first time that flamenco has entered into the most important theater in the capital (Ed. note: except for Paco de Lucía's solo guitar concert). For this reason, a group of friends attended an homenaje (homage) in the pub Camacho and honored him with the presentation of the silver plaque of the house. There was cante in his honor, he sang, dance by the magnificent Isabel Romero, and friendly conversation.

The problems were related to the mounting and casting of "Persecución" (Persecution), the show about which it is said that, in spite of the subsidy of a million six hundred thousand pesetas (about \$23000) by the Ministerio de Cultura (Dept. of Culture), the man from Lebrija lost on the event. But he is satisfied and disposed toward preparing another show right away. Assistance, friends, professionalism, art, all of these Juan Peña has in abundance in order to continue with the responsibilities and difficulties of preparing the shows; for good reason he is the least persecuted gypsy of all time.

MARIO MAYA RETURNS

Mario Maya, the gypsy from Granada, is the top flamenco bailaor of the present day. Nobody can deny to us that he is the most complete. Many argue about it, especially those of his race. His training goes from the indispensable academy training to his hours of daily study and the study of other dances like negro-jazz in the United States.

In New York he had a complete triumph and a few days ago, he returned to Spain.



MARIO MAYA

From Madrid, demonstrating his friendship, he writes and manifests his desires to come to Sevilla. For one thing, he wants to become acquainted with the new place of Paco Lira, "La Carbonería," and he wants to make the rounds of the tablaos of Sevilla in hopes of catching the inspired moment of some bailaora. It could be a great opportunity for many; with Mario Maya, one can learn much and travel to important theaters. That's the latest.

ARRIVAL OF THE SEVILLANAS

In each Sunday page of "Palmas Sordas," we will enter the world of the sevillanas, that in these times takes on the character of a major event. Each year there is a great renovation of tones, words and interpreters. The sevillanas have taken hold of our people and become popularized, thanks to their cheerfulness, ease of performance, charm, variety, and festive roots. The local radio has given them a boost with specialized programs that have converted them into a category of their own. Now they are not at the back of the line of the many classes of flamenco. Nor in the category of being only a regional music. It is, as we say, a class of its own, autonomous, now that it has writers, interpreters, records, promotion, commentators, and a specific public, more than sufficient for elevation.

Each year a different aspect is presented with respect to themes, names and tendencies. It is still too early to come

to conclusions about 1979, but now we have the first records and data.

The first to appear have been the records of Ecos de las Marismas and Los de la Trocha. Los de la Trocha were the first to present themselves to the critique and sale of their record. The five big name groups of Hispavox were among the first to be received by the radio stations. They are the unquestionable Hermanos Reyes, Romeros de la Puebla, Los Marismeños, Amigos de Ginés, and El Pali. The recording company is planning a big festival (concert) with these top artists. They were thinking of holding it in the bullring, but their were difficulties and now it will be in another place. The Maestranza (bullring of Sevilla) is at times very small...less so for the horrible Manolo Escobar -- this depends on your point of view!

Immediately afterward, arrived the record of Los Rocieros, those fine artists from Bollulos Par del Condado, Antonio and Santiago.

It seems that Los Maravillas, one of the best and most veteran sevillanas and rumba groups, will have a great opportunity this year with the change in recording companies; they deserve it because they are five artists who know how to use different voices and they don't sing all at once like happens with other groups.

Los de Sevilla have done their own production and are offering it to various labels. It's like what happened with EMI some years ago when they took to Barcelona all those who wanted to record and then released a few records to see what would happen. Unfortunately for many wishful thinkers, nothing ever happens with this piece-work system of audition.

The lyrics continue to be commonplace and run-of-the-mill, with all of the virtues and defects of past years. The positive aspects, the renovation and vitality, are opposed by the improvisation, the lack of excellence and focus, and the intricacy of

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words and tones -- at times more appropriate for "romances" and "cuplés" (pop songs) than for songs to be danced "por sevillanas."

Among the writers, Aurelio Verde continues to be prolific and in the limelight; there is Paco Alba, Manolo Garrido, Oliva, Paulino González... José Manuel Moya, of Romeros de la Puebla, who besides those of his group, has composed for a great number of artists. This is the year of the music of Moya in the sevillanas.

FLAMENCO FESTIVAL TO BENEFIT THE HERMANDAD DE LOS GITANOS (SEVILLA)

(el Correo de Andalucía, March 9, 1979; from Charo Botello)

by Manuel Curao

Delightful was the Sunday morning that we just left behind. A spring sun hit us and invited us to the traditional gazpacho under the oak tree...a fabulous day. Nevertheless, the flamenco enthusiasts in Sevilla received some important notices. In the theater, Lope de Vega, in order to collect funds for the house of the Hermandad de los Gitanos (Brotherhood of the Gypsies), a cartel was offered, a good cartel (list of artists), so that from 11:30 until 2:30 we would have a flamenco morning.

All of the artists were presented by Gabriel Bernal, a name that will sound familiar to friends of "La Trocha" (a tablao). According to our information, it was he who organized the show.

First... "Los de la Trocha" performed, presenting various sevillanas from their new record. The next item was the cuadro flamenco, also from La Trocha, which performed the cantes of our land, thus, the thing began...with sevillanas, and finished with more jondo cantes by the popular voice of Chiquetete and the guitars of Manolo Domínguez and Manolo Franco. Chiquetete sang por tangos and bulerías. The show was a success, because, when one is unaware of time passing, you know that it must be good.

Between "Los de la Trocha", who opened the show, and Chiquetete, who closed it, came artists of well known quality. "El Pali" for example, whose sentiments and nostalgia in relating stories and anecdotes about gypsies were contagious; he sang his



A FAMILY OF GREAT GYPSY ARTISTS: THE GUITARIST PEDRO PEÑA, HIS BROTHER JUAN "EL LEBRIJANO, THEIR MOTHER MARIA LA PERRATA, WITH JUAN DE LA PLATA (from Dígame, 1970)

well known sevillanas and some "aires de Huelva".

The real surprise came when Gabriel Bernal introduced an artist in the audience that was not even he expected to present there. And not only was she introduced, but she sang. We speak of María Jiménez. Immediately they looked for some palmeros, some guitarists, and in a moment we had "...te quiero más que antes..." and "...se acabó." She was greatly enjoyed.

Paco Taranto was also there and left us some cantes de Triana, fandangos and bulerías. He was accompanied on the guitar by Enrique Paredes. We will have to take this guitarist very seriously, at least in the future. Why? Ask those who were in the Lope de Vega how this youngster played the guitar. He is a photocopy of Manolo Domínguez, resembling him in the face, not to speak of his manner of holding the guitar and his playing.

Paco Taranto continued on the stage and sang his cante "p'atrás" because the dance had reserved the stage. It was a large stage and highly suited for the greatness and quality of the art of Isabelita Bayón, a child of few years, but many years of wisdom. She danced por solea and bulerías. The guitar accompaniment was left in the charge of Manolo Franco, Manolo Domínguez and Manolo Vera. The guitar of Andrés

Domínguez was also present throughout the show...

At the end, the senior member of the Brotherhood thanked the public for their attendance -- the theater was half full --

and also thanked the artists. He explained that the show had to finish because the place had to be free for other needs.



GRANAINAS

by R.H.Morrison (Australia)

The Moors have gone, the orange groves still glow.
The dead hear fountains, they who sleep below
Cascades and arabesques of sound.

The heaven of dead songs lies above the Sierra Nevada,
Phrygian chants of burnished bronze haunt Granada,
And arabesques of sound.

So deep at times is this song that the snows burn,
Its echoes freeze in the sun, die, and return
Arabesques of sound.

Just this wood, just these strings, just this thumb, just these fingers --
And even in dead notes of dead ink a dream lingers
Of sound.

It's melted snow that these jets of music are made of,
And all our tremelos of thought are filigreed in its cascade of
Sound.

NEW RECORDS (available in Spain):

(sent to Jaleo by Bill Regan)

- "Camarón, La Leyenda Del Tiempo;"
Philips 63 28 255. Guitarist is
Tomatito.
- "Manolo Sanlúcar...y regresarte (a Miguel
Hernández);" RCA PL-35201.
- "La Guitarra Gitana Y Pura De Paco Del
Gastor", (with Juan Del Gastor);
Discophon SC 2292.
- "Mi Sangre" El Turroneiro, with Paco
Cepero and Enrique de Melchor;
Olivo 2-27.023
- "El Cante y la Guitarra de Pedro Peña"
with Pedro Bacán; Ariola 25 643H
- "Cante se escribe con L" El Lebrijano
with Enrique de Melchor and Pedro
Bacán; Olivo BVL-002
- "Triana, Despierta" Chiquetete, with
Paco Cepero and Enrique de Melchor;
Zafiro ZLF 833
- "Los ases de flamenco LP" Manuel Torre
and El Tenazas de Morón, accompanied
by Miguel Borrull (from 78 rpm)

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The course will run from August 13-25th. The fee of \$200.00 (\$25.00 deposit is required by June 15th to insure a place in the class) does not include housing. For more information, write: Morca Academy, 1349 Franklin, Bellingham, WA 98225. Or call Mary Rouzer at 206-676-1864.

FLAMENCO SPECTACULAR

CONCERT REVIEW

A group of nine Jaleistas "van-pooled" to Los Angeles on May 6th to see "Flamenco Spectacular", a concert sponsored by Iberia Concerts and presented in the La Mirada (Calif.) Civic Theater. On the way back, we decided to do a communal review of the concert.

It was agreed by all that the concert was a tremendous artistic success and greatly enjoyed by all of us. It is not often these days that we are offered concert companies of this size and caliber -- three singers, two guitarists, two male dancers (soloists) and eight female dancers. No matter whether one enjoyed or disapproved or particular aspects of the performance, it was all well done; for practically everything that was criticised by some or most of our group, there was at least one of us who enjoyed that particular aspect.

The show opened with a beautifully choreographed fandangos de Huelva, danced by all of the girls, Luisa de Bernardo, Isabel Campos, Meira Fuentes, Luana Moreno, Rosal Ortega, Ana María Suárez, Laura Torres, and Valencia, with Chinín de Triana and Antonio Sánchez alternating in singing the coplas. The many varied colors of the dresses gave the appearance of flowers in motion and were very effective.

La Caña, a solo number by Roberto Amaral, who was responsible for all of the excellent choreography of the group numbers, did not explore the jondo qualities of this cante or demonstrate Roberto's dancing ability as well as did some of his other numbers. Chinín sang well; he is doing a lot of improvising with the melodies in his singing; some of them are only exercises in doing something different, but others are very beautiful. He put some new twists in the "lamento" ("ay" section) of the caña that were very nice. It was during this number that most of our

group first noticed that the second guitarist David "El Chinito" did not appear to be actually playing; throughout the show, he did not appear to contribute much playing which was odd, since we know him to be a capable guitarist from his performances with other groups. Benito Palacios did an excellent job, however, and there was no lack of good music and accompaniment.

Pepita Sevilla's energetic singing of "La Zarzamora" received its usual enthusiastic response from the audience. In the singing of all of her Spanish and popular songs she is very dynamic and very Spanish.

Alfonso Bermúdez danced a tango de Málaga with his usual crispness. Alfonso was brought on for this number by several girls in beautiful pink and black dresses. This was done with a nice bit of choreography as was Alfonso's exit, again with the girls.

Chinín's solo with Benito was a short siguiriya which changed into the bulerías letra dedicated to Carmen Amaya. Chinín has been singing this bulerías a long time and milks it for everything it is worth, extending many of the lines. He finishes with his usual "dance" por bulerías, described by one of our group as "a fit of passion" and by another as "a disjointed hurricane"; as usual, the audience loved it (humor is, unfortunately, a rare item in American flamenco concerts.

The alegrías by Rosal Ortega was described as a real pleasurable experience by most of our group. Rosal, whose influences have included Enrique el Cojo, Luisa Triana, and Roberto Amaral, danced very well this choreography by Roberto; very dynamic and expressive. Her use of her hands and arms in the silencios was very fluid and beautiful. A nice touch in this number was Roberto, Alfonso, and Antonio Sánchez, all dressed in black, standing in the background, doing palmas for Rosal. Antonio's singing, in the modern style, with some of the qualities of Camarón de la Isla, was greatly enjoyed by all of us.

Pepita sang a tanguillo and was joined by four girls dressed in very flowery costumes who threw carnations to the audience; there was not much dancing, mostly just an excuse for the flower bit.

Benito played a granainas for his guitar solo that was enjoyed by most of us. His playing, which is rooted in the era of Sabicas, really escaped being dated by its style; good flamenco is good flamenco, and good guitar playing is good guitar playing -- no matter what the style. Benito played strongly throughout the evening and

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accompanied well.

The finale for the first half was an alegrías that featured the whole company; Valencia, Rosal and Ana María danced the first letra with fans; Luana and Isabel danced the second letra, and then Meira and Laura did the silencio. Alfonso and Roberto did a precise and effective escobillo duo to palmas and the whole company joined in to finish. The number was good dance (put aside your "purist" flamenco prejudices for a moment) and a beautiful choreography. The effect with all the different costumes and colors was quite spectacular.

The second half, in a cuadro setting, opened with all of the girls rushing onto a dimly lit stage, doing palmas, and gathering around a small pool of light where Rosal did a brief bit of spontaneous dancing. Very effective and exciting.

It was difficult for us to critically evaluate the tientos (based on a choreography by Carmen Mora) danced by Luana Moreno, since we all know her so well. She danced beautifully, with a great deal of expression, and showed flexibility in adapting to the whims of the singer and guitarists.

Valencia danced a soleá that was distinguished by her restrained dignity and the unusual use of a black mantón (shawl). In the past we have thought of her as a sensual bombshell type, but in this dance she showed control and very graceful use of her arms, all of which contributed to the success of a dance which did not have much in the way of spectacular tricks or gimmicks.

After a short rumba danced by Isabel Campos, Laura Torres, and Ana María Suárez, Alfonso danced Romeras. Alfonso does not display a lot of emotion in his dancing, but he is enjoyed because he dances cleanly with interesting movements and projects a strong masculine image. Also, he dresses tastefully, in well fitted, not overly tight, suits and avoids cheap gaudiness in color and material selection.

Following a dynamic and lively rumba sung and danced by Pepita Sevilla, we were treated to a gorgeous guajira danced by Rosal Ortega and Roberto Amaral (choreography by Roberto). In this dance, Roberto really showed his skill and sensitivity as a dancer and choreographer. He and Rosal worked well and very expressively together and this number was the favorite of most of our group. Interestingly, this was the only major number in the concert in which castanets were used; the public may miss them, but it is nice to see some restraint in their use in flamenco (which certainly heightens

their impact when they are used).

The finale was por bulerías. The girls danced primarily in groups, perhaps in an effort to shorten the number, but bulerías, danced in a "chorus line" destroys any feeling of spontaneity and denies the audience the opportunity to see each artist one last time in a short displante. The only real standout in this number was the dancing of singer Antonio Sánchez. He danced with surprisingly good technique in his footwork and demonstrated with his air of masculinity, his subtlety, and "gracia", what the dance "por bulerías" is all about.

The effective lighting and smooth staging were as they should be -- complimentary to the performances, but unobtrusive. We thank Iberia Concerts and Roberto Amaral for this concert.



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Photos From The **FEBRUARY JUERGA**

taken by Jerry Herring

u.l. Carmen Mora and Julia Romero
dancing bulerias; Chinín de Triana
center.

u.r. Julia Romero
center l. Elizabeth & Francisco
Ballardo

c.r. Julia Romero David De Alva, and
Benito Garrido.

below r. Rafael Santillana, Isabel
Tercero, Elizabeth Ballardo, Juanita
Franco dancing, David De Alva playing
guitar, María José Jarvis on the right.



FLAMENCO TALK

by *Paco Sevilla*

EL BAILE - PART III



CASTAÑUELAS (PALILLOS) - castanets; here is a list of their parts:

Concha (la) - the shell or wooden half of the castanet.

Escudo (el) - the pattern on the outside of the castanet.

Huevo or **Corazón (el)** - the hollow on the inside.

Pico (el), **Beco (el)**, **Punta (la)** - point of the castanet.

Puente (el) - the point where the two halves come together.

Orejas (las) - the "ears" or projections at the top of the castanet.

Other terms:

Carretillas (las) - rolls with the castanet.

Hembra (la) - the female or right castanet.

Macho (el) - the male or left castanet.

COLETAZO (el) - a kick with the side of the foot to move the train (la cola) of the dress to one side.

ESCOBILLA (la) - aside from a general term for the major heelwork sections of a dance, it is also used in its original sense to mean a brush or scuff step (escobilla - a little broom).

FRUNCIMIENTOS DE ENTRECEJO (los) - the knitting or drawing up and together of the eyebrows for expression.

PALMAS ABIERTAS (las) - loud, sharp hand-claps made by the fingers of one hand hitting the palm of the other; also called **FUERTES** or **SECAS**.

PALMAS REDOBLÁS (las) - countertime palmas; also called **PALMAS ENCONTRÁS**.

PALMAS SORDAS (las) - muted or soft palmas done by hitting the cupped palms together.

PALMERO (el) - one who does palmas.

PASO (el) - step, as in taking a step, or a particular "step" in a dance.

PERICÓN (el) - extra large fan (abanico) used in dancing.

REDOBLE (el) - used to label a number of different heelwork combinations in which each foot does two flats before changing to the other foot; often used to conclude a rhythmic phrase.

RESBALAR - to slip or slide (as on a slippery floor).

SENTAO - dancing in a "seated" position, that is, with the knees bent; usually associated with very "heavy" or "jondo" dancing.

VUELTA QUEBRADA (la) - turn done with the body bent forward throughout so that the eyes or crown of the head remain fixed forward at one point.

VUELTA DE RODILLAS (la) - a turn on the knees; usually done by men.

WELCOME TO JALEISTAS

NEW MEMBERS

CALIFORNIA: Joe Laib, Jr., Bettyna Belén, Mary Ferguson, Eugene, Norman, Yvette Williams, Ester Moreno.

FLORIDA: Lezli "La Chiquitina", Bob Rauchman.

ILLINOIS: R.E. Brone

MASSACHUSETTS: Donna Spencer

MINNESOTA: Judith Milton, Lynnell Kunde

NEW YORK: Carola Goya & Matteo, Hector Antonio de Jesus, Peter A. Gallett, Dick Denton

OKLAHOMA: Ronald Radford

OREGON: Dennis Ellexson

WASHINGTON: Greg Wolfe

WISCONSIN: Robert Ruck, Tom Johnson, Steve Stone

SYDNEY, AUSTRALIA: David Schell

SEVILLA, SPAIN: Antonio Mairena, Curro

SWEDEN: Gita Sellmann Torres

MIAMI FLAMENCO SCENE IN MAY

by Lezli "La Chiquitina"

After a successful four month performance, Chateau Sevilla Restaurant said goodbye to "Flamenco Fiesta" with bailarín/cantaor, Ernesto Hernandez, bailarina, La Chiquitina, and guitarrista, Miguelito. This trio will be joining Miguel Herrero, cantaor of Cuban fame, when his new restaurant, El Cid, opens in mid-June on Le Jeune Road N.W. near W. Flagler Street. Ernesto, who hails from "The Spaghetti Factory" in San Francisco is "in-between" jobs, while Miguelito and Chiquitina are performing at The Health Nut Restaurant.

Pepe Bronze and his company, "Los de Oro" (La Chiquitina, Rosa Elvys, bailarinas; Manolo, cantaor; Miguelito, guitarrista), the only active professional Spanish dance company here in Miami, is hoping for a four week contract at a hotel near Disneyworld. They perform throughout the year at various places in Florida, including the

famous Les Violins Supper Club. In December, they will push off for a South American tour, including a few weeks at the Tekendama Hotel in Bogota. The bailarin, Pepe Bronce from Argentina, studied many years with the Pericets and toured extensively throughout South America. He has mastered not only the flamenco style, but the Spanish classical and regional as well.

Among Miami's steady teachers, we are lucky to have Luisita Sevilla. She is very active with her classes and has imparted her knowledge and spirit to an inestimable number of people. Luckily, she performs now and then at fiestas and ferias in Florida. José Molina resides in Miami for several months throughout the year; he gives beginning and master classes and choreographs for professionals. Roberto Lorca also gives classes occasionally and choreographs. Both Molina and Lorca teach at Luisita's studio in Miami. Rosita Segovia, Antonio's ex-partner, has also been very successful with her classes at the Conchita Espinosa Academy.

The Centro Español Restaurant is presenting "Los Chavales de España" with dancers Orlando Romero and Micaela. Orlando, from Argentina, is an excellent bailarin and was a member of "Los Duendes Gitanos" years ago. El Baturro Restaurant features bailaora Carmen de Córdoba, cantaor/bailaor Cacharrito de Málaga, and Manolo Vargas, a "hot" guitarist from Sevilla. The Flamenco Supper Club leaves much to be desired. The only thing flamenco about the place is its name. Now and then they feature some good dancers, but rarely do they divert from their big gaudy reviews with flashy costumes and very little dancing. To each his own....

Other flamenco artists that Miami boasts of at the present are: cantaor, Carlos Madrid; guitarists, Chucho Vidal, Miguel Mesa, Monty; bailaoras, Carmelita, Adela Vergara; bailaor/cantaor/guitarrista, Miguel Herrero; bailarinas, Cecilia López, Cecilia Núñez, Clarita Figueroa, Margarita; bailarín, Dario.



ANNOUNCEMENTS

Announcements are free of charge and will be placed for two months; they must be received by us by the 15th of the month previous to their appearance, earlier if possible. Send to:

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EVENTS WE MISSED

In April Donn and Luisa Pohren appeared in concert at Wooster College, followed by a juerga in Akron, Ohio.

On May 26 at the Denver University, René Heredia presented in concert "A Special Tribute To Carmen Amaya".

In May, multi-arts facility "The Mattress Factory" opened its new gallery for the performing arts with performances by flamenco guitarist Sabana Devedra and dancer Nancy Lyon. Sabana, a gitano from Alicante, Spain, has studied with Luis Maravilla and is artistic director for the Netherlands Guitaristen Collectief and Artistic Advisor to the Fine Arts Commission of his region of Spain. The Mattress Factory is located at 500 Sampsonia Way, Pittsburgh, Pa. 15212. 231-3169

Also in May, The Gypsy Lore Society presented "Duende: Flamenco as Art and Essence", at the Brooklyn Polytechnic Institute. The program consisted of Brook Zern's paper "Duende Gitano: Reflections on the Nature of a Gypsy Art Form", rare films of Fernanda and Bernarda de Utrera, and Diego del Gastor, an Andalusian-style lunch, panel and open discussions, and informal guitar and cante.

canada

EL CHATEAU MADRID, VANCOUVER, B.C. is presenting Fiesta Flamenca with Angel and Gabriel Monzon, singer José Luis Lara, and guitarists Enrique and David. Weekends only; 1277 Howe St.

new york . . .

LA BIBAINA: 218 W. 14th St. NYC. Guitarist, Carlos Lomas (Chip Bond); Dancer, Jesús Ramos; Singer, Pepe de Málaga.

LA VERBENA features Agujetas, Tibu, and Roberto Reyes Wednesday thru Sunday. 569 Hudson St. NYC 243-9439

CHATEAU MADRID has Rosario Galán as the main attraction. Paco Ortiz, cantaor; Pedro Cortes, guitarist; Alicia, dancer, are featured in the Flamenco Room.

MESON FLAMENCO presents singer Paco Montes dancer La Tata, and Guitarist Miguel Cespedes Thursday thru Sunday. 207 W. 14th St. NYC 243-9205

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EL CID opens mid-June with Miguel Herrero cantaor, Ernesto Hernández - bailarín/cantaor, La Chiquitina - bailarina, and Miguelito - guitarrista. One block from W. Flagler St. on Le Jeune Rd. N.W. Miami.

THE HEALTH NUT RESTAURANT presents Miguelito and Chiquitina. Wed - Sat at 8, 9, and 10PM. U.S.1 and Sunset Dr., Miami

CENTRO ESPANOL RESTAURANT features Los Chavales de Espana with Spanish dancers Orlando Romero and Micaela. 3615 N.W. South River Drive, Miami.

EL BATURRO RESTAURANT features bailaora Carmen de Córdoba, cantaor/bailaor Cacharrito de Málaga, and guitarist Manolo Vargas. 2322 N.W. 7th St. Miami.

DANCE INSTRUCTORS:

Luisita's Studio: 576-4536
 Luisita Sevilla, José Molina, Roberto Lorca
 Conchita Espinosa Academy: 642-0671
 Rosita Segovia

ohio

COLONY RESTAURANT in Cleveland, is featuring a local flamenco group plus visiting guitarist Victor Kolstee.

washington d.c. ...

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

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

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

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colorado

DENVER: An evening of classical and flamec flamenco music with John Fodor - violin, Evon Banning - piano, and Guillermo - flamenco guitar; will be presented at the Capitol Heights Church on Friday, June 8, 8:00PM.

DELFINO'S SILVER PESO restaurant and cantina is presenting René Heredia on Thursday, Friday, and Saturday at 9 and 11pm. 3140 B-So. Peoria at Parker Rd. by I-225. 755-0407, 755-9032

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Vicente Romero 831-8601

california

CAFE DEL PASEO in Santa Barbara is featuring Chuck Keyser (Carlos) Thursday through Monday 10:00AM - 2:00PM. and Sunday Brunch from 9:30 AM - 4:00PM.

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

JOINT CONCERT: Ricardo Peti, flamenco; Steve Pasero, jazz; and Fred Clark, classical. Palo Alto Cultural Center, Lucie Stern Theater, Newell and Embarcadero, Palo Alto. June 1, 8:00PM.

RICARDO PETI - SOLO CONCERTS:

June 3, 1 to 3 pm, Pruneyard, Grand Plaza 1901 S. Bascom Avenue, Campbell, CA.

June 22, 8pm, Fort Mason, Laguna and Mason, San Francisco, CA.

June 30, 8pm, Sunnyvale Performing Arts Center, 550 E. Remington Drive, Sunnyvale

DANCE INSTRUCTION: New Monterey. Classes Monday evenings 7:30 - 8:30. Advance instruction by Paula Reyes, appointment only. 375-6964

GUITAR INSTRUCTORS:

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

san francisco ...

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

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
 Mariano Cordoba, 733-1765

los angeles ...

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

DANCE INSTRUCTION:

Carmen Mora, 665-5455
Ester Moreno, 506-8231

san diego...

JOSE GRECO will be in San Diego with the San Diego Symphony on July 6 at the San Diego State University 8:00PM and July 8 at UCSD 7:00PM. Ticket information 239-9721.

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, Bettyna Belén, Rochelle Sturgess, and Jeanne Zvetina. Guitarist Yuris Zeltins. Sundays from 11:30 to 3:30 at Bazaar del Mundo.

INSTRUCTION IN SAN DIEGO:

DANCE	Juana de Alva	442-5362
DANCE	Juanita Franco	481-6269
DANCE	María Teresa Gómez	453-5301
DANCE	Carmen Mora	436-3913
DANCE	Rayna	475-3425
DANCE	Julia Romero	279-7746
GUITAR	Joe Kinney	274-7386
GUITAR	Paco Sevilla	282-2837

etc...

FOLKLORIC DANCES OF ANDALUCIA, a special program in the performing arts for students minoring in dance, will be offered by the

State University of New York College at New Paltz in Sevilla, Spain. Students may earn up to 12 units in dance and intensive language study in the one semester program. Offered Sept - Dec 1979 or Jan - April 1980 the approximate cost is \$1860. This includes round-trip airfare (NYC/Madrid/NYC) room and board, and Administrative fees. For further information and application forms contact: Dr. Louis Saraceno, Seville Academic-Year Programs, Office of International Education, HAB 503, State University of New York, College at New Paltz, New Paltz, New York 12562.

FOR SALE: 1961 Sobrinos de Estesos, barely used \$900. Contact Lola Montes 213-664-3288 L.A.

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

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, 1100 W. River Park Lane, Milwaukee, Wisc., 53209.

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