

# پارسا

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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 Jaleo, hold monthly juergas, and sponsor periodic special events.

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## COVER PHOTO:

This photograph of Milagros and cantaor José Cortez was given to Francisco Ballardo by the artists themselves in the tablao, "El Cordobés" in Barcelona.

In answer to requests for information about the cover photo for the September issue, we can only say that it came from an unidentified Spanish magazine, probably in the late '50's or early 60's and was taken in a barrio of Madrid.

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## SUBSCRIPTIONS & ADVERTISING

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# Baroque Wings

INTERVIEW WITH MARIO MAYA

(From: Tierras del Sur, Jan. 1978; translated and sent by Jill Snow and Pedro Bacán)

by José Luis Ortiz Nuevo

Those who abuse subjects and quality artists with meaningless adjectives, say that Mario Maya is a technical dancer. It is like defining Picasso in terms of his pictorial dominance or Aleixandre in accordance with his verbal richness.

Those who describe in this way do not know the particulars of the art. They see the shadow, not the body that causes it, confusing the reflection with reality. Blind to the evidence of creation, they go no further than the starting point, and that which is a useful and always necessary condition is construed as a mistaken and vain exhalation.

Of course Mario Maya has and knows technique. But, in his case, it is no more than an assemblage of learning, an inventory of forms and exercises, a skill formed at the cost of apprenticeship and effort.

Then, on top of this essential base, Mario Maya is free to organize and discover his baile; fresh, airy, rich in agilities, completely in harmony with all elements of the "danza honda"; arms which, without lack of masculinity, are like baroque wings, capable of signifying approachment or renunciation; the face lit with the exact expression of pleasure, anger, pain, or fear; the body completely molded for the proud posture of domination or the arched representation of self-gathering; legs of superb abilities, always well-measured and exact, in rapid steps or in quiet ones where a light movement signifies peace moving in rhythm; skillful feet in a cavalcade of necessary foot work when appropriate, and not for ridiculous display.

Mario Maya, resident of Madrid for his love of so many things, has been in Andalucía and tells us some stories and thoughts:

"I", says Mario with his "voz fina, granaina". "When I come to Andalucía, always come looking for something; it is nothing definite that I look for and sometimes I find nothing, while other times I am surprised by things I didn't know of -- like Miguelito El Funi, for example."

And Mario, smoking a cigarette that I offered him, puts his mind to remembering and tells us about the fiesta where he met El

Funi, one of those never ending joys of flamenco, that happened a few days earlier in Sevilla.

"We were in Morón, in the house of an American who had known Diego del Gastor, with Anzonini del Puerto and a few others and, at dawn, we decided to come to Sevilla. We came and, since Sevilla is so big and it is hard to find flamencos, we found only Pedro Bacán, who came with us. We decided, or rather, they decided, since I was sort of a foreigner in the group, to go to Jerez, each one saying, 'I know so and so who sings and so and so who plays' and so we went to the barrio of Santiago. There - it was now morning - we went to a bar and Parrilla presented his ten year old son to us; you wouldn't believe how that boy played the guitar - and only ten years old!"

"When they kicked us out of the bar, we went from one place to another and to the outskirts looking for ventas where we ran into a young man named El Rubio, also a guitarist. Having spent the day and night in Jerez, Pedro Bacán suggested we go to his house, with his father, to eat the grapes (Editor's note: New Year's Eve custom of eating the twelve grapes, one at each stroke of the New Year); we went to his house and there I met Miguel Funi. We were there all night and almost all the next day, until 4 or 5:00pm, and El Funi was dancing the whole time."

"Of course, when we left, we decided to bring along our star personality, El Funi; we came to Sevilla to continue the fiesta with El Funi and Anzonini who are two bailaors with lots of gracia and 'buen arte'."

"In Sevilla, we went to Beni de Cádiz's bar, but it was closed. It was now ten o'clock at night and we were coming down a bit, but nevertheless we went to a few other non-flamenco bars and then I decided to go to bed to sleep for an hour or two, since I was the chauffeur. When those who had stayed in the bars came up to the house, they woke me up and we continued the fiesta in that house until 4:30 am., when El Funi remembered that he had to open his butcher stand in the market in Lebrija and I, being the responsible member of the party, had to take charge of getting Funi to his booth; I took him, returned and could go no longer; I was finished and went to sleep."

And so Mario went to sleep after three days and three nights, like in the old times when they had those fiestas and the aficionados tore their shirts and banged their heads against the wall. Mario went to bed, he rested and we saw each other later, by chance,

(continued on page 9)

## LETTERS

Dear Jaleo

I have been enjoying your newsletter very much.

I definitely agree with the articles of Jerry Lobdill and Paco Sevilla in the current issue. There is one correction I would like to make in Paco's article, and that is David Jones does use a Spanish stage name, which is David Serva (as seen on this poster). He has used this name since I have known him (many years), and I'm sure he would agree with Paco on this matter...

Regards,  
Chuck Akin  
Santa Cruz, CA.

Dear Jaleistas,

We enjoyed receiving the two copies of Jaleo this summer; thank you. We wish you success in promoting flamenco and uniting the many groups of aficionados in the U.S.

May the quality of the articles and writers increase as the Jaleo becomes more popular. I'll be on the lookout for interesting articles that come out in Sevilla to send you.

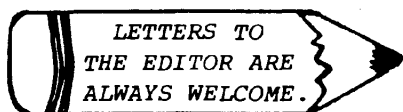
Sincerely,  
Jill Snow & Pedro Bacán  
San Juan de Aznalfarache  
(Sevilla) Spain

Dear Jaleo,

Love the new colors hugging the last couple of issues - getting more professional all the time. And September's cover photo was absolutely priceless, but who and where? It would be nice to have an identification when the picture doesn't readily connect with an inside article (or maybe it did, and I just didn't catch it).

While I'm making suggestions, may I offer another? Speaking as someone regrettably far removed from San Diego and the Jaleo scene, I would love to see biographies of some of the staff and juerga people we keep hearing about. Ours is such a personal art - most of my flamenco contacts are also close friends, and I can't help but feel this way about all you folks, even though we haven't met yet. The piece by Maria Soleá was so wonderful - it always fascinates me to hear how others first got sucked into flamenco.

Martha Sid-Ahmed  
Alpharetta, Ga.



## La Niña de los Peines

(from: British Institute of Recorded Sound, Bulletin, No. 10; Autumn, 1958; sent by Michael Fisher)

by Michael E. Fisher

For the initiates - the aficionados of cante jondo and cante flamenco, La Niña de los Peines needs no introduction. This sublime artist, this queen of singers, stands alone, comparable with none but that giant of the past, Antonio Chacón...

In 1889, flamenco burst onto the European scene at large, for in that year a group of flamenco singers, dancers and guitarists gave a performance at the Paris Exposition and cultured Europe awoke to the delights of an esoteric and unique art that had lain hidden for so many centuries. At this point in the Golden Age of her own art was born Pastora Pavón - La Niña de los Peines. Even as a small child her genius as a singer was apparent and she was soon launched on the public with her flamenquísimo tango. Naturally, in these performances she was dressed in full Andalucian costume with flounces, spotted dress, fringed shawl over her shoulders and fine high combs in her hair. But, as she was so small, her combs seemed almost as big as she was! Thus she became known as "the girl with the combs", and so acquired her famous professional name, La Niña de los Peines. It is related that although very young, she excelled in the difficult seguiri-yas, the central song of cante jondo, and her audiences never let her finish a performance without demanding it from her. After the rage of the tango, she popularized the lively and humorous bulerías and all Spain was caught by her verses. The ancient peteneras with its regular 6/8 : 3/4 rhythm she revived and transformed into something which has been sung by no one else before or since. Her recordings of the peteneras, accompanied by the guitarist, Niño Ricardo, surely rank as some of the most sublime discs ever pressed. The incomparable peteneras was followed by the tarantas and this in turn by many other songs for La Niña de los Peines is one of the few singers who encompasses all branches of cante jondo and cante flamenco. From the frivolous garrotines to the intense soleares, through the whole range of emotions from joy to sorrow, from rage to exaltation her voice reigns supreme. No other singer can compete with her power, her delicacy and her passion.

La Niña de los Peines now lives in Sevilla (Ed. note: La Niña de los Peines is no longer

alive) with her husband Pepe Pinto who has a considerable following as a singer in his own right. Pepe Pinto specializes in fandangos and, on a few discs (in the JOS. series), he can be heard singing alternate coplas (verses) with his wife. Tomás Pavón -- a brother of La Niña de los Peines -- was also an eminent singer. He excelled in the malagueñas de El Mellizo and in the seguiriyas, but since he would not sing in public he never received the wide recognition he deserved.

In the early part of her career La Niña de los Peines frequently appeared with the guitarist Luis Molina who was especially renowned for his taste and skill as an accompanist. Indeed, Luis Molina was also the favorite guitarist of Don Antonio Chacón, that aristocrat of singers, the only peer of La Niña de los Peines. In later years the virtuoso tocaor Manuel Serrapi, El Niño Ricardo, became her accompanist. It is mainly through the superb recordings of this period that the fame of La Niña de los Peines spread outside Spain. Recently when, despite her advanced age, her powers have only slightly diminished, she has worked with Melchor de Marchena, a gypsy guitarist with an incisive style and great power in accompaniment. Of all flamenco guitarists, however, the one who stands out as an unsurpassed artist is Ramón Montoya. Infused throughout with a restrained but profound passion and of effortless virtuosity and impeccable taste, his playing was an ideal come to life. Montoya's recordings with La Niña de los Peines can only have their equal in those he made with Chacón.

During the last few decades the critics have been foretelling the ultimate dissolution and disintegration of cante jondo and cante flamenco. Unfortunately, the omens are many and bad but, in the eyes of the critics, the same was true in 1850 even before the birth of La Niña de los Peines! Whether or not Pastora Pavón is the last jewel in the crown of a dying art we cannot foretell but, undoubtedly, she is the brightest and most precious gem of them all. In this age, at

least, we can console ourselves with the thought that although her art may die, it need not be lost. Indeed, in her many records La Niña de los Peines leaves us a priceless legacy.

\* \* \*

## Discography of La Niña de los Peines

BY Victor Gerard

With additional information supplied by Michael E. Fisher and Patrick Saul

(from: British Institute of Recorded Sound, Bulletin, No.10, Autumn, 1958; sent by Michael E. Fisher)

(Note from Michael Fisher: All of these are 78 rpm records; in recent years, some of them have been reissued as LP's, but mostly her more recent records which were made when her voice was no longer at its best and lack the freshness of her very early recordings.)

### ACOUSTIC RECORDINGS

ZONOPHONE (red):

X 5-53024 Soleá X 5-53027 Sevillanas  
X 5-53027 Sevillanas boleras No. 1

ZONOPHONE (March 1911 catalogue)

553010 Tientos -- Bulerías  
553011 Malagueñas (Chacón) -- Sevillanas No.1  
553012 Soleares -- Tarantas  
553013 Tangos -- Sevillanas No. 2  
553015 Cartageneras -- Soleares  
553019 Peteneras No. 1 -- Tango de la Tontona  
553020 Peteneras No. 2 -- Tango  
553021 Farruca -- Tarantas  
553023 Seguidillas gitanas -- Sevillanas No.3  
553024 Soleá -- Sevillanas boleras

HOMOKORD (1913) (guitar: Luis Molina)

70647 Soleares No. 3  
70649 Soleá No. 2  
70655 La Gabriela  
70662 Sevillanas boleras No. 3  
70665 Garrotín, part 1  
70668 Farruca  
70685 Fandanguillo No. 3  
70688 Seguidillas



## ODEON:

13258 Soleares No. 1  
 13259 Tarantas  
 13268 Tango de la Tontona  
 13269 Garrotín  
 13270 Tientos No. 1  
 13271 Seguidillas  
 13272 Tientos No. 2  
 13273 Cartageneras No. 2  
 13280 Tarantas de la Gabriela  
 13281 Bulería nueva No. 2  
 13368 Soleá  
 13369 Tarantas

## GRAMOPHONE (beige) (Madrid)

653021 Bulería No. 2  
 653029 Malagueñas No. 2  
 653035 Soleares  
 653036 Soleá No. 1 (also on French HMV K2181)  
 653054 Tango No. 3 along with 653054)  
 653055 Tarantas de la Gabriela  
 653061 Soleares No. 2  
 653066 Garrotín  
 653069 Farruca (on AG.67 along with 653021)

## GRAMOPHONE (1912)

3-62013 Malagueñas (Fósforo) - Malag. (Canario)  
 3-63046 Saeta -- Bulería No.1  
 3-63048 Bulería No. 2 -- Farruca  
 3-63050 Soleares No. 1 -- Tango No. 3  
 3-63052 Malagueñas No. 1 -- Tarantas  
 3-63058 Peteneras No. 2 -- Soleares No. 3  
 3-63062 Seguidillas No.3 -- Malagueñas No.3  
 3-63084 Malagueñas No.2 -- Soleares No.2

## PATHE (vertical cut) (guitar: Luis Molina):

12060	Soleares No. 3	<u>Double-sided disc:</u>
12061	Soleá	2250
12062	Peteneras No.1	
12063	Peteneras No.2	2251
12064	Farruca	
12065	Seguidillas gitanas	2252
12066	Soleares No.1	
12067	Seguidillas No.2	2253
12068	Tarantas de la Gabriela	
12069	Malagueñas de Chacón	2254
12070	Cartageneras	
12071	Sevillanas boleras	2255
12072	Tarantas	
12073	Tango de la Tontona	2256
12074	Tango No. 2	
12075	Tientos	2257
12076	Bulería No.1	
12077	Bulería No.2	2258
12078	Garrotín	
12079	Sevillanas No.3	2259

## VICTOR:

65295 Tango No.1 -- Soleá  
 65298 Soleares No.1 -- Tango No.3

ELECTRIC RECORDINGS

POLYDOR (guitar: Ramón Montoya):

220046 Canto de Granada "la cruz alta del..."  
 Malagueñas "Del convento..."  
 220047 Media granaina "De cuestiones del querer"  
 Fandangos  
 220048 Fandangos -- Caracoles  
 220049 Fandangos -- Milonga  
 220050 Seguidillas "No llamarme al médico"  
 Soleá "A mi madre de mi alma"

ODEON (guitar: Manolo el de Badajoz)

182511 "Mi camino es pasajero"  
 "No te he dao motivo"  
 182523 "La que no huele a clavito y canela"  
 "Pasita que yo doy"  
 182524 Tango de Cádiz "Salomon con ser tan..."  
 Media granaina "Tu llevas una cruz al  
 cuello"

(guitar: Niño Ricardo)

203503 "La maja aristocrática"  
 "Los muleros" -- "La chunpita"(Lorca)

COLUMBIA (guitar: Niño Ricardo)

A.886 Fiesta creación "Deja la bola rodar"  
 Cartagenera "Los pícaros tartaneros"  
 A.1204 Saeta No. 1 -- Sevillanas No.2  
 (USA: 3790.X; UK: RS.585)  
 A. ? Malagueñas -- Peteneras  
 (France: DF.3348; UK: RS. 551)  
 A. ? Tango Flamenco -- Sevillanas  
 (France: DF.3349; UK: RS.550)  
 DF.299 (France) Media granaina -- Bulerías  
 RS.612 (UK) Alegrías -- Saetas  
 RS.586 (UK) Seguiriyas -- Tango Flamenco  
 RS.695 (UK) Seguidillas -- Peteneras

LA VOZ DE SU AMO (guitar: Melchor de Marchena)

AA 283 Malagueña -- Tango  
 AA 293 Sevillanas -- Petenera  
 AA 303 Bulerías -- Bulerías  
 AA 306 Seguidillas -- Bulerías  
 AA 348 Fiestas de Pastora  
 Soleares Marcheneras  
 AA 355 Seguidillas (1948)  
 Bulerías de la Alameda  
 AA 357 Fiestas de Navidad (1947)  
 Alegrías creacion "De Sevilla a Cádiz"  
 AA 435 "Cielito lindo" por bulerías  
 Tangos ligeros "De color de cera,mare"  
 AA 451 Peteneras "Soy como aquel fiel peregrin"  
 Soleares de la Serneta  
 AA 460 Bamberas "Entre sábanas de Holanda..."  
 (1950) Lorqueñas "Esquilones de plata"(Lorca)  
 AA 465 Seguidillas "Ya llegó la hora"  
 (1950) Tangos y tientos "A mi mare abandoné"  
 AA 487 Soleá "Las fatigas me ahogaban"  
 Malagueñas "Se le han corrido las velas"

- JOS.23 Peteneras (same as AA 451)  
Bamberas (same as AA 460)
- JOS.25 Lorqueñas (same as AA 460)
- JOS.26 Fandangos -- Bulerías (with Pepe Pinto)
- JOS.30 Bulerías por soleá "Mi mare me lo decía"  
Seguiriyas  
(guitar: Antonio Moreno)
- AE 4262 Seguidillas "Mírame a los ojos"  
Manuel Reyes
- AE 4279 Fandangos -- Cantiñas malagueñas
- AE 4289 Fandangos -- Sevillanas
- AE 4328 Alegrías "Del mundo leguas y leguas"  
Soleá "De que te sirve ponerle"

NOTES: The Institute possesses a double-sided Odeon record consisting of 13258 and 13259 coupled together. It is therefore possible that all acoustic Odeons listed were once available in double-sided form.

La Niña de los Peines recorded for many companies throughout her long career, and it is therefore probable that many records by her have been published in addition to those appearing in this discography.

\* \* \*

LONG-PLAY RECORDS CONTAINING RECONSTRUCTIONS  
OF 78 RPM DISCS OF LA NINA DE LOS PEINES  
(sent by Michael Fisher, Oct., 1979)

- "Los Ases del Flamenco" (7") La Voz de su Amo  
7EPL 13.371; guitar: Melchor de Marchena
- "Cantaores Famosos" (from France):  
HMV FELP190; with Melchor de Marchena  
HMV FELP191; with Manolo de Badajoz  
HMV FELP192; with Paquito Simon & M.Badajoz
- "Nina de los Peines" Regal J040-20.077; with  
Manolo de Badajoz, Nino Ricardo and Melchor  
de Marchena.
- "Los Fandangos Flamencos" Odeon OSX 169
- "La Edad de Oro del Flamenco, Vol IV, La Nina  
de los Peines" Regal J040-20.587 M; with  
Melchor de Marchena.
- "Los Grandes del Cante, Vol. 2" Regal J040-  
20.679; with Melchor de Marchena
- "Early Cante Flamenco, Vol. I" Folklyric  
Record (available in USA); with Melchor de  
Marchena and Nino Ricardo
- "La Nina de los Peines" Everest FS-256; with  
Nino Ricardo and Ramon Montoya (available  
in the USA)
- "Reina del Cante Flamenco: Nina de los Peines"  
Columbia XM-158-EV; Nino Ricardo, R.Montoya
- "Los Ases del Flamenco - Tomas Pavon, Nina de  
los Peines" EMI Regal C 038-021.517; with  
Melchor de Marchena (available in the USA)

# The Flamenco Guitar Repertoire

*by Paco Sevilla*

Guitarists are sometimes asked, "How many flamenco songs are there?" The answers vary, from estimates of "twenty" to "hundreds." In this article, I am going to look at the flamenco repertoire from the guitarist's point of view rather than from that of the cante. This is meant to be a "fun" type of article; it can't be taken too seriously, since flamenco really is based on the cante, and guitar solos are such subjective things, open to a wide range of interpretation (witness Paco de Lucía's treatment of soleares and rondeñas on the "Almoraima" album) -- one guitarist will play alegrías with great feeling, giving it "jondo" qualities, while another will play seguiriyas with the "aire" of sevillanas.

With this in mind, here are my picks for the minimum basic repertoire of the solo flamenco guitarist (18 toques):

### TOQUES WITH "JONDO" QUALITIES

soleares	malagueñas
siguiriyas	tarantas
granainas	tarantos
peteneras	tientos

### TOQUES "POR FIESTA"

alegrías (E maj.)	sevillanas
bulerías (A phrygian)	farruca
fandangos de Huelva	zapateado
verdiales	rumba
guajiras	tango

The complete flamenco soloist will also play the following key variants of the above toques (10):

- alegrías -- A maj, C maj, E min.
- bulerías -- A maj, A min, E maj, E phryg.
- soleá por medio (soleá in A phrygian)
- serranas (siguiriya in E phrygian)
- zambra (tango-like rhythm, moorish flavor)

Now we add what I call "novelty" numbers -- those that are not based on the cante or baile or are not heard a great deal (7):

columbiana	rondeña
milonga	danza mora
garrotín	zorongo
tanguillo	

That gives us a total of 35 toques. Most soloists will also play a variety of other "flamenco" pieces and arrangements of folk



tunes that I have chosen not to include (such as panaderos, campanilleros, villancicos, etc). A complete flamenco guitarist will, of course, be able to accompany the many song variants of the above; it would be difficult to make a count of all those variations, since it would be nearly impossible to decide what constitutes a distinct form of cante or which singer's version to include (how many variations of bulerías are there? Or rumba?).

Along with the solos listed above, the guitarist needs two more toques in order to have the basic music needed for accompanying all of flamenco's songs and dances. The fandangos grandes or naturales and the tango de Málaga (Amaj-min) are not normally played as solos, but are needed for accompaniment. Including these two toques, we come up with a grand total of 37 distinct toques in the flamenco repertoire.

I'm going to take this analysis one step further and attempt a chart of relationships between the toques. Such a chart will have to be based on a number of criteria and will differ significantly from one based on the cante (see: The Art of Flamenco by Donn Pohren for a chart of the cante). Some factors that must be considered are: historical evolution, region of origin, cante, musical mode, and meter or rhythm.

To help in understanding the chart, here is a description of the different meters and how they can be counted in flamenco. Accented beats are marked with a < and underlined.

2/4 (rumba, tangos)

< 1 & 2 & etc. or 1 2 3 4 etc.

4/4 (farruca, garrotín, tarantos)

< 1 & 2 & < 3 & 4 & etc.

3/4 or 3/8 (sevillanas, verdiales)

< 1 & 2 & 3 & etc.

6/8 (tanguillo, zapateado)

< 1 & a < 2 & a or < 1 2 3 < 4 5 6 etc.

6/8-3/4 (guajira, petenera)

< 1 & a < 2 & a < 1 & < 2 & < 3 & etc.  
~~~~~ 6/8 ~~~~~ 3/4 ~~~~~

or

< 1 2 3 < 4 5 6 < 1 2 < 3 4 < 5 6 etc.  
~~~~~ 6/8 ~~~~~ 3/4 ~~~~~

3,6,8,10,12 (soleá, alegrías, bulerías)

1 2 < 3 4 5 < 6 7 < 8 9 < 10 11 < 12 etc.

3/4-6/8 or 8,10,12,3,6 (siguiriyas, serrana)

rest < 2 & < 3 & < 1 & a < 2 & a < 1 & etc.  
~~~~~ 3/4 ~~~~~ 6/8 ~~~~~ 3/4

or

< 8 9 < 10 11 < 12 1 2 < 3 4 5 < 6 7 etc.  
~~~~~ 3/4 ~~~~~ 6/8 ~~~~~ 3/4

or

< 1 & < 2 & < 3 & a < 4 & a < 5 & etc.  
~~~~~ 3/4 ~~~~~ 6/8 ~~~~~ 3/4

Musical mode plays an important role in ordering the toques. Keep in mind that the major and minor modes (keys) are typical of Western music and are characteristic of folk music found throughout Spain. The phrygian mode represents flamenco's Oriental heritage and is typical of many gypsy toques, although it has permeated much other Spanish music and is often identified as the "Spanish sound." Examples of this mode are the A-B<sup>b</sup> tones of the bulerías and the descending Amin, G, F, E tones of the soleá.

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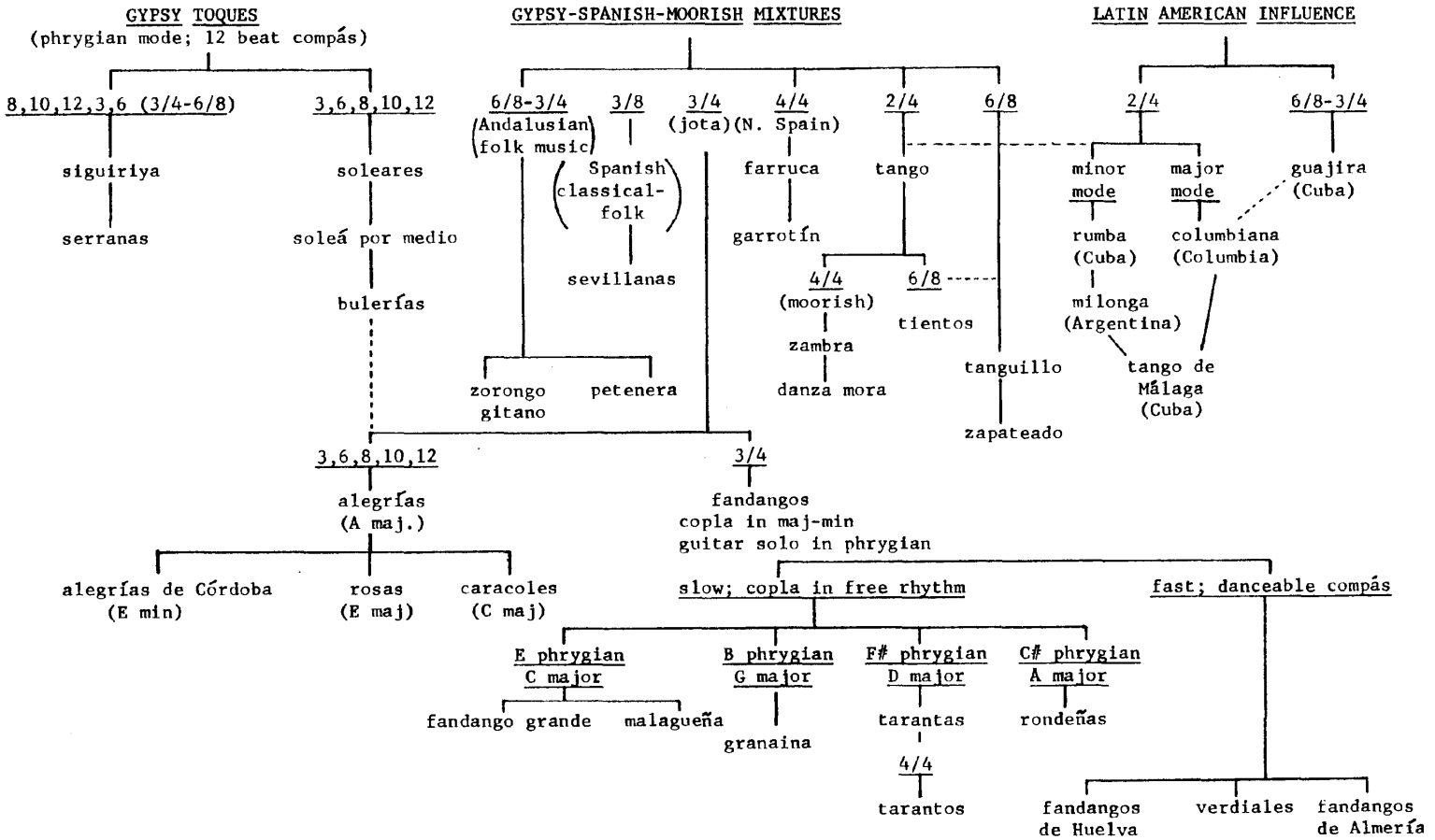
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# Toques Flamencos

A CHART OF RELATIONSHIPS  
by Paco Sevilla



## 119 años del nacimiento de Cayetano Muriel

(from: "Rincón Flamenco" by Emilio Díaz, which appeared in Nuevo Andalucía; sent by Roberto Reyes & La Vikinga; translated by Paco Sevilla)

These lines should have been written by my good friends, Luis Melgar and Angel Marín, who have researched and know so much about the life of "El Niño de Cabra" -- even though there was so much debate about whether he was born in Benamejí or in Lucena. In any case, I only want to establish a date worthy of commemoration, that of his birth, which occurred August 7, 1860. At his birth -- such was the custom in those days of having

long names -- they gave him the name, Cayetano Vicente Rafael de la Santísima Trinidad -- just like Pablo Picasso.

El Niño de Cabra was, by good luck, according to those who knew him, the best student of Don Antonio Chacón of Jerez. His voice, clear, potent, and with perfect modulation, carried him to the level of being one of the great maestros of the malagueñas, dominating the creations of those great singers of the malagueñas, Fosforito, El Canario, Juan Breva (of whom he was also a disciple), Trinidad Navarro "La Trini," and Don Antonio. Cayetano also established himself as the king of the fandangos de Lucena, which he sang to perfection.

Even after 119 years, the great maestro from the region of Córdoba is alive in our memory. He well deserves to be mentioned on this page, even without the warmth and knowledge that could have been provided by the friends mentioned above

## RACISM, NO!

(editor's note: this article from Cambio, 1976, is quite out of date, but we needed a filler for this space and it does tie in with other articles in this issue; sent and translated by Rosala)

The protest of the gypsy, through his natural expression, is the basis of a flamenco production entitled "Camelamos Naquerar". These two words, which in Caló mean "We want to speak," bring to the stage a form of racism practised in Spain for five centuries. In the discrimination and persecution of the gypsies is found the origin of many of flamenco's expressive forms.

The authors of "Camelamos Naquerar" are José Heredia Maya, who wrote the text, and Mario Maya, who created the dances and directed the mounting of the show. Both are from Granada. The former is also a poet, professor in the University of Granada, and director of the Seminario de Estudios Flamencos.

"Our idea with 'Camelamos'," says Heredia, "was to present a strong and realistic picture of the facts about the gypsies. It tries to demand, not ask. For this reason we have alternated the pure flamenco gypsy songs and dances with the text of the official dispositions and regulations against the gypsies.

"From the Reyes Catolicos (Ferdinand and Isabel -- late 1400's) there has been a series of rules of surveillance and control and at times, imprisonment and death, against the gypsies. We have selected four of the many from which we could choose."

Tonás, bulerías, cantiñas, cañas, siguiriyas, and other cantes give "Camelamos" its musical form. Also, there is a central theme with music by Mario Maya to the poem "Pon Tu Cuerpo a Tierra" by Heredia. "The version by Mario Maya is very different from the one done previously by the group 'Aguaviva'," says Heredia, "Mario uses the proper cadences and tones of flamenco."

In spite of the title, "Camelamos Naquerar" does not contain many expressions of the gypsy language. "On being sung," explains Heredia, "the text is difficult enough to understand, and we didn't want to complicate it more. What is important in this case is the effectiveness...that the people understand."

## Caról on Cante

¿DE QUIEN SON ESTOS ZAPATOS?\*

A FANTASY-REVIEW OF FLAMENCO MAGAZINE

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*Flamenco* magazine, or "F," as it calls itself, has an editorial policy that should keep it lively and interesting. For instance, here are my translations of passages from issue numbers One, Two, and Three; these are all taken from editorials.

*... we will not take sides with any one artist or group opinion, nor let ourselves be swayed by personal preference or favors. We have already said in our presentation editorial [in Number Zero] that our watchword was to be objectivity. And we commit ourselves to this. Any artist, any organization or mere aficionado, will find in "F" a friend prepared to fight in defense of truth without taking into consideration the sacrifices this might entail (No. 1).*

This suggests that objectivity results from inclusion of any point of view offered. Perhaps "F" is right--the more views the more objective. Somebody (maybe) must decide what is true. But *whose* is the truth? Perhaps for "F," this is the decision of the editorial staff. That staff invites opinions of others as well:

\* A real blacksmith from Morón once recited me a copla that went like this:

zapatitos blancos--  
ni son tuyos ni son míos--  
¿de quién son estos zapatos?

little white shoes--  
they're not yours, they're not mine--  
whose are those shoes?

I've also seen this copla somewhere in print--and can't remember where. Can anyone help me track it down?

. . . if some aficionado, whether or not he is a reader of *FLAMENCO*, wishes to express his disagreement with our way of doing things, these pages are at his disposal (No. 2).

The pages of "F"--we have been repeating since Number Zero--are open to all opinions, whatever they might be, even if we do not agree with them [y en que no entramos] (No. 3).

An article in No. 1, describing the presentation of "F," reports its further policy that opinions will be published "if they are expressed with a minimum of quality and with the respect due to persons and organizations." Anyway, "F" does appear to welcome opinions from anyone interested. And judging by *Jaleo*'s contents and by exchanges I'm having with other aficionados, I think plenty of people from our continent would have interesting opinions to contribute.

The effect of this kind of policy is to permit the reporting of direct observation. Such reports allow us readers to put ourselves in somebody else's shoes. We may not find ourselves very comfortable there, but at least I think we're guaranteed an interesting experience! If you will indulge me, I in turn will indulge myself in a little fantasy suggested by Teo Morca's Magic Shoes Dance (see my review of his Port Angeles performance).

A long beach stretches out before me, the sands--*Flamenco*'s pages--shining in the warm sunlight. I stroll along happily, barefoot--wait, here's a pair of shoes.

I put the shoes on--I feel academic, observant, dispassionately intellectual--but also, I feel enthusiastic about flamenco, warm, optimistic. I take off the left shoe, and find my objectivity prevails. I put it back on, and take off the right shoe. Now I'm all passion and emotion. How *contradictory*! I find it hard to believe these shoes are Andrés Salom's. He's the editor of *Flamenco*, and his analysis of *Las Confesiones de Antonio Mairena* emphasizes the contradictions the book contains.

I take a few steps, noticing that I feel quite normally full of contradictions myself. But there are more shoes to be seen further down the beach, so I doff this pair, and continue my stroll.

Coming up to this next pair, I reach up and chin myself on the edge, near the right

heel. Then I bring out my trusty fishing pole, and with all my athletic skill, I vault over the side, and find myself in a giant cave, sniffing at the nice leathery smell. No vinyl here.

But the shoes are far too big. I can't get in both at once. I can't feel their substance. These are Antonio Mairena's shoes. He himself hasn't spoken in *Flamenco*, so all I can sense here is the damp wind from the sea. Perhaps that's his reaction to the reports contained in *Flamenco*. Gathering my strength, I vault neatly out. If I want to try on Antonio Mairena's shoes in my own size, I'll have to go to his *Confesiones*.

Next comes a solid pair of women's shoes. Aha, I think--this is a little more like it. They're a bit small, but I get them on all right. Suddenly I'm the receptionist at the hotel where the three Mairena brothers, Antonio, Curro, and Manolo, stayed, on the occasion of the presentation of *Flamenco*. Immediately my view is removed from flamenco and *Flamenco*. I see before me three serious Gypsies, well-dressed. Surely they are *tratantes* (dealers or traders). No, I'm told, they're *herreros* (blacksmiths). Well, that would make sense--but they don't look like blacksmiths. I'm just a poor woman--somebody must be pulling my leg.

These shoes feel almost as unfamiliar and uncomfortable as the last ones, so I take them off and go on to the next.

Here's a pair that belongs to Paco Salinas, *Flamenco*'s photographer. When I put the shoes on, I suddenly find myself in the midst of a crowd of photographers--and there, in the middle, is Antonio Mairena, who has suddenly been taken ill. Everyone's taking photos--but my camera alone is equipped with flash--and naturally the flash goes off. Before I know what's happening I'm hemmed in by Mairena's supporters--they're gesticulating and shouting--and I vault out of these shoes. I'm glad I'm not a photographic reporter; it feels like a dangerous occupation.

The next pair of shoes is Chocolate-brown. I've achieved the dream of my life--suddenly I'm one of flamenco's great singers! As I take my first step I begin to feel intoxicated. My face distorts, the veins of my neck stand out--and I let go with a loud *fandangazo* ("gross" fandango). Maybe I'm hamming it up too much; maybe I'm hogging the microphone--but I still wish I could sing this way every day of my life. But again, the shoes are uncomfortable--they don't fit right. So I take them off.

I'd better stop before I produce a fantasazo--but not before I say that the three issues of *FLAMENCO* I've received so far are truly inspiring--they do indeed give access to sources not available normally outside of Spain. So all you lonely aficionados and flamencos--get yourselves a subscription if you read Spanish. And if you don't read Spanish, maybe now is the time to learn. For English-speakers, the language is easier than almost any other.

\* \* \* \* \*

### ANZONINI

spells his name with a Z, writes Donn Pohren --so *that's how he spells it!* Sorry, Anzonini, I won't spell it wrong again! When are you coming back so I can spell it right? We're all waiting for you. --Carol



## LOS MORCA - VOLANTES

### A REVIEW

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No, not the Flying Morcas, though that's what I thought at first--but Teo and Isabel Morca with their new guitarist, Carlos Volantes. "Ruffles," says Teo, not "Flying." I tried to reach Carlos on the phone to check--I like to check on names, especially after making such a faux-pas with Anzonini's name. But Carlos was the one that was flying, from one thing to another, so I'll have to wait.

Four images come strongly to mind as I think about the Morca's recent dance concert in Port Angeles (Washington). I see Isabel's arms, fluid, like the wings of a bird, as she blends ancient dance traditions of India with flamenco gestures. Her accompaniment is Bach's third Brandenburg Concerto (first movement). I see Teo and Isabel together, in a courtly romantic dance set to Pachelbel's Canon in D. I see Teo's feet, in white flamenco boots, dancing all by themselves, while the rest of Teo, flailing, struggling to keep his balance, watches his feet do a traditional zapateado. These

Magic Boots can be dangerous--and the illusion Teo maintained was really incredible. Finally, I see Teo dancing his Romeras, inspired and inspiring--this is a Teo who is, at that moment, Flamenco Dance.

I haven't forgotten the accompanist--it's quite proper not to notice him very much in a theater, especially if the dancers are so good you can't take your eyes off them. I did notice Carlos, though, for two reasons. First, I'm a guitarist myself; second, his accompaniment was really excellent, though this was his first public performance with the Morcas--and they had had three hours of rehearsal together--that's all. Carlos Volantes stayed right with the dance, through mood changes, tempo changes, improvisations, you name it. His playing was far better than competent--it had that punch--and most of all, his music held things together--and helped inspire the Morcas to their best. Finally, I could tell that Carlos enjoyed playing--fortunately for us, the audience. I can't stand bored accompanists--they're worse than the superior ones who can't keep up with the dancers or adjust to their tempo.

Isabel Morca, I learned, studied both modern dance and the dance traditions of North and South India. The famous Balasarasvati of South India taught Isabel the Bharata Natyam tradition--this interested me especially because Balasarasvati's brothers taught me music at Wesleyan University. Isabel's very walk and stance show her ballet training, which she brings to join all the other traditions. On stage, Isabel is a little of everything--all fused into one being.

Teo Morca, already well-known to audiences here and in Spain--and to *Jaleo* readers--became completely inspired during his performance of the romera. The program notes say Teo's Romeras are "an innovation inspired by the rhythmical genius of [Carmen] Amaya." I'm sure a theatrical

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dancer can't expect to be possessed with inspiration during every single performance on every single occasion. But that night Teo was really possessed--he was wildly free--and even my untrained eye could see that he was improvising new steps--without ever missing a beat (Teo confirmed this when I asked him about it afterwards). The Morcas and Carlos Volantes had already brought the sedate, largely middle-aged audience to a peak of enthusiasm; now the audience returned the favor, giving Teo a standing ovation. I had the sensation that everyone in the entire theater was levitating, lifting each other's bootstraps.

I can't leave this review without a few general remarks. First, I grew up with Baroque music--it's like a part of me. Flamenco, for me, came later. I find the Morca's Mixture truly beautiful, and not in the slightest incongruous. Their accompanist for these numbers modestly stayed off-stage, which was, perhaps, just as well, as it played too loudly, masking some of the exquisite drumming footwork. It's tempting to blame the technicians who handled the tape recorder--but more likely, the physical setting was at fault. It says much for the Morcas that they could overcome the excess amplification and the insufficient lighting which blacked out the subtle details such as finely tuned hand motions. Happily, the Morca choreography begins and ends with essences, or with energy, as Teo points out. I have never seen two dancers use the entire space at their disposal so effectively as do the Morcas. They create spider-webs of energy, tension and relaxation, all over the available space, making a moving sculpture of it. I noticed this effect particularly in the Baroque dances, probably because in watching the purely flamenco dances, I allow my *afición* to mask my awareness at times.

Also, I'm so late with this review that I've now received the October issue of *Jaleo*--and I find, with great relief, that Richard Conway has captured the mood of the Morcas in Pachelbel's Canon with such fine accuracy that I don't have to try.

At this point I find myself thinking as a *Jaleo* reader. I look over back issues in my mind's eye, and ask "does no one ever criticize the Morcas? Nobody could be as perfect as that." Well, I assume nobody's perfect. But if people who write about the Morcas are enthusiastic, they must have good reason.

And bringing myself back to now, I know there is good reason--that is, simply, the

Morcas dedication to their work. They throw their whole beings into it--naturally people respond. Any imperfections (if there are any) fade before the energy and power of their dedication--to dance as a human activity--to dance as survival of the human spirit.

After the concert we gathered at the unpretentious but lovely "house" (it's half-built, and is more of a workshop than a house) of Linda and Bob Clifton. We were all feeling worn out--but the indefatigable Paco Mitchell brought out his guitar--and a little fiesta ensued. We sang, played, danced, drank, and had some supper. The sauna attracted some, including Teo, who had a bad cold (who would have guessed it from the performance?). Teo sang too, and then made the party perfect by dancing.

The next day I missed my ferry back home, naturally, so Bob Clifton and I had a singing workout, accompanying each other (me without nails *again*). The *siguiriya* of Manuel Torre suffered in the afternoon sunlight by the sea.

Later I left Port Angeles on the ferry, rolling in the glassy swell--and I thought about the previous night's pleasures. I'd had a delightful experience--but was it flamenco?

Some time later I realized that I didn't care if it was flamenco or not. Therefore I also didn't care whether it was traditional or commercial or classical. And as long as I didn't care, I could say yes, part of it was flamenco--the second half of the program was based entirely on flamenco structures. But the art was conceived as theater; the theater was the medium for communication--and my experience was as a member of a theatrical audience (fiesta apart, of course). Then I remembered something Teo had written in one of his *Jaleo* columns ("Flamenco--Old and New," March 79\*)--he suggested avoiding classifications or categories that might limit one's thinking. I think he's quite right--and the proof is in the pudding.

Thanks to Bob and Linda Clifton for the lucky Saturday morning phone call inviting me to attend this concert from across the water.



## FROM UNDER THE ROCKS...

(The following is an excerpt from "Noche Siberiana," an article which appeared in Flamenco, No. 3, 1979. The article describes the "Gran Festival Flamenco" given in honor of Antonio Mairena in Sevilla. This short excerpt deals with the children who were featured in the first part of the concert. Of particular interest is the description of bailaora Isabelita Bayón, who has been mentioned in Jaleo on several occasions. translated by Paco Sevilla)

"...The first part of the festival was dedicated to the artists of the future. It is a cliché that in Sevilla, eight year old children appear -- from under the rocks, I suppose -- who are already consummate flamenco artists; this can be said without fear of exaggeration.

"The first part was opened by eleven year old Antoñito Suárez, who, in spite of the bad weather, succeeded in warming up the audience. He was followed in the program by Niño de Pura, of a similar age or younger, a consummate concert artist.

"In the cante, Escoberito -- of the school of Camarón and somewhat shorter than the microphone in front of him, which was in its lowest position -- brought the crowd to its feet with some perfect soleares. What compás!

"In the dance, Carmen Diós (unlisted in the program) appeared first and demonstrated that, at fourteen years, one can already have a personal style, although framed within the rules of the school of Matilde [Coral].

"A separate paragraph is deserved by Isabelita Bayón. Nine years old, tiny, "graciosa," and without the slightest affectation, she gave us a demonstration of what the baile flamenco should be in all its authenticity. Without leaving the framework of sobriety nor falling even for a moment into cheap flashiness, she showed herself to be a consummate artist. Clearly, this is not a little girl who dances or is cute; quite the contrary, she is a bailaora from her feet to her head, who happens to be a little girl.

"The first part was finished by the baile of Currillo de Bormujos, sure but cold, and that of José Joaquín de Bellavista, the oldest of all the participants (16 years old). The latter seemed too theatrical to us, as if he

were forcing himself continuously to create dramatic effects, with the end result of appearing affected. However, many with a great deal of experience envied his abilities.

"By the grace of God and the regions of lower Andalucía, we have flamenco for a while yet....."



(BAROQUE WINGS, continued from page 3)

on the Calle Sierpes near the offices of Tierras del Sur, and we came here so that Mario could tell us what he has, and add:

"You are at the bar of a tavern, you enter and before you realize it, you begin, and one after the other begins, to mark compás on the counter with the knuckles, and time ends and the hours pass unnoticed."

This is, in effect, the root of the fiesta, the unleashed cause of merriment that doesn't end until it is impossible to go on, the unending vertigo of the flamencos, their passion for embarking on all possible spaces of existence within a measured limit; the popular baroque, the liberty that extends one and combats sleepiness; the desire to live to the maximum of enjoyment, with sensitivity open equally to the contemplation and the feeling of the art; a little turn "por bulerías", a desplante, the siguriya in "la noche alta", the dawn; light once again and the fresh air, the countryside, the guitar, almost non-stop, like a bell, the sound of a nearby company, and another turn "por bulerías", another desplante, and another and another, all different.

The fiesta has passed, and Mario thinks and then speaks with clarity and reasoning about his world, the dance:

"When one tries to mount a show that says something, that attempts to mean and communicate something, the first thing is the idea. The idea is born and then the determined steps are set with the technique one has, with the knowledge of the body and its possibilities."

"I like and seek," says Mario seriously, "to dance with some idea, with something to say with my language, because the dance alone, the dance for itself alone, can often become routine, with the danger of always doing the same steps, the same movements that you have already mastered, and you get bored. You see this or that dancer, good artists, who, because they always do the same, bore you and bore themselves - and worse, bring nothing new to the dance."

So it happens, as Mario knows and nearly

all of us know. Mario creates and you have "Camelamos Naquerar" and "Ay". And Mario continues speaking:

"In order to say and do that which I conceive, I have had to learn and see a lot, a lot of dance and a lot of theatre. The most interesting thing I have seen in Brecht, for his coolness in thinking about everything in order to make the public aware and not just clap their hands and say 'olé'. This is what I propose, to create awareness rather than excite emotions. To create awareness by means of what I want to express with the language of dance that I know. And to do it as seriously and austere as possible, without frills and polka dots, but just with a white spotlight."

"With all of this, I try first to make the gypsy artists aware, so they will know their value as artists and not do it just for personal profit."

And from awareness we go to the essence, to being flamenco, and Mario says:

"Flamenco is a culture that comes from a time nobody knows. The other day, in a dance festival in Paris, I saw a Hindu group and it was amazing how certain parts of their song and many movements of the arms and chin were similar to ours."

India, the gypsies, the Orient, Andalucía "Without the Andaluz, flamenco doesn't exist, and without flamenco, the Andaluz doesn't exist. Can you conceive," asks Mario, "of Andalucía without flamenco?"

And one says no, that it can't be conceived of because Andalucía is also beauty made with the force of sorrows, as in the cantes of the solea and the siguiriya and all the rest of flamenco's heritage.

"For the dance to be complete," concludes Mario, "two conditions are necessary: Harmony and rhythm; to those must be added duende, and then expand it with good taste and, above all, proportion, how you have to progress in a dance, when you have to stop - at what moment. In addition, the music and the cante are very important; in our case, the guitar should fill us with ideas and not just play for playing's sake. If the cantaor falls behind, well, you can't do anything, but if the cantaor inspires you, then you do your work much better, with more pleasure, and you are freer to create while dancing."

To create while dancing, to create flamenco now in this final period of the 20th century, to create like Mario Maya, bailaor, Andaluz and gitano de Granada.



## Mario Maya Proposes Flamenco Center

MARIO MAYA ASKS FOR THE CREATION OF A STABLE  
FLAMENCO CENTER.

(From: Madrid Confidencial, July 5, 1979; sent by R. Reyes and La Vikinga; translated by Paco Sevilla)

The dancer from Córdoba, Mario Maya, will very shortly present to the Consejería de Cultura de la Junta, a project report in which he asks that organization to create in Andalucía, a stable Flamenco Center, a permanent dance group to preserve the traditional purity of the art of flamenco and serve also as a driving force in the investigation of new forms of expression in cante, baile and choreography. The intent is to form a group that would be made up of sixteen artists-dancers, singers, and guitarists - and three artistic directors - the first dancer, the teacher of dance and the tailor. The contracting of the artists would be by means of a meeting open to all of those who wish to be part of the company, and they will be selected on their own merit. The total cost of the project ascends to 27 million pesetas, an amount that would be covered by the performances of the group during the course of a season that would include fifteen performances a month for a year.

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PROJECT FOR THE CREATION OF A STABLE FLAMENCO  
CENTER

(From: El País, July 29, 1979; Translated  
by Brad Blanchard)

by Eduardo Castro

"It seems to me that flamenco has done the best thing that it could have done: it has left the uncertain life of the private caves and has aspired to become part of the new cultural model that is being assumed by the Andalusian people."

This statement was made to El País by bailaor and choreographer Mario Maya, who was indisputably triumphant in the "jondo" festival in Granada and is also the originator of an interesting project that will create the Stable Flamenco Center which would be gotten underway by the Consejería de Cultura de la Junta de Andalucía.

"Flamenco," added Maya, "is undergoing one of its most dynamic and dangerous phases of

development in which the present situation is truly critical. But with this project, we will try to work, in Andalucía, and in a serious manner, for this art which has been debilitated and adulterated in recent times by its commercialization for tourism. If Madrid can have a Ballet Nacional, why can't Andalucía have a Grupo Estable de Flamenco?"

The project contemplates the inclusion of the three different facets of flamenco (dance, singing and music) in which the primary aim is the formation of a Grupo Flamenco Andaluz whose attitude will be, "on one hand, oriented towards the preservation of the traditional purity of flamenco, and on the other, towards investigating and experimenting with new forms of expression, as much in the singing and dancing, as in the music and choreography." It also includes the putting into action of an Escuela de Flamenco, which would, in the future, be the source of new talent for the groups and assure its continuing existence.

Mario Maya, who, although born in Córdoba, lived since the age of three in the gypsy barrio of Sacromonte in Granada, had his first professional contact at an early age with Manolo Caracol and then later worked in various tablaos in Madrid and after that, in the Ballet Español of Pilar López. After several years of performances in the United States, where he was contracted by Columbia Artist Management, Inc., his work entitled "Ceremonial" was presented in Madrid in 1974. It was his first undertaking based on the works of the poet Juan de Loza and was acclaimed by the critics as "a great step towards new models of "lo jondo."

Presently, after the great success achieved by his last two works ("Camelamos Naquerar" by the gypsy poet José Heredia Maya, in the 1976 and 1977 seasons, and the musical "Ay!", again by Juan de Loza in 1977 and 1978) Mario Maya is considered the best bailaor and one of the top flamenco choreographers, and has won various important awards, among which, those from Jerez de la Frontera, Córdoba, and the Vicente Escudero, stand out.

According to the artist from Sacromonte, flamenco "has always been very restricted in its diffusion and has almost always been given bad press. Cante and baile jondo are originally popular arts related to clandestine ethnic minorities who have generally responded to public presentation of their art with a systematic deformation of it."

With the exception of the cantes mineros of the end of the century, where there appeared for the first time the element of concrete demand in the face of exploitation, until a few years ago -- with the appearance of

"Quejío" by La Cuadra, a group from Sevilla and "Camelamos Naquerar" by José Heredia and Mario Maya -- flamenco never had tried to become a critical vehicle, aside from certain historical incidents.

The annual budget of the Grupo Flamenco Andaluz now being proposed to the Junta de Andalucía, including Social Security benefits for its members, is 21 million pesetas (approximately \$300,000), of which only 4 million will be necessary to get underway. Later the group will be financed by its own performances. The project assumes an average of 15 performances per month in a nine month performing season. With a minimum take of 200,000 pesetas the projected income of the group (27 million pesetas) will easily reach and surpass the expenses.

"The main center of attraction in flamenco," says Maya in conclusion, "has changed from that of private night clubs to appreciable contingents of interested people, which has changed the perspective. What has been a ritual ceremony or enjoyment for a few has turned into a cultural identity for many. And this, specifically, is where this project gains its justification and support."



## ¡Que jondo caló el cante!

(From: El Correo de Andalucía, August 25, 1979; by J.G.; sent by R. Reyes and La Vikinga; translated by Paco Sevilla)

Quién dijo que el cante ha muerto? Martinete, no golpees más mis sienes; deja reposar mis sentimientos; déjame aceptar la realidad de esta seguirilla; déjame respirar, que el no lo hace.

Cuando uno no sabe que es el cante, quizá pueda decir que ya no hay cante. Cuando uno no haya oído nunca ese lamento en "caía", ese ritmo "cortao", ese llanto del bordón .... quizá pueda decir que no hay cante. Pero cuando uno se enfrenta, se pelea con el aire,



escuchando una seguirilla "cantá" por Diego, uno no puede negar la evidencia. No se puede negar el sufrimiento de un pueblo, el quejío de un minero, la alegría de un gaditano, o la sentencia de un fandango de Huelva. No se puede seguir impasible, esperando la expresión espontáneo -- ¡olé la mare que te parió! -- del paisano de puro en boca y aire despistado que se levanta una y otra vez de la silla contigua. No se puede cerrar el alma, los ojos, los oídos ante la rotura de una garganta tan grande como las Marismas. No se puede decir nada en contra de ese diálogo doloroso "entablao" entre guitarra y garganta, entre un pueblo y sus desgracias, entre el Cristo de Palo y las penas de un gitano "apesadumbrao".

Martinete, no golpees más mis sienas; déjame reposar en la tranquilidad de mi alma, en la era ya segada, en la melodía de un cante que es el mío, que es el nuestro; en esa sinrazón de aquellos que dicen que el cante ha muerto.

\* ENGLISH TRANSLATION \*

Who says that cante has died? Martinete, stop pounding my temples; let my feelings come to rest; let me accept the reality of this siguiiriya; let me breathe.

When one does not know what the cante is, perhaps it can be said that now there is no cante. When one has never heard that lament in "caía", that rhythm "cortao", that cry of the "bordón", perhaps it can be said that there is no cante. But when one confronts oneself, fights with oneself in the air, while listening to a siguiiriya sung by Diego, one cannot deny the evidence. One cannot deny the suffering of a people, the wail of a miner, the joy of a "gaditano" (from Cádiz), or the insight of a fandango de Huelva. One cannot remain unmoved, while waiting for the spontaneous expression, "olé la mare que te parió!" of your countryman with a cigar in his mouth who leaps up time and again from the chair next to you. One cannot close the soul, the eyes, the ears to the cracking of a throat as large as Las Marismas (the tidal swamp - grasslands between Huelva and Cádiz). One can say nothing against this painful dialogue between guitar and throat, between a people and their misfortunes, between el Cristo de Palo and the pains of a troubled gypsy.

Martinete, stop pounding my temples; let me rest in the tranquility of my soul, in the crop that is now harvested, in the melody of a cante that is mine, that is ours; in that mistaken belief of those who say the cante has died.



## MANO A MANO

by Laurie Randolph (Arseguell, Catalonia)

In May-June of this year, two American guitarists were invited to bring their program of Spanish music to its homeland. Ten concert halls of the Aula de Cultura (Spanish cultural organization) capped off their season's performances of "Mano a Mano", the two-year old partnership of guitarists Anita Sheer and Laurie Randolph.

Although their first joint tour of Spain, this was not a first visit of either artist to the country. Anita Sheer studied the flamenco guitar and cante jondo with gypsies in Andalucía and Madrid. Laurie Randolph made her first trip to Spain in 1972 when the North Carolina School of the Arts guitar class paid a visit to Segovia's home near Granada.

The program, alternating classical, folkloric and flamenco solos and duos, included music of the New World with Iberian character-

istics, and classical and flamenco music of Spain. The concerts were enthusiastically received by both mixed and all-Spanish audiences throughout the Alicante region, where they took place. Although there were hazards-learning to cope with afternoon dinner wines and long post-siesta drives, occasional misunderstandings with traffic police, doors locked upon arrival - the tour was well organized, the least ventilated halls were packed on the hottest evenings, and the artists were treated to the best Spanish hospitality after each concert: dinner parties, midnight tours of Moorish castles, and fiestas with local (and often extraordinary) musicians. "Mano a Mano" and their hosts were mutually content, and hope to be seeing each other again next season.



LATE ANNOUNCEMENT:

MARIO ESCUDERO will give a guitar concert in Denver, Colorado's Arvada Center on November 14 at 8:00 P.M.

LATE LETTER

Dear Jaleo:

The articles, "Joe or José" by Paco Sevilla in the September Jaleo and "Punto de Vista -- Who should do it?" by Jerry Lobdill in the October issue were extra interesting to me. I thought back to the time, many years ago, when I was a "gitar picker" in a country western band. My name then was Joe Gibson so that it would "fit the scene" -- my real name wouldn't "sound right." It even helped if you spoke with a Southern accent, which is much easier to learn than some everyday Spanish. But this animosity garbage does and will exist to some degree with the narrow-minded. So, if your name doesn't "sound right" or you don't "look right," what can you do? I say, learn "your thing" very well and lay it on them. If you should see a face in the audience that looks like it just ate a jar of dill pickles, you surely should be able to think of two words for that face!

Sincerely,  
Joe Bubas  
West Mifflin, PA.



PACO DE LUCÍA AND "LAS SABINAS"

A Spanish magazine reports that Paco de Lucía is composing the music for a film called "Las Sabinas." It is likely that the music will appear in the future on a record. (sent by Roberto Reyes and La Vikiŕga)



BRUCE CATALANO, RECENTLY RETURNED FROM MADRID

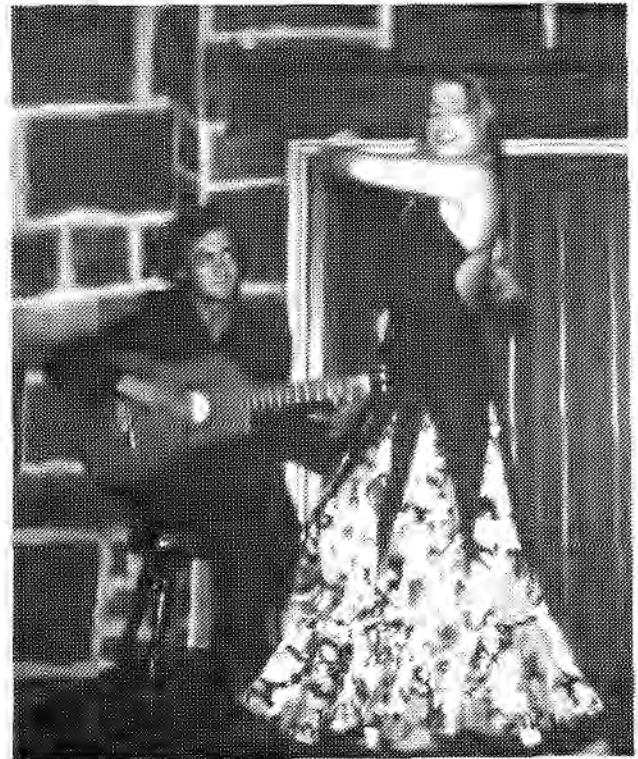
## FLAMENCO IN OHIO

(photos from Carlena Gerheim)

Here are some scenes from the Colony Restaurant in Cleveland, where Spanish food is served and flamenco presented in a room called "Tio Manolo's". The featured attractions are currently Marina Torres and José Luis, recently married Spaniards who had been working with Los Chavales de España for several years.



SINGER/DANCER CARLENA "LA MAYA" (GERHEIM), TOM SHEPHERD "TOMAS PASTOR", AND DENNIS GERHEIM "DIONISIO"



MARINA TORRES AND JOSE LUIS LOPEZ



SEVILLANAS WITH JOSE ROCHA, DIONISIO, AND CARLENA "LA MAYA".



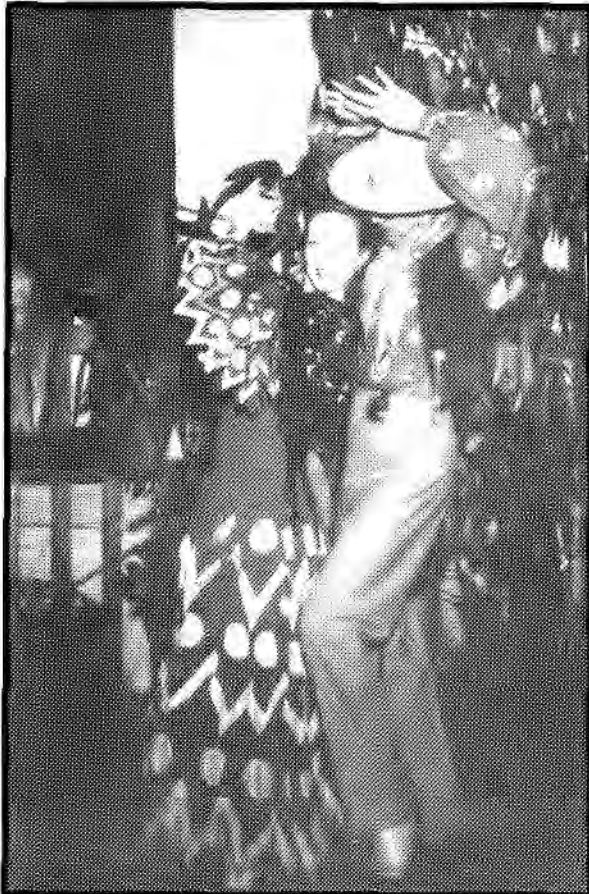
## Louis Ernest Lenshaw

We present these photographs of Louis Ernest Lenshaw in order to honor him on his 87th birthday (September) and mark his retirement from active flamenco participation. Ernesto was well into his 50's when he began the serious study of Spanish dance, flamenco guitar, and castanet making; he achieved a remarkable degree of skill in all three areas.



Those of us who have known Ernest have truly appreciated his enthusiasm for and support of our flamenco activities during the more than ten years he has lived in San Diego, and we wish him many more happy birthdays.

(Ernest's biography was printed in Jaleo in January 1978, Vol. I No. 6)



All photos are from the 1950's and 60's when Ernest lived in San Francisco



# JUERGAS

*by Juana DeAlva*

Beginning this issue Juerga reports of past juergas will appear in the following month to allow more time for preparation of photos and reports. We see cameras going off at the juergas but don't often see the results of these photos in the newsletter. Your juerga photos or other flamenco related photos would be appreciated. Please get them to us the first week of the month to be processed.

## SEPT. JUERGA

### RETURN TO OLD STAMPING GROUNDS

Jaleistas returned in September to one of their first gathering places - the Alumni cottage of the National University. This was the site of the first New Year's Eve juerga, of Paco's slide presentation and where we were honored by the participation of Don and Luisa Porhen, Teo & Isabel Morca and Gary Hayes. Since our last visit to the N.U. cottage, we have pursued the duende in all areas of the county. We have had juergas in Point Loma, Santee, Del Mar, La Jolla, Lakeside, Escondido, Encinitas, Pacific Beach, Poway and downtown San Diego.

Like anytime that we try to return to the past, there are disappointments -- things are not quite the same. On setting up before the juerga we discovered that much of the furniture and all of the table lamps had been removed and many folding chairs left in their stead. This was o.k. because less furniture means more room for dance and we were able to improvise with the existing lights to create the desired atmosphere. Next we found that part of the house had been locked up. These rooms were not used extensively in the past but in locking them we were reduced to only one access to the "Back Room" (a favorite of the rumba enthusiasts and site of Rosala's darkroom sevillanas lessons). This single access was through the bathroom. Beside the obvious inconvenience this created, anyone in the "Back Room" was in danger of being imprisoned for the entire evening if the second door to the bathroom was left locked. Hopefully this situation can be remedied on our next return.

We tried also to revive an old custom of having a dinner juerga but most people are conditioned to "tapas" by now and don't bother looking at the "what to bring" section. Those who did, however, went all out. There was a giant circular loaf of home made bread, some spicy tamale pie, several cakes, including a hand decorated birthday cake in honor of one of our most active and enthusiastic jaleistas - Ernest "Ernesto" Lenshaw.

This was another late starter in which we wondered if anyone was going to come and then about 9:00 we were suddenly inundated with fifty arrivals. The "Sala Hundida" was our "Cuarto Hondo", the "Sala Grande" and the kitchen were fiesta rooms and the "Back Room" was mainly used for sevillanas lessons. There were two visitors of note: guitarist Guy Wrinkle from Los Angeles was a late arrival and promised to make it down for some future juergas and we welcomed back former jaleista and jaleo contributor Valentin Cabeza from Spain.

## NOVEMBER JUERGA

In November we return to another old haunt - the home of Marilyn Bishop in Escondido (see June 1978 - Breakfast Juerga). Marilyn's home is all Spanish style and full of flamenco memorabilia so if the "duende" is elusive, it cannot be blamed on the "ambiente".

To get there from San Diego, take 163 North; from Del Mar or Solana Beach, take 56 to 163 North; from the L.A. area, take 78 from 5 to 163 South. From 163 take Via Rancho Parkway east toward the Wild Animal Park. As you veer left the road becomes Bear Valley Parkway. Turn right at San Pasqual Rd. and left at a tree farm on Ryan Rd. Parking is limited to one side of the road, so if you have to park some distance away, turn on your lights and the "Juerga Shuttle" will pick you up.

Date: November 17  
 Place: 3445 Ryan Road, Escondido  
 Time: 7:00pm to ??  
 Phone: 747-6285  
 Who: Members and guests (\$5.00 donation)  
 Bring: Tapas (appetizers, snacks) to share. Wine and punch will be available for a small donation.

## 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: JALEO, P.O. BOX 4706, SAN DIEGO, CA. 92104

### JALEO CORRESPONDENTS

If you would like to assist Jaleo by acting as a correspondent for your city, please contact our P.O. Box number and let us know. We need to have an update at least every two months. Correspondents are listed as staff members.

### past events

AMERICAN PERFORMS IN PARIS: Michelle Murphy from Illinois performed with the company of Antonio Martínez for 6 weeks at the Eiffel Tower restaurant.

CHOREOGRAPHER'S WORKSHOP: from Sept. 25th through Nov. 1st, The Theatre Flamenco of San Francisco offered a workshop in Spanish dance choreography, under the direction of Adela Clara.

### canada

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

DANCE INSTRUCTION, TORONTO  
Maximiliano (Academy of Dance Arts) 2347 Yonge Street, 483-4046.

### new york . . .

CHATEAU MADRID - Lexington Hotel, 48th & Lexington, New York City.

Dancers: Gloria Catalá  
Patricia Martínez

Singer: Paco Ortiz  
Guitarist: Pedro Cortez

DON PEPE - 347 Amsterdam Ave., New York City (Tel. 212-787-5706) "Españolísimas"

LA VERBENA - corner of Hudson & 11th St., New York City (Tel. 212-243-9439)

Dancers: Mara Sultanis  
Jorge Navarro  
Singer: Pepe Fraga  
Guitarist: Diego Castellón

MESON FLAMENCO - 207 W. 14th St., New York City (Tel. 212-243-9205)

Dancer: Aurora Reyes  
Singer: Paco Montes  
Guitarist: Miguel Cespedes

### DANCE INSTRUCTION:

Jerry LeRoy Studio:  
Sebastian Castro (flamenco) 212-489-3587  
Estrella Morena (flamenco) 212-489-8649  
Mariano Parra (escuela bolera and flamenco) 212-866-8520

### Ballet Arts:

Mariquita Flores 212-582-3350  
Alicia Laura (Long Island) 516-928-3244

### GUITAR INSTRUCTION:

Michael Fisher (Ithaca) 607-257-6615

DON QUIXOTE Restaurant is featuring the dancing of Maximiliano and Suzanne Hauser with guitarist Victor Kolstee. (Rochester)

MARIA BENITEZ - ESTAMPA FLAMENCA. The Dance Umbrella, Camera Mart/Stage One, 460 W. 54th St., New York City, Nov. 21, 23, 25

LUIS RIVERA SPANISH DANCE CO. Brooklyn Center for the Performing Arts at Brooklyn College, N.Y. Feb. 16 & 17

### washington d.c. . .

#### GUITAR INSTRUCTION:

Mariquita Martorell 301-992-4792  
Tom Krauzburg (Crofton Md.) 301-261-0261

#### DANCE INSTRUCTION:

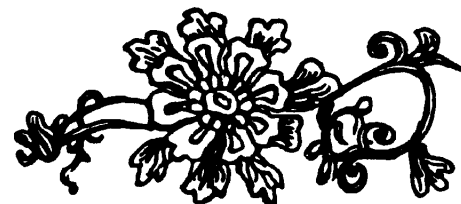
Raquel Peña (Virginia) 703-537-3454  
flamenco, Jota and 18th century Bolero

### georgia

#### DANCE INSTRUCTION:

Marta Cid (Atlanta) 404-993-3062

### florida



EL CID RESTAURANT & LOUNGE now features dancers Ernesto Hernández, La Chiquitina, and guitarist is Chucho Vidal and cantaoor is Miguel Herrero. Two shows nightly on Le Jeune Rd. one block from W. Flagler St., N.W. Miami.

EL BATURRO RESTAURANT feature bailaor José Miguel Herrero, guitarrista Miguel Mesa, and cantaor Carlos Madrid; Fri. and Sat. nights at 11:00 PM; 2322 NW 7 St., Miami.

BODEGON CASTILLA features guitarrista and cantaor, Leo Heredia. 2499 SW 8 St.; Fri-Sun.

DANCE INSTRUCTION:

Luisita Sevilla Studio 576-4536  
(Luisita, José Molina, Roberto Lorca)  
Conchita Espinosa Academy 642-0671  
(Rosita Segovia)  
La Chiquitina (flamenco) 442-1668  
Maria Andreu 642-1790  
(flamenco, bolero, regional)



**minnesota**

MINNEAPOLIS

GUITAR INSTRUCTION:

Michael Hauser 333-8269

DANCE INSTRUCTION:

Suzanne Hauser 333-8269

**colorado**

GUITAR INSTRUCTION: (Denver)

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

**washington...**

DANCE INSTRUCTION:

Morca Academy of Creative Arts; classical ballet, jazz, classical Spanish and flamenco. 1349 Franklin, Bellingham, Wa. 98225 Tel. 206-676-1864.

**california**

CAFE DEL PASEO (Santa Barbara): Chuck "Carlos" Keyser plays guitar Sat. through Wed. from 11:00 A.M. to 2:00 P.M.; Fri. and Sat. nights from 7-10:00 P.M. he is playing at El Tapatío, 229 W. Montecito St. in Santa Barbara.

DON QUIXOTE Spanish and Mexican Restaurant presents guitarist Mariano Córdoba and dancer Pilar Sevilla on Fri. and Sat. eves. Four shows nightly begining at 7:30. 206 El Paseo de Saratoga in SAN JOSE. 378-1545. No cover.

DANCE INSTRUCTION:

Paula Reyes (NEW MONTEREY) 375-6964

GUITAR INSTRUCTION:

Rick Willis (OAKLAND) 482-1765  
Mariano Córdoba (SUNNYVALE) 733-1115

**san francisco...**

FLAMENCO RESTAURANT, now appearing: Brian Webb, guitarist. 2340 Geary Blvd. 922-7670

DANCE INSTRUCTION:

Adela Clara and Miguel Santos - Theater Flamenco: 415-431-6521  
Rosa Montoya - Dance Spectrum Center, 3221 22nd St. 415-824-5044  
Teresita Osta - Fine Arts Palace 415-567-7674  
Jose Ramon 415-755-3805

FLAMENCO GUITAR INSTRUCTION:

Ricardo Peti 415-851-7467  
Mariano Cordoba 415-733-1765

**los angeles...**

JUERGAS IN LOS ANGELES. Anyone interested in participating in juergas in the Harbor area, please call Yvetta Williams - 213-833-0567.

ROY MENDEZ LOPEZ, flamenco and classical guitarist is playing Thursday through Sunday from 7-10pm at THE GAZEBO, 674 Redondo, Long Beach; 213-434-9921. Tuesdays and Wednesdays from 6:30-9:30 he plays at Marengo Restaurant, 24594 Hawthorne Blvd. in Torrance; 213-378-1174.

EL CID presents Spanish tablao-style entertainment, currently: Juan Talavera, Pepita Sevilla, Roberto Amaral and Rosal Ortega.

EL PASEO RESTAURANT on Olvera Street currently Cynthia, Yolanda and Daniel among others. Fri. & Sat. - reservations necessary 626-1361.

GOLONDRINA RESTAURANT has flamenco shows Fri. and Sat. evenings, currently dancing: Fabian & Marianela with guitarists David & Mickey. Reservations a must. 638-4349.

DANCE INSTRUCTION:

Roberto Amaral 213-469-9701  
213-462-9356  
Pedro Carbajal 1828 Oak St.  
Ester Moreno 213-506-8231

**san diego...**

HISPANO-MEXICAN BALLET

Provides a "taste of Spain" every third Saturday in Old Town starting Nov. 10th. Performers are dancers - María Teresa Gomez, Juanita Franco, Laura & Tina Crawford, Carmen Monzón; guitarists - Jim Owen and Rod Hollman.

HAJJI BABA presents Cuadro Flamenco with dancers Rayna, Bettyna Belén, and Luana Moreno, singer Pilar Moreno and guitarist Paco Sevilla. Three shows on Sunday nights, beginning at 9:00pm. Cover charge and drink minimum (except with dinner). 824 Camino de la Reina (behind the Akron) in Mission Valley. 298-2010.

ANDALUCIA RESTAURANT features Paco Sevilla playing solo guitar from 8:00-11:00pm, Tues. through Sat. 8980 Villa La Jolla Drive (just off of Interstate 5 on La Jolla Village Rd.) in La Jolla. 455-7050

RAYNA'S SPANISH BALLET in Old Town features dancers: Rayna, Luana Moreno, Theresa Johnson, Bettyna Belen, Rochelle Sturgess, and Jeanne Zvetina. Guitarist is Yuris Zeltins. Sundays from 11:30am-3:30pm at Bazaar del Mundo.

DANCE INSTRUCTION:

|                    |          |
|--------------------|----------|
| Juana de Alva      | 442-5362 |
| Juanita Franco     | 481-6269 |
| Maria Teresa Gomez | 453-5301 |
| Rayna              | 475-3425 |
| Julia Romero       | 279-7746 |

GUITAR INSTRUCTION:

|              |          |
|--------------|----------|
| Joe Kinney   | 274-7386 |
| Paco Sevilla | 282-2837 |

etc...

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

BACK ISSUES OF JALEO AVAILABLE: Vol. 1 No. 1-6 are \$1.00 each; all others, \$2.00 each.

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, Wis. 53209

THE BLUE GUITAR in San Diego carries books by Donn Pohren, music by Mario Escudero and Sabicas, and a complete line of guitar supplies; strings 1/2 price. Flamenco guitar lessons by Paco Sevilla. See ad for location. ADELA: Available for seminar teaching in your area. Adela is an experienced teacher of both danse orientale and flamenco - specializing in the Moorish style. Classes for beginners through advanced. For information write: Adela, 1611 S.W. 19 Terrace, Miami, Fla. 33145 "THE NEW ART OF BELLY DANCING" an illustrated textbook of belly dancing. Send \$5.00 to: Adela, 1611 S.W. 19 Terrace, Miami, Fla. 33145 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, Texas 78749

POSTERS WANTED: Paco Sevilla is looking for flamenco posters of all types, both Spanish and non-Spanish, promoting personalities, festivals, concerts, etc. If you have any that you don't want or would like to sell, contact Paco through the Jaleo, Box 4706, San Diego, CA. 92104

FOR SALE: never used flamenco shoes made by Carmen Rodríguez Rogerio in Sevilla, black leather with diagonal strap, women's size 7½ or 8 B. The nails & rubber are already on the soles. Write: Shapiro, 311 Diamond St.#2 San Francisco, CA. 94114.

FLAMENCO SOCIETY OF MINNESOTA forming to promote flamenco in upper Midwest. For more information write to 2006 - 5th St. S.E. (Apt. 306) Minneapolis, Mn. 55414.

Box 4706 San Diego, CA 92104

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