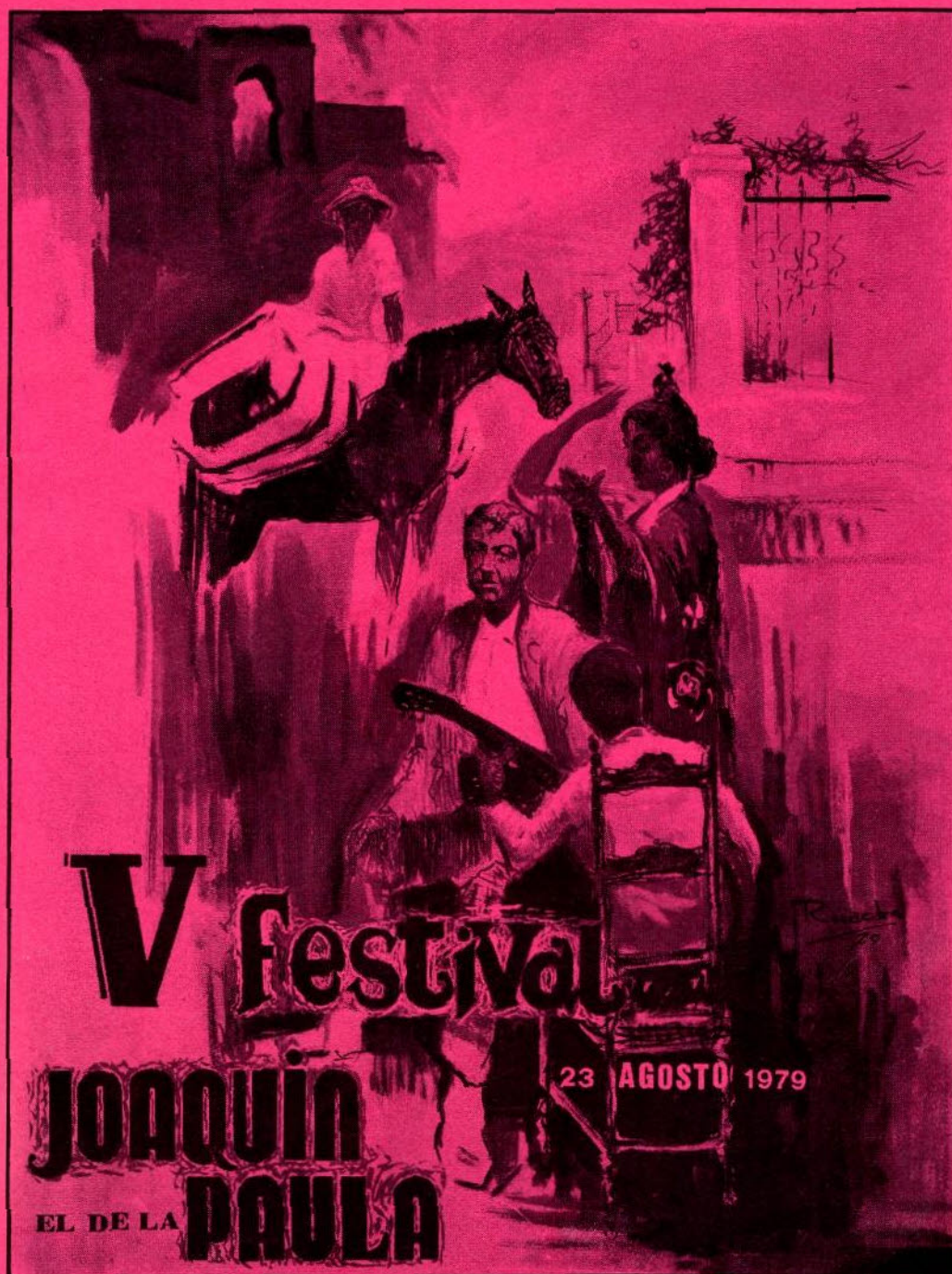


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December 1979

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JALEO



newsletter of the flamenco association of san diego

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JALEO, BOX 4706 SAN DIEGO, CA 92104

DECEMBER, 1979

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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IN THIS ISSUE

MARCELO BARBERO - A TRIBUTE.....	PAGE 3
EDITORIAL.....	PAGE 5
PUNTO DE VISTA.....	PAGE 6
FESTIVALES Y TABLAOS '79.....	PAGE 9
FLAMENCO, THE PROLONGED TEAR OF POVERTY.....	PAGE 23
ANTONIO.....	PAGE 26
SABICAS IN NEW YORK.....	PAGE 28
THE MAKING OF A BARBERO GUITAR.....	PAGE 30
RECORD REVIEWS.....	PAGE 35
HEREDIA PROVIDES ARTISTRY PLUS STRUMMING UP A STORM.....	PAGE 36
GUITARIST CHUCHO VIDAL.....	PAGE 36
FLAMENCO SOCIETY OF MINNESOTA.....	PAGE 37
JUERGA IN PHILADELPHIA.....	PAGE 37
JUERGAS.....	PAGE 38

SUBSCRIPTIONS & ADVERTISING

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COVER PHOTO:

Front cover of the program for the "V Festival Joaquin el de la Paula"; sent to us by Roberto Reyes and La Vikinga.

Marcelo Barbero

A Tribute

by Michael E. Fisher

(from: B.M.G. July, 1957; sent by Michael E. Fisher)

Editor's note: It is important to keep in mind that this article was written in 1957

About 18 months ago I wrote (see following article) two articles describing the making of a flamenco guitar I had witnessed in the workshop of the famous Spanish luthier Marcelo Barbero. A few months later B.M.G. printed a short announcement of Marcelo's death.

The sudden passing of this modest and gentle man meant more to me than the death of one of the world's leading guitar makers. Although I had met him only infrequently over the previous four years, his kindness and charm had so endeared him to me that I felt I had lost a lifelong friend and mentor.

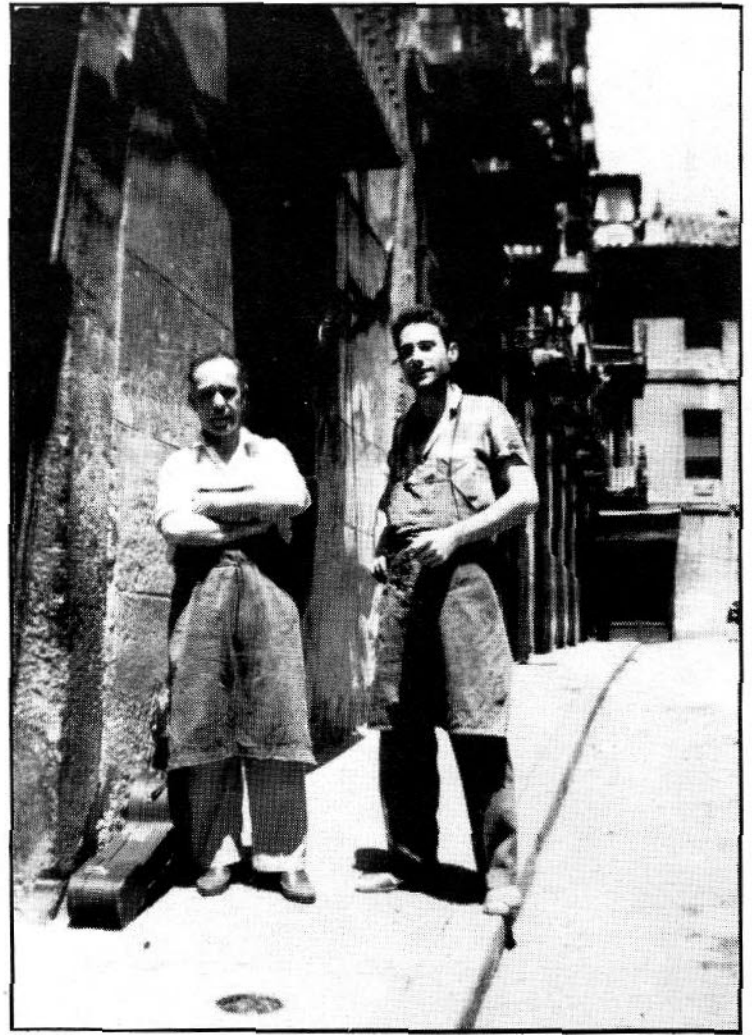
Marcelo Barbero was born in Madrid 53 years ago. He came of a poor family and was orphaned as a boy. In later life he often used to joke about his lack of height which he attributed to his never having had enough to eat as a child. In spite of his small size, he was no weakling. At various stages in his life he had been a professional boxer and racing cyclist.

During the Civil War in Spain he was called up for military service and took part in the most bitter fighting in the trenches in the University City of Madrid. Of his company of 150, only 23 survived.

Undoubtedly his hard life was responsible for his more recent delicate health. He frequently suffered from bronchial trouble, especially in the winters. Although his experiences had left their marks on his body and constitution, his mind and spirit were untouched by bitterness. Resentment was alien to his personality and he always radiated an air of calm merriment.

Marcelo once told my brother-in-law that as a youth he used to earn a few pesetas a week helping an old man who made castanets. This man was paid so poorly that he was forced to turn out castanets at a great rate and so did not have time to finish them individually. This became Marcelo's job and thus he learned the art of making castanets.

A few years ago he found a friend of his jobless and in difficulties. Marcelo said to him: "I'll teach you, for nothing, how to make castanets and then you will be able to



MARCELO BARBERO AND ARCANGEL FERNANDEZ
OUTSIDE OF BARBERO'S MADRID WORKSHOP
IN 1955. (ALL PHOTOS COURTESY OF
MICHAEL E. FISHER)

make a living." When the friend had advanced sufficiently, Marcelo took him to see Antonio, the famous Spanish dancer. Antonio always treated Marcelo with great respect although Marcelo, with characteristic shyness, would never have dreamed of imposing upon him.

Marcelo presented his friend and said, "This man is learning to make castanets; tell him exactly what is wrong with these he has made and how you like them to be. He will try to make some to suit you." Antonio tried them and explained what he wanted. Marcelo's pupil succeeded in producing such a pair and Antonio was so pleased that he promptly ordered several more.

Although Marcelo did not play the guitar himself, he possessed hundreds of flamenco recordings and was knowledgeable about cante hondo. Indeed, at one time he earned his living as a cantaor and, at night, he used to go around to the cafes and taverns singing.

He started work as a guitar maker in the Casa de los Ramírez in Madrid -- the descendants of the original Ramírez and who now make guitars of a more popular quality.

About that time, 25 years ago, Marcelo took his small two-roomed flat in the lower quarter of Madrid which I described in my other article. Some while later, the great luthier Santos Hernández died and Marcelo went to keep the business going for his widow. Of course, he had no lessons from the master, but learned the secrets of his art by studying and repairing many guitars. After four years, Marcelo left to set up on his own.

Throughout this period, Marcelo Barbero had been working in the evenings in his own house. Often under difficult conditions and working by candlelight, he discovered the intricacies of his craft and collected all the essential tools, jigs, and cramps. In the markets he bought old furniture for the seasoned wood it contained and he assembled stocks of ebony for the fingerboards, cedar wood for the necks, and bone and ivory for the nuts and saddles.

In the same small flat, not 20 feet square, lived his wife from Salamanca and their small daughter. Later he had a son.

At first, and for some time, his main preoccupation was to earn enough to keep his family alive, but gradually the quality of his workmanship and the tone of his guitars were recognized internationally as those of a master. Some years later he took on Arcángel Fernández as his pupil and assistant. His workshop would always be full of people -- famous concert guitarists ordering a particular model, popular flamenco guitarists trying out the latest instruments, visitors from America, England or Japan, and old friends of the family. Through it all, Marcelo laboured. On the walls hung half-made guitars and old instruments needing repair. In the back room were new cases waiting for the completed instruments. In the corridor by the front door were the stocks of timber.

When Marcelo died, he was hailed in the Spanish newspapers as the "Stradivarius of the Guitar," but although his guitars were prized in many countries, Marcelo was always striving to improve them. Just before his death, he felt that he was beginning to make and develop an even finer form of guitar.

Marcelo's guitars were made to the classic Spanish pattern, but were slightly larger than those of Santos Hernández. He could not say exactly why one guitar turned out better than another, but he always took infinite pains with the choice and preparation of the woods. This was especially so for the face of the

guitar, which he tested for pliability with his hands. "However," he declared, "it is all in the delicacy of touch and feel for it is this which makes a good guitar."

He always endeavored to match the guitar to his client's requirements, and he treated everyone with equal courtesy -- be he a French count ordering the most expensive model or a struggling amateur wanting a crack repaired.

Marcelo died on Tuesday, March 6, 1956, after four days of vomiting blood. On the previous Friday he was well and cheerful, joking with his friends. That evening, the sight of food nauseated him and at four or five o'clock in the night, he got up to be sick. This he did with a great deal of strain as on previous occasions, but this time, he vomited blood. The first aid doctor was called and he diagnosed a broken blood vessel in the throat or something in the bronchial tubes. He ordered the senior doctor to call, but he did not arrive until Saturday evening. Blood transfusions and anti-hemorrhage drugs were administered but were ineffective. On the Sunday afternoon, as the blood drained from the brain, he became demented and violent and finally unconscious.

In the evening he was taken to the hospital and only then was it discovered that the source of trouble was in his stomach. He was too weak from loss of blood to be operated on upon and he died on Tuesday at about four o'clock.

(continued on page 30)



ARCANGEL FERNANDEZ AND MARCELO BARBERO

EDITORIAL

by Paco Sevilla

I would like to address one more time a problem that continues to haunt Jaleo. We are now almost half way into our third year of publishing the newsletter, yet the number of subscribers is still extremely small -- more than half of our readers are in San Diego or foreign countries; California alone should have more subscribers than our total current membership. We have been contacted by many flamenco societies and informal groups throughout the United States, but we seldom receive more than one subscription from each group; are we to believe that only one aficionado out of five, ten or twenty is interested in reading Jaleo? We have a number of teachers who subscribe to Jaleo, but very few of their students; can there really be teachers, even those who disapprove of Jaleo, who would not recommend it or even require it for their students? We receive many calls and letters from people who do not subscribe to Jaleo, yet are aware of its content and desire some service from us.

There are exceptions to the above, but very few. We recognize that there are many who, for whatever reason, do not wish to read Jaleo (looking through the current issue, it is hard to imagine a flamenco artist who could not find something of interest), but that does not account for a great number of others.

The problems arise from the fact that, at our current level of distribution, Jaleo barely has enough income to meet its meager expenses and all work is done by volunteers. A volunteer-run operation is always precarious at best, especially if the work goes unappreciated. In my personal opinion, the Jaleo must triple its membership in the next six months in order for it to survive and be economically viable. We can't even honestly seek advertising at our current distribution level.

We at Jaleo can do our part by campaigning for subscribers in new areas and attempting to get some advertising in our magazine. But we need help from the readers. Here are some suggestions:

- continue to send us names and addresses of prospective subscribers.
- do some active campaigning among your acquaintances.
- encourage others to subscribe rather than read your copy.
- if there is photocopying going on out there, see what you can do to discourage it

- if you teach, consider suggesting the Jaleo to your students.
- buy gift subscriptions for your friends.
- write articles for Jaleo about local artists and events, so that others will be encouraged to subscribe.

If most of you could account for a couple of new subscribers, we would be on our way.

FOOTNOTES:

ZORONGO?

In the article, "The Flamenco Guitar Repertoire" (Jaleo, November 1979), I considered the zorongo gitano to be a distinct flamenco toque. This was a relic left over from my original studies of the evolution of the cante and, for some reason, I never gave it much further thought. Actually, the zorongo has little to qualify it as a toque and is nothing more than an accompaniment for the song, part of which is done "por bulerías." If we eliminate the zorongo, we are left with 36 toques, a number that appeals to me much more than 37.

BANDOLAS?

In the article, "Fandangos de Málaga" (Jaleo, July 1979), I used much space in attempting to sort out the various views on the existence or non-existence of the bandolás without coming to any definite conclusion. Since then, while reading Cantes y Cantaores Cordobeses by Ricardo Molina (ediciones Demofilo, 1977), I found a satisfactory resolution of the question. Molina quotes the opinion of José Luque Navajas, who says that the bandolás are the flamenco form of verdiales, that is, the verdiales that I listed as "type II." In other words, he would separate the three types of verdiales into two groups, one called "verdiales" and the other "bandolás." The verdiales are those of types I and III, the danceable cantes of the fiesta that are characterized by simple, festive letras and short, direct melodies which are relatively free of melisma. The bandolás are those of type II, intended for listening rather than dancing so that the cantaor is freed from the demands of compás and can develop and prolong the melodies.

All of this makes a lot of sense, but I suspect that the name "bandolás" will not become widely nor predominately used for a long time, if ever, due to the historical use of the name "verdiales" for all of these cantes.



PUNTO DE VISTA

THOUGHTS ON LEARNING AND TEACHING THE DANCE

by Martha Sid-Ahmed

Whenever an issue of Jaleo arrives at our house, anyone who happens to be around knows that, unless they suddenly begin losing quantities of blood, they are going to have to fend for themselves for a while. Much of the fulfillment and satisfaction that I get from feeding on Jaleo is due in large part to the wonderful and generous contributions of Carol Whitney. Carol, I wonder if you know how much you are appreciated. I walked right into your coverage of the Anzonini happening. I was sitting next to you sharing in his first performance (an inadequate term, I know), I was at the table with everyone later in the restaurant. I laughed and I cried and I felt. And for all your professions of ignorance concerning the baile, I thought your analysis of the dancer, Eloísa Vásquez, was one of the most lucid I've ever read. In an earlier issue I like-wise enjoyed reading your impressions of the Morcas, artists I greatly look forward to meeting someday. Reading Teo, I find myself constantly nodding and muttering affirmation.

I dance, and I certainly empathize with your trepidations concerning the baile. The baile is by far the most circuitous route to the core of flamenco, with too darn many distractions (castanets, costumes - all the trappings that accompany our end of the art - my gosh! trappings certainly is the definitive term here - along the way. So many of us are tied into our bodies to tune in our minds, often a result of too much previous ballet training; the ideal approach would be to start both flamenco and ballet at the same time. There is much to be said for discipline, but as La Meri says in Spanish Dancing, technique "must be remembered by the muscles but forgotten by the mind." Caballero Bonald echoes that theory in Andalusian Dances: "when you learn a dance you must also know how to forget it; but the sediment must remain in the muscles themselves; they have learned the lesson in their silence."

A few years ago, some friends encouraged me to start teaching. I was uncertain, feeling I was not that knowledgeable at that point to take on the considerable responsibility of training other people's bodies. But as I began to look around me, I realized that others with far less experience than I were teaching, and although this is hardly a good

criterion for someone else to teach, I went with it. The first year I taught pretty much the way I had been taught. But there was a problem. The exercises and techniques that I was using didn't jibe with the way I was dancing. Also, I felt a bit under pressure teaching in a school of Russian ballet, and I was mostly relying on classical techniques, castanets, and a lot of militaristic arm work.

It was scary. I had to change, but I didn't know how. At that time I was pretty much on my own, with no one I could go to for advice and no flamenco for miles. I thought back to my classes with Luisa Maravilla, and how she had completely turned me around as a dancer. She gave me space, room to breath, time to think and feel in a dance. I think when we are studying, no matter what the subject, we are always in search of a teacher in whom we are able to see our own reflections, not a bodily reflection as it is a physical impossibility to be or dance like another person, but rather a reflection of the spirit which sets a spark burning in us, suddenly making us aware of our own power and potential as an artist. This is the effect Luisa had on me. I have had other teachers, and good ones, too, who may have given me more complicated steps and who may have had a more complete repertoire, but Luisa was the only one who taught me through attitude. To this day, I would rather watch her than any other dancer. I always enjoy other dancers, and admire them, but I never quite feel that immense satisfaction of being completely filled.

I was sure of my goal now, but how to approach it? It took me forever to realize that everything I needed was right there in the dances, so I began to pull them apart, making lists of all the details I could think of that needed emphasis and extra work. The key to my newly evolving system, my Rosetta stone as it were, was a simple figure which I excitedly discovered was fundamental to almost every dance. I started students with a rumba instead of the traditional sevillanas. It's easy and fun and no one felt defeated. With my most recent children's class I got into the habit of saving the last 5 or 10 minutes of class for palmas. We made clocks for teaching compás, but after the first few weeks they weren't using them anymore, and soon they could clap contratiempo among themselves, accompanying my dancing and watching for llamadas. When I actually started them on the baile for soleá, they were all prepared and had relatively few hang-ups regarding compás. Kids are great - they're so flexible and bright!

Through all of this I realized that I was growing and developing too. Teaching sharpens us in a way that nothing else can. It makes us examine and analyze ourselves, both physically and motivationally (is that a word? - I need it and I'm not going to check!), in an effort to responsibly transfer this knowledge to another person, and it is wondrous and exciting what we can learn. Powers of observation are heightened - I remember becoming aware of how different everyone's hands are and noticing how each person begins to shine in a special and individual way. And what a wealth of information I was getting from my students! I recall that I had started work on a tangos and was struggling to convey, talking through a few steps, the difference in *aire* from the *solea* we had just finished, when Mary really set me on course by commenting that my shoulders looked lighter! And more and more they were contributing steps - at first, mistakes to them, but improvisation to me (after, of course, checking for *compas*).

I also was beginning to find that I could choreograph, that I was capable of creating in a flamenco way. Of course, I always knew that I wasn't creating anything new - I have always assumed that somewhere along the line someone else, indeed probably many someone else, has done these same steps. But it was exciting for me to find that I could think of them on my own. However, these steps feeling so personal, it was hard for me to let go of them in the beginning - that old possessiveness that grabs hold when we have to give away pieces of ourselves. But it gradually dawned on me that it's like pruning a plant. If a plant is allowed to grow unattended and hold all its fruit, it will weaken and eventually not produce any more and dies. But if a plant is pruned and periodically cut back, its roots grow deeper and stronger, and it will produce more and more. The more I was forced to part with, the greater the incentive to create.

I was interested to read how you slow down a record or tape in order to fully absorb every detail of the *cante*. I have always found myself isolated, geographically speaking, from the mainstream of flamenco, often without even a guitarist. Therefore, I frequently have had to settle for performing or teaching with records, and I have found that with the right approach it is possible to transform an agreeably inferior situation into a valuable learning experience. I first discovered this when I was working out choreography to a *romera* of Carmen Amaya (the "Furia" album). In an effort to synchronize more smoothly with her footwork, it occurred

to me to slow the speed to 16 rpm so I could analyze it better. I couldn't believe what I was hearing! Each floor contact was so clean and clear that I could tell just what part of her foot was responsible for each sound. I was also picking up subtleties of rhythm that had not been apparent when played up to tempo. What a terrific lesson I had that morning, almost as good as if she had been there in person! Better, in a way (if that's conceivable!), because I had to work it out myself, and though the ultimate sound of the footwork was the same, the floor patterns were my own (I think).

Through all this I was developing a growing awareness of the dimensions of flamenco in all its aspects - the breadth and depth and weight of each beat or note. The first attack on a step, that initial muscular contraction made in preparation, is quick (like a sharp inhalation of breath), but the descent into the actual step feels retarded - almost as though you can see the step on the floor waiting for you to slip into it. This particular type of precision and tension of the legs and feet is balanced above by a different sort of tension in the arms, more isometric in nature, where you are aware of moving through the heavy spaces surrounding your body. The body alternates levels of tautness (the length of spine, back, chest, upper arms, hands, thighs) with levels of ease (lower arms, fingers, hips, shoulders) - even the skin on the face feels as though it fits tighter. I feel that this awareness of gravity and highly sensitized alertness plays a very essential part in opening us to the experience of *duende*. One is conscious of great reserves of power through the whole upper torso, which is like a giant muscular hanger from which the rest of the body is suspended - one feels long and lean, the waist is invisible. One can feel all that energy coursing and pulsating under the skin, pressing to get out, but being released only in small, carefully measured, highly concentrated doses. The end result is a feeling of total and timeless immersion in the moment - we're in it for its complete duration, tenacious to the very end. It's a feeling for where we are rather than where we're going.

Faces come to mind at this point, again provoked by your description of Eloisa. I recall attending a performance by a thoroughly trained and professional *bailaora* whose face was so busy that I was worn out trying to keep up with her repertoire of expressions. I recall another concert which featured a lovely dancer who was the embodiment of precision and control and whose face was cool

and composed. I remember thinking, this has been an enjoyable evening and I've learned a few things, but I'm not going to leave the theatre transported. Then suddenly, as she was winding up a fandango de Huelva, this delightfully startled expression flashed across her face. There it is, I said to myself, it's being able to take ourselves by surprise, it's constantly catching ourselves off guard. It made my whole evening. I'll take an Eloísa Vázquez any time.

I was flabbergasted to learn later that facial expressions are actually part of some people's technique, something to be studied and developed through exercise. There is even that unwieldy term - fruncimientos de entrecejas, for heaven's sake! (Try working that one into a crossword puzzle, Paco!). The face is the most personal part of our bodies and should be developed not through conscious manipulation of its muscles but through the mind. We should work from the inside out, and aside from striving for proper form in the baile, we need to learn as much as we can about the nuances of the cante and toque, as well as reading up on Spanish history, art, literature, etc. Gradually all this knowledge will leave a distinct imprint on our personalities which becomes outwardly mirrored in our faces in a very honest and uniquely expressive manner. I remember reading a piece in The New Yorker a few years ago - I think it was by Alistair Reid, "Notes from a Spanish village" or something - and the familiarity I felt when he described how he feels his personality change when he is speaking Spanish - something about the way the sounds feel coming off his tongue transforms him into a more dramatic and outgoing person. And he likes it.

I wanted to talk about my dance experience first so that you would have an idea where I'm coming from, as the expression goes. All that time I had loved the cante. I have met dancers and guitarists who found it alien and grating in the beginning, but I have always been drawn to primitive music and weird rhythms (the weirder, the better!) whether it be flamenco, or Aboriginal, or Bulgarian. But it wasn't until a couple of years ago that my interest in the cante became active. My first attempt, much earlier and like yours, had been with peteneras. Now I was feeling an emptiness in the baile which cried out for a song, so I started messing around with some of the easier coplas of tangos and bulerías.

About this time something very interesting and illuminating took place. Through Donn Pohren, I came in contact with Tom Shepherd, a guitarist from Columbus, Ohio. Tom is a good guitarist, had all of the basics of fla-

menco down, but had never worked with a dancer, so we began meeting together for work sessions. I had been going over llamadas and desplantes with him, and we had begun work on an alegrías, but something wasn't feeling right. Tom's compás was good, everything he was doing was technically correct, but there was something about the chording that bothered me. I couldn't tell what chords I needed - although I can read music, I'm really ignorant musically. So I began humming and singing so he could hear what was in my head, and I suddenly realized that what I was hearing in my head was the cante, and that it was accompaniment for the cante that I needed to hear! Teo is right on target when he emphasizes the need for dancers to listen to the cante, to respond to the cante, to dance with the cante in mind. Only in this way can we develop the sensitivity that draws us into flamenco's vortex. Between serenading Tom and dashing to the piano when I found I couldn't hum a triad, everything began falling into place.

I am now fully aware of our enormous dependency on the cante. What I am trying to tell you, Carol, in this interminably round-about way, is how extremely helpful and supportive and encouraging your various articles have been. I am hoping that you will go more into the techniques of the cante, such as breathing. I would like to know what happens when the voice breaks too, not that I have any intention of trying to reproduce it. I certainly have no delusions of being a cantaora, on any level, but I love to sing for the tremendous kick it gives me and for the knowledge to be gained from trying. It has sharpened my ear more to what is happening with the guitar, too. At this point, if I had to make a choice, I think I would prefer an evening of cante to an evening of watching dance. I am very comfortable thinking of myself now not so much as "a flamenco dancer", but as someone who loves flamenco and happens to dance.



Festivales y Tablaos '79

With Roberto Reyes & La Vikinga in Spain

La Vikinga

After three years of scrimping, saving and planning, I left for my third trip to Spain to study dance on May 13, 1979; Roberto (Reyes) joined me seven weeks later. We bought a 1972 Volkswagen and, on July 22, we drove to Sevilla. In the next two months, we travelled 5000 kilometers in Andalucía to see sixteen different festivales (a festival is a special type of flamenco concert devoted primarily to the cante). The most difficult part was finding out when and where the festivales were going to take place. We bought all the newspapers, four each day at 20 pesetas (30¢) each, looked at the posters (a good place to look is the Calle Sierpes in Sevilla), and asked at the local "peñas."

We arrived back in New York City completely broke and in debt; were it not for friends who sent us money, we would never have made it -- inflation has hit Spain worse than the United States. BUT, we are thoroughly inspired and exhilarated by all that's happening in the flamenco world in Spain. The following is the itinerary of the high points of our trip:

May 14, 1979 -- La Vikinga arrives in Madrid

May 15 "Café de Chinitas" (tablao)
Entrada: 900 pesetas (\$13.84)
Artists: La Chunga, Serranito, El Fati Tony Maya, Tere Maya, La Polilla

May 17 "Torres Bermejas" (tablao)
Entrada: 700 pesetas (\$10.77)
Artists: "Estampa flamenca del 'Romancero gitano' de García Lorca" with Marcos Alvar, José Merced, Manoli Cordero, Faiquillo, and Margarita y Eugenio de Badajoz

May 19 "Las Brujas" (tablao)
Entrada: 700 pesetas (\$10.77)
Artists: Hermanos Reyes, Chato de la Isla, Dolores de Córdoba, Carmen Moreno, and the house cuadro

May 20 "Los Cabales" (tablao)
Entrada: 700 pesetas (\$10.77)
Artists: (the only artist I knew at the time was Reinaldo Rincón; Lillian Morales has been working there since June)



LA VIKINGA

(PHOTO BY KAREN MALOOF, N.Y.C.)

May 25 "Corral de la Pacheca" (tablao)
Entrada: 700 pesetas (\$10.77)
Artists: house cuadro plus Curra Jiménez, Angel Arocha, El Tauro, and José Luis Teruel

June 6 "Corral de la Pacheca" (tablao)
(same as above)

June 9 "Las Brujas" (tablao)
(same as above)

June 12 "Arco de Cuchilleros" (tablaos)
Entrada: 600 pesetas (\$9.23)
Artists: Trini España, Julio Vallejo, and the house cuadro

TEATRO REINA VICTORIA

DIRECCION MUNOZ LUSARRETA

Miércoles 20, 10,45 noche, ESTRENO

COMPANIA DEL TEATRO ANDALUZ

ROSA DURAN y LA CONTRAHECHA

en la NUEVA VERSION DE

La Historia de los Tarantos

de ALFREDO MAÑAS

bailaores

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cantaores

CARMEN LINARES
RAFAEL ROMERO
CHAQUETON

guitarristas

PERICO EL DEL LUNAR
CURRO DE JEREZ
CARLOS HABICHUELA

actores

MARGARITA CALAHORRA
FERNANDO SANCHEZ POLACK
PRIMITIVO ROJAS

Escenografía: PABLO LAGO

Vestuario: MATOYA DEL REAL

Ayudante de dirección:

MANUEL LOPEZ REY

Dirección: LUIS BALAGUER

June 16 "La Historia de los Tarantos"
(see above)

Entrada: 300 pesetas (\$4.62)

June 20 "Café de Chinitas" (tablao)
(same as above)

June 27 "Corral de la Morería" (tablao)
Entrada: 600 pesetas (\$9.23)
Artists: Lucero Tena, El Tupe,
La Caneta de Málaga, and house cuadro

June 29 "Amor de Diós" (dance studios)
Finished 6 weeks of general classes
with Paco Fernández (1 hour a day,
five days a week for 2000 pesetas
or \$30.77, per week)

June 30 Roberto Reyes arrives in Madrid

June 30 "La Historia de los Tarantos"
(same as above)

July 3,4,5,6 I took part in the filming
of the film, "Las Sabinas" (just a
small part in a flamenco party scene)
Toledo Pavillion, Casa del Campo in
Madrid. (see photo)

July 6 "La Noche Andaluza de la Media Luna"
(concert in the Plaza de Toros de
Vista Alegre, Madrid)
Entrada: 500 pesetas (\$7.69)
Artists: Lole y Manuel,
Manolo Sanlúcar

July 9 "Café de Chinitas" (tablao)
(same as above)

July 12 "Torres Bermejas" (tablao)
(same attraction, different cuadro)

July 14 "Las Brujas" (tablao)
(same as above)



ROBERTO REYES

(PHOTO BY JACK MITCHELL, N.Y.C.)



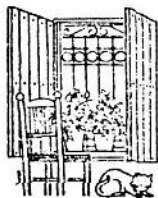
ON THE SET OF THE MOVIE "LAS SABINAS"

A JUERGA TAKING PLACE IN BETWEEN THE FILMING; FROM LEFT TO RIGHT:
LA VIKINGA, ONE OF THE ACTORS IN THE PARTY SCENE, NANNETTE (ENGLISH
TUTOR FOR ANGELA MOLINA), ANGELA MOLINA (DAUGHTER OF ANTONIO MOLINA
AND ONE OF THE STARS OF THE FILM), PLAYING GUITAR IS ONE OF THE
SINGERS FROM THE TABLAO "TORRES BERMEJAS" (PHOTO: BOB ROYAL, MADRID)

July 20 "Libertad Studios"
Finished 9 weeks of private classes
with Merche Esmeralda (1 hour class
was 1500 pesetas or \$23.08; guitarist
not included).

July 21 "Las Cuevas de Nemesio" (tablao)
grand opening after being closed
for three months.
Entrada: 600 pesetas (\$ 9.23)
Artists: we knew only guitarist
Chocolate from Japan

July 22 We left Madrid for Sevilla



PART II - SEVILLA

July 22 "Los Gallos" (tablao)
Entrada: 700 pesetas (\$10.77)
Artists: Ana María Bueno, Carmen-Juan
Manoli, Esperanza Bermúdez, Carmen
Vargas, El Visco, Carlos Heredia,
Ramon Amador, etc.

July 23 "El Arenal" (tablao)
Entrada: 700 pesetas (\$10.77)
Artists: Tablao Flamenco de
Curro Vélez

July 24 "Festival de la Mistela"
Los Palacios
Entrada: 700 pesetas (\$10.77)
(see next page)

July 26 "La Trocha" (tablao)
Entrada: 250 pesetas (\$3.85)
Artists: El Mono de Jerez, La Tati,
Paco Taranto, Saralita López, Las de
la Trocha, and the house cuadro.

Los Palacios: éxito del Festival de la Mistela

(from: Correo de Andalucía, July 28, 1979;
sent by Roberto Reyes and La Vikinga; trans-
lated by Paco Sevilla)

by Manuel Cura

LOS PALACIOS

Hoy martes, 24 de julio de 1979.

A las once de la noche

**Organizado por la Tertulia
Flamenca**

«EL POZO DE LAS PENAS»

con la colaboración del Ministe-
rio de Cultura

GRAN FESTIVAL DE LA MISTELA

Dedicado a la memoria del
«NIÑO DE LAS CASTAÑAS»

Presentado por:

**JOSE SOLLO, PACO HERRERA,
EMILIO JIMENEZ y MANUEL
CURAO**

Actuarán:

PRIMERA PARTE

Los ganadores del concurso de
la Venencia Flamenca y

**NIÑO DE PURA, JOSE SANCHEZ
«ITOLY», PEPE PEREJIL, CURRO
MALENA y FOSFORITO**

SEGUNDA PARTE

**JOSE JOAQUIN Y SU CUADRO
FLAMENCO, LUIS DE CORDOBA,
MANOLO MAIRENA, JUANITO
VILLAR y LEBRIJANO**

Guitarristas:

**MANOLO DOMINGUEZ,
JOSE CALA «EL POETA», PEDRO
BACAN y MANOLITO CARMONA**

SENSACIONAL FIN DE FIESTA

Cartel confeccionado por orden
de actuación

Lugar: Patio del lagar de D. José
(Carretera de Sevilla)

FINO

**SAN PATRICIO
GARVEY-JEREZ**

On Tuesday, the Eve of Santiago, in the "patio del lagar de don José" in Los Palacios, the "Gran Festival de la Mistela" was celebrated. It was organized by the tertulia flamenca "El Pozo de las Penas" with the collaboration of the Ministry of Culture and dedicated to the memory of "Niño de las Castañas." The cartel, listed in the order of performance, brings together the following cast of artists: In the first part, the winners of the contest, "Venencia Flamenca" (Enrique Fernández, Nene Escalera, and El Chiva), Niño de Pura playing guitar solos, and the cante of Itoly, Peregil, Curro Malena, and Fosforito; in the second part, José Joaquín and his cuadro flamenco, the cante of Luis de Córdoba, Manolo Mairena, Juanito Villar, and Lebrijano, and the guitars of Manolo Domínguez, El Poeta, Pedro Bacán, and Manolito Carmona.

It was a true scandal in the best sense of the word. And it was, as Ortega would say, "I am me and my circumstances." And the truth is that the circumstances are what made this edition of the Mistela -- with respect to the way the festivals are going these days -- a complete success at all levels. Circumstances so special, that in the beginning were so adverse and then changed to being completely favorable. First, the city government of Los Palacios refused to have anything to do with the flamenco function, after having sponsored previous editions; also, there was the celebration earlier, of another popular flamenco festival, sponsored by the PC which is the majority party. Another negative circumstance was the indisposition and declaration of "persona non grata" of Miguel Acal of LVG, which made the majority of the media in Sevilla declare reciprocally that the "Pozo de las Penas" was "ingrato" until they apologized to their radio colleague. The result -- for weeks, nobody would give "un duro" (a nickle) for this festival; they even considered suspending it.

But, as I was saying before, the negative circumstances became positive. First, the lack of interest on the part of the city government and the communist festival served to unite the forces even more and convert those who had been indifferent to this festival into real supporters of it. With regard to the problem of the media reporters, without knowing how nor why, some of those who signed the letter against the organizers from the tertulia were found on the program as sponsors. If you add to this the adequate publicity and the good cartel, it is easy to imagine what happened next. A short time after the tickets were put on sale, they were sold out and, at the entrance, there were hundreds of people waiting to get in at any price or in any manner.

"Hombre, we have come from Cádiz expressly to see this and now we are not going to go back just because there are no tickets..." The organization tried to solve the problem the best it could, with the result that there was no room left to fit even a needle -- people on the walls or standing anywhere there was space. But in spite of so many people, during the performances -- especially during the second part -- not even the sound of a fly was heard.

With respect to the performances, the average quality was very high. The best, Luis de Córdoba (granainas, tiento-tangos, tarantas and cartageneras), the guitar solo of Niño de Pura (soleá y bulería), and the accompanying guitar of Manolo Domínguez who, in some cases did harm to the cantaor with his "pellizqueras farsetas" (highly original, attention-getting or humorous melodies) that delighted the audience. In general, the rest did very well. Itoly sang very well "por siguiirya," especially in the "cambio de Molina" that he masters completely. The fandangos de Huelva sung by Peregil were greatly appreciated. Curro Malena, in contrast, did not do very well; he always sings in a very forced manner when his throat does not respond for some reason, and he doesn't reach the expected heights. Fosforito, like always, precise and exact, but with his own personal qualities, along with a soleá taranto and cantinas, did a petenera the likes of which we have not heard for some time in these parts. José Joaquín, with the cante of Manolo Limón and Curro Fernández and the guitars of El Poeta and his brother, El Niño de Pura, demonstrated his marvelous abilities, although he can dance much better than he demonstrated here. Manolo Mairena, with his purity on display, was a true artist and finished his long performance with some martinetes that were greatly appreciated. Juanito Villar, the great revelation of this year's festivals, seems to be on the downhill. What we would never wish, is for the singer from the Barrio de la Viña to become a Turronero or a Pansequito, who when he runs out of catchy little tunes that stick in the ear, disappears from the cast of artists. Lebrijano closed the show with some "galeras" which was what the masses wanted from him. And afterwards, a short "fin de fiestas" (grand finale) and on to six o'clock in the morning. The one thing that was true on this night: The public was ready to listen to every thing and gave a lesson in how it has to be done.

A success at all levels -- we are still comparing with what is being offered in the rest of the festivals -- although that is not

to say that, as an aficionado, we are in agreement with this type of flamenco presentation, even though, there were cantes done here that are not often heard; we continue to protest about those cantes that are being lost and are not being listened to in the festivals. In addition, the big success of the Festival de la Mistela was well-deserved by the person being honored -- we would not have been satisfied with anything less. And, so that the memory of "Niño de las Castanas" will be always in the minds of the members of "El Pozo de las Penas," a tile plaque in his memory was unveiled at the headquarters of the "tertulia" (club).

* * *

SE CELEBRO EL FESTIVAL DE LA MISTELA

(From: ABC, July 21, 1979; sent by Roberto Reyes and La Vikinga; translated by Paco Sevilla).

By Mario Fuentes Aguilar

Cantes that could move you deeply fell on the two thousand people in the Patio del Lagar de Don José, but the audience did not find itself in the proper condition to extract the "olé's" and enthusiasm. The siguiirya of Manuel Mairena, the soleá of Curro Malena, the minera of Fosforito, the granaína of Luis de Córdoba and the soleá of Lebrijano, in spite of being the best of the night, did not warm the huge mass of people. These are, without doubt, cantes of the minority, and the enormous crowd that completely filled the patio wanted "fiesta", entertainment, and nothing more in the Festival de la Mistela.

The most applauded in Los Palacios was Juan "El Chivo", a cantaor of great stature who was presented as one of the three winners of the "Venencia Flamenca" and who sang magnificently tientos and bulerías. "Niño de Pura" played masterfully two guitar solos, soleares and bulerías; he delighted the audience with his youth and how well he played. Itoly sang some peteneras, while Pepe Peregil was extraordinary in fandangos de Huelva and good in bamberas. Curro Malena succeeded in delivering some soleares and siguiiryas that the good aficionados will not easily forget, and he drove the crowd wild with bulerías. Fosforito was in his usual form as a good interpreter. Luis de Córdoba was phenomenal in granaínas and good in cartageneras. Manolo Mairena sang soleá, tientos, siguiiryas and martinetes with the most purified orthodoxy and in a gathering

of good aficionados, he would have been truly moving. Juanito Villar sang alegrías with "arte gaditano". Then he sang "por bulerías" and had to return to sing two more times due to the delirium of the crowd. Lebrijano, as always, did well; Juan has the cantes and means to please everyone. He was good in soleá, tientos, and galeras, and was phenomenal in bulerías. José Joaquín danced with good art and pure style to the cantes of Curro Fernández and Manolo Limón.



July 28 "IX Picaillo Flamenco" (festival)
Carmona

Entrada: 300 pesetas (\$4.62)

Cante: Antonio Morales "El Manta,"
Justo Muñoz Brenes, Antonio Morillo,
Juan Jiménez "El Charri," Domingo
Confite, Manuel Crespo Reyes, Joselito
Tirado.

Baile: el grupo local de Juan Ruiz

Toque: Manolo Carmona and Pepe Carmona

August 3 "VIII Festival de la Yerbabuena"
Las Cabezas

Entrada: 500 pesetas (\$7.69)

Cante: José de la Tomasa, Chano
Lobato, Miguel Funi, Chiquetete,
Enrique Morente, Manuel Vargas, Los
Heredia, Manuel Gerena.

Baile: Pepa Montes

Toque: Ricardo Miño, Pepe Habichuela,
Rafael Canizares

August 4 "XI Edición del Festival de Arte
Flamenco" Pegalajar (Jaén)

Entrada: 700 pesetas (\$10.77)

Cante: Fosforito, José Menese,
Turroneiro, Manuel Mairena, Chiquetete,
Chano Lobato, Romerito de Jerez,
El Cabrero

Baile: El Cojo

Toque: Paco Cepero, Juan Habichuela,
Paco Cruz

August 7 "III Noche Flamenca" (festival)
Montalbán

Entrada: 700 pesetas (\$10.77)

Cante: El Chocolate, El Cabrero,
José el de la Tomasa, Justo Roldán,
El Pele

Baile: Marisa Sánchez, M^a Luisa
Serrano, Antonio Alcazar

Toque: El Merengue, Pedro Bacán

August 11 "XIII Reunion de Cante Jondo"

Entrada: 700 pesetas (\$10.77)

XIII REUNION DE CANTE JONDO
Puebla de Cazalla

A.FERNANDEZ "FOSFORITO", A.CORTES "CHIQUETETE",
ALONSONUNEZ "RANCAPINO", JOSE DIAZ "CHAQUETON",
MIGUEL VARGAS, DIEGO CLAVEL y JOSE MENESE.
- MANUELA CARRASCO -
JUAN "HABICHUELA", MANOLO BRENES, PEDRO PEÑA.

Sabado, 11 de agosto 1979

August 14 "Festival"
Algeciras

Entrada: 250 pesetas (\$3.85)

Cante: El Lole, Nano de Jerez,
Curro Fernández, Carmen de Linares,
El Frasquito, Miguel Funi

Toque: Manuel Morao (note: there
were other artists, but we have no
record of this festival and have
forgotten who else was there.)

August 15 "Festival Flamenco"
San Roque

Entrada: 250 pesetas (\$3.85)

Cante: Fosforito, José Menese,
La Paquera de Jerez, Juanito
Villar, Terremoto de Jerez,
Canela de San Roque, Gabriel Cortes,
Rafael Heredia "El Boina", Juan Flor

Baile: La Tati

Toque: Manuel Domínguez, Habichuela
Manuel Moreno "Morao Hijo"

August 18 "VII Noche Flamenca en Cádiz"
(Festival)

Entrada: 800 pesetas (\$12.31)

Cante: Beni de Cádiz, Chocolate, Juanito Villar, Chano Lobato, Chato de la Isla, Rancapino, Felipe Scapachini

Baile: Los Farrucos

Toque: Manuel Morao, Manolo Brenes, Jose Herrera

August 21 "Festival de Variedad Flamenca"
La Linea

Entrada: 700 pesetas (\$10.77)

Cante: Camarón de la Isla, Fosforito, Turrónero, Juanito Villar, Chiquetete, Rancapino, Canela de San Roque, Jose Solear, Juan José.

Baile: El Orillo, Mercedes Heredia, Miguel de los Reyes y su Ballet de Arte Español.

Toque: Tomatito, El Quino, Joselete, El Chino de Málaga, Joaquín Carmona.

August 23 "V Festival Joaquín de la Paula"
Alcalá de Guadaira

Entrada: 500 pesetas (\$7.69)

Cante: Fosforito, Manolo Mairena, Camarón de la Isla, Naranjito, Curro Malena, Fernanda y Bernarda de Utrera.

Baile: Francisco Javier, Grupo Montoya

Toque: Tomatito, José Cala "El Poeta", Juan Habichuela

EL V FESTIVAL

«JUAQUIN EL DE LA PAULA»

(From: Hoja de Lunes, Aug. 27, 1979; sent by Roberto Reyes and La Vikinga, translated by Paco Sevilla).

By José Pernia

A successful attendance with a packed house. A pleasant night in which the flamenco "festejo" got a late start because the socialist leader, Felipe Gonzales was delayed. Pepe Sollo and Paco Herrera were in charge of the presentation. A perfect sound system and many aficionados of the cante. Antonio Mairena, Alfonso Eduardo Pérez Orozco, La Hiniesta, all deserve a salute from the sponsors. Presiding was Manuel Álvarez López, with his popular poetry that began his dissertation on the chronology of the "soleares de

Alcalá, roots of feelings" and his finish with "un canto a Andalucía". Manolo Álvarez knew how to be poetic and well thought out.

The festival itself was of more than mediocre quality. The victor, without argument, was Naranjito de Triana. In full voice and faculties, well-tuned, giving all in the tangos, the style of Niño Gloria, others ended with columbianas, his caracoles, the soleares por bulería, and the finish in caña. He was "divo y señor" in a night of successes, applause, and recognition of his interpretive quality. Manolo Mairena was also first rate; his soleares de Alcalá, las siguiiriyas, los tientos and tangos, and "el remate" (the finish) with martinets and tonás, enjoyed an interpretive power, always in tone, and an exhibition of abilities.

Fosforito, in masterful control as usual, holding the line that has made him number one in the soleares, peteneras, cantiñas con alegrías, and the polo. Everything he did was good in this area of reality that he develops and preserves.

El Camarón de la Isla has his public who cheers him ("lo jalea"), even before he begins to sing. The soleares, tangos, bulerías, and fandangos found acceptance, and his voice, although not very potent, delivered that logical interpretation for which he has made himself known and is considered an important figure and, in Alcalá, he achieved it once more.

Curro Malena was below his usual quality. His power and delivery were praiseworthy, but he didn't bring out the strength as on other occasions and, although he was okay, he didn't warm the audience with the proper strength; his soleares and tientos, good, but nothing more. Bernarda and Fernanda, "las niñas de Utrera", closed the show; for them, time passes and makes itself felt in their throats. Many times they were not able to pull off their cante and had to look for other ways, and they were no better than fair in their performances, without convincing.

The dance was present in the young Francisco Javier. He was the first of the night, when the atmosphere was still cold, but in spite of that, his farruca and alegrías were endowed with the proper qualities for undertakings of this nature. A stylist, measuring well whatever he did, he left the impression of a quality and make-up that will make him, in the not too distant future, a name in the baile flamenco. The influence of Antonio Gades, Luisillo, and Rafael de Córdoba was noticeable. We have in front of us a bailaor who will make a big hit. His fifteen years foretell it and in the "fin

de fiesta" (grand finale), he proved it.

The group "Los Montoya" completed the dance in the program. The sacred gypsy family, as Paco Herrera would say, is made up of Juan Montoya, the incomparable Negra, Carmen, Carmelita, El Morenito, and the guitars of Niño Jerez and José Jiménez. Here we have art, "duende gitano", rhythm, cante, interpretation, and another young force in the baile, Carmencita. The performance of the group was excellent, with that "aire gitano" that warms and delights with the vigor and delivery of all its members.

Habichuela, José Cala, and Tomatito carried the musical part. Habichuela handled his guitar-piano to perfection, and José Cala "El Poeta" pleased us with his gamut of variations. Tomatito was below the quality of those two. There was also participation by Curro de Alcalá, El Cuto, the palmero Amaya, and guitarist Luis Palacios, who accompanied Francisco Javier and joined with Manolo "El Poeta" who pleased us more than on other occasions, since he put heart and delivery into his interpretations.

The V Festival de Cante Flamenco "Joaquín el de la Paula" had, as we said in the beginning, more than average quality, with the victor being Naranjito de Triana, a complete professional; his voice conquered the "plaza" through a perfect sound system that collaborated with the cante and baile of our land to insure that it would reach every corner without distortions.

The organization can be categorized as good and we estimate that the budget -- they were talking about 900,000 pesetas (\$15,000.) -- will be covered since the site was completely filled.

V FESTIVAL "JOAQUÍN EL DE LA PAULA"

La soleá mandó en Alcalá de Guadaira

(From: ABC, August 25, 1979; sent by Roberto Reyes and La Vikinga; translated by Paco Sevilla)

By Mario Fuentes Aguilar.

Pure cantes made up the major part of the songs that echoed through the ancient walls of the castle of Alcalá de Guadaira.

Those who went to listen to cante, some three thousand people, included the socialist leader Felipe Gonzalez who was very attentive all during the night of flamenco, the president of the Diputación de Sevilla, Manuel del Valle, and various personalities of the PSOE, who also listened, an unusual thing, with pleasure to the proclamation of the master of

SOLEARES DE ALCALA

Desde una encalada cueva
del Castillo alcalareño,
igual que hiriente saeta
corrió tronchando al silencio
una copla que ponía
escalofrío en los huesos.

Besó a la noche que estaba
en la mitad de su sueño
y se fué por los caminos
dejando a través del viento
como espaciados suspiros
el resonar de sus ecos.

¡Que copla más desgarrada
más que copla era un lamento!

Era la pena y la angustia,
el llanto amargo y reseco,
el querer y el desengaño,
la muerte el odio y los celos.

Era la soberbia estampa
de un recio andaluz campero,
muda leyenda en sus labios
y un sinfín de pensamientos.

Era la expresión más pura
alma y corazón de un pueblo.

Soleares de Alcalá
raíces del sentimiento.

Manuel Alvarez López

ceremonies Don Manuel Álvarez López, who made a beautiful "canto" to the soleá of Alcalá, highlighting with anecdotes and facts, the figure of Joaquín el de la Paula, one of the most genuine of its representatives.

If we were in Alcalá, it had to be the solea that was queen, the thermometer of that which we were to listen to. The standouts were the soleares interpreted by Curro Malena, Fernanda and Bernarda, and Manuel Mairena, without doubt the best of the night. Only acceptable was Fosforito in this cante, while Naranjito mixed it with soleá apola, finishing with polo. We supposed that Camarón, in an obligatory role, interpreted some soleá de

Alcalá de los Gazules, but they were unfamiliar to us.

In the other cantes, the siguiriyas, tientos, and martinetes of Manuel Mairena were good. Naranjito sang well the caracoles, but came out badly in malagueñas. Superb were the peteneras of Fosforito, but he fell down in alegrías and failed in tarantos. Curro Malena was at a high level with tientos and bulerías, demonstrating again that he is the purest of the young cantaores and would have to be triumphant among those who know cante. Meanwhile, the representative of the new wave, Camarón de la Isla, sang of suffering por tangos, bulerías, and fandangos. The gypsy voices of Fernanda and Bernarda shown "por solea y bulerías", at the height of dependable professionalism and excellence that adorns their performances. Francisco Javier de Alcalá "sang" (danced) some very academic farruca, but was looser in alegrías. He is a young promise, to be heard from in the future.

A completely authentic fiesta gitana was presented on stage by Los Montoya, the flamenco group with the greatest spontaneity, simplicity, and quality on stage; they have gained with the addition of Niño Jero.

El Poeta de Alcalá, in the second part opened with poetry and dance. Very acceptable were the guitars of Habichuela, José Cala "El Poeta", and Tomatito. The magnificent presentation was in the charge of Pepe Sollo and Paco Herrera.

August 28 Invited to visit the "Peña Macarena" at Torrijano 29, Sevilla 9, (tel: 37 23 84) by Pedro Bacán and his wife Jill.

August 30 "Tablaos Flamencos de la XXXII Feria y Fiesta de la Vendimia de Jerez" (Jerez de la Frontera) Entrada: 150 pesetas (\$2.31) (see cartel and articals below)

August 31 Second night of the "Tablaos Flamencos...etc.) Entrada: 150 pesetas (\$2.31)

September 1 Third night of the "Tablaos Flamencos...etc. Entrada: 200 pesetas (\$3.08)

Tablaos Flamencos

de la XXXII Feria y Fiesta de la Vendimia de Jerez

JUEVES 30 de Agosto.

CUADRO FLAMENCO
CANTAN:

LUIS DE LA CHICHARRONA
RUBIO TRIUNFANTE * LUIS DE LA PICA
ANGEL VARGAS «EL MONO»
JESUS «EL ALMENDRO»
EL BERZA * ENRIQUE FERNANDEZ
LUIS PAULERA * LOBITO DE JEREZ
BAILAN:

PETACA * CABERO
JUANELE

TOCAN:

PACO CEPERO * EL CARBONERO
ANTONIO JERO * GERARDO NUNEZ
JUAN MORENO

ARTISTAS INVITADOS:

JUANITO VILLAR
FERNANDA y BERNARDA
SALMONETE * RUBICHI

REPRESENTACIONES PROVINCIALES:
CADIZ

PACO EL DEL SOLANO

SEVILLA

ISABELITA BAYON * ANTONIO SUAREZ
EL NIÑO DE PURA

CORDOBA

RAFAEL MESA * EL PELF DE CORDOBA
MERENGUE DE CORDOBA

GRANADA

CURRO ANDRES

VIERNES 31 de Agosto.

CUADRO FLAMENCO
CANTAN:

JUANA LA DEL PIPA
RAFAEL «EL LILO»
MONEA * GASOLINA
MATEO SOLEA * DIEGO VARGAS
MIJITA

BAILAN:

JUANERRE * PEPE AÑO
CHICHARITO
TOMAS TORRES «TORRITO»

TOCAN:

MANUEL MORAO * JUAN PARRILLA
BALAO * PEPE MORENO
LUIS MONEO

ARTISTAS INVITADOS:

CHIQUETETE * CHOCOLATE
JUAN MONEO * RIPOLL

REPRESENTACIONES PROVINCIALES:

JAEN

CARLOS CRUZ * RAFAEL MAERAS
PACO CRUZ

ALMERIA

JUAN GOMEZ

MALAGA

REPRESENTACION ARTISTICA

HUELVA

ANTONITO RODRIGUEZ
MANUEL CASTILLA
ANTONIO PEREZ RAMBLADO

SABADO 1.º de Septiembre.

CUADRO INFANTIL:

CANTE, BAILE Y GUITARRA

CUADRO FLAMENCO

CANTAN:

EDUARDO MENDEZ
FERNANDO DE LA MORENA
EL CAPULLO * FCO. RUIZ MENDEZ

BAILAN:

TIA JUANA LA DEL PIPA
ANTONIA LA MARCHENA
MANUEL CARRASCO «JERO»
CURRO VARGAS * LUISA DE TORRAN
MANUEL SUAREZ «PILILI»
EL CHICHARRON * LOLI DE JEREZ
ANTONIO FLORES QUIROS
PEPE DE JOAQUINA

TOCAN:

J. MORAO * M. PARRILLA * MORAITO
NINO JERO * JOSE DE LA MELCHORA

ARTISTAS INVITADOS:

TIO BORRICO * CAMARON * SORDERA
JOSE VARGAS «EL MONO»
ROMERITO DE JEREZ

MARIA BORRICO * FERNANDO GALVEZ
CHANO LOBATO * EL NANO DE JEREZ

ANA PEÑA * JOSE DE LA TOMASA

MANUEL MONEO

LAVENTA Y SU GRUPO

MARIO MAYA Y SU GRUPO

GRAN FIN DE FIESTA

Presentadores: PEPE MARIN y RAFAEL PLAZA.

En la Plaza de Toros, a las 21,30 horas.

PRECIOS: DIAS 30 y 31 Agosto, SILLA: 150 Ptas. TENDIDO: 50 Ptas. DIA 1.º de Septiembre, SILLA: 200 Ptas. TENDIDO: 75 Ptas.

TIO PEPE



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JEREZ GRAFICO, Horno, 6 - Dep. Legal CA-576-1979

LOS TABLAOS FLAMENCOS DE LA VENDIMIA

DAY I

VERY LITTLE CANTE FROM JEREZ

(From: El Diario de Cádiz, Sept. 1, 1979;
sent by Roberto Reyes and La Vikinga;
translated by Paco Sevilla)

by Juan de la Plata

In the bullring, the first tablao flamenco of the Vendimia was celebrated with little more than half of the seats filled in the ring and a few people scattered in the stands. The "cartel" (list of artists) was pretty weak and the people didn't want to risk it. But we did see many good aficionados who

didn't want to miss this first Tablao, in spite of its shortcomings.

To begin, we will state, generalizing, that the cante de Jerez, por bulerías, shone in its absence. That is, there was no lack of the Jerez "alegría" of our rhythm and our festive "aire", but the cante of Jerez, that cante for which Jerez is known, the hundred percent cante, of that there was very little. The cuplé was much abused, and there were bulerías that sounded more like those from Lebrija and Utrera than those of the Arco Santiago. And that should not be; it should not be permitted in artists who are honored for being from Jerez. The bailaoras Petaca and Juanele fulfilled with "ángel" their commitment, when they could have rendered more, with better singers behind them. Cabero passed unnoticed. And what happened to Berza, so much being careful and holding back until the end? Why didn't he come out in the second part like the rest. A real mystery, or perhaps a lack of professional responsibility.

The representatives from the provinces of Córdoba and Granada passed by like unknowns and will continue being unknowns. Cádiz, with Paco del Solano, a great "aficionado", who could have shown better if he had had at his side a guitar with "rumores de caleta". With regard to the children from Sevilla, Isabelita Bayón -- the only bailaora in the whole show, why Mr. Organizer? -- delighted everybody.

Another hope is Salmonete, who showed himself to be very sure in everything he sang, giving much pleasure with his siguiurias and in almost everything he did por bulerías. At his side he had the good accompanist, Cepero, who carried him well and gave plenty of room to the cantaor.

La Bernarda did not please us at all, insisting on her usual cuplés, reminding us more of the Canary Islands than of Utrera, El Pinini, and La Fuente Nueva. In contrast, La Fernanda was the authentic representation of compás. Her soleares were the best that were sung all night, with the true flavor of the old cante. A cante to be savored in another place, more intimate and less massive.

Juanito Villar, another of the invited celebrities, delighted the gallery, but not those who know flamenco. All of his cante was eminently commercial; he did justice to and gave pleasure with only his alegrías in homage to Aurelio. The rest -- pure record promotion, sounding false, although with an incredibly flamenco voice that was guided by the dream guitar of Paco Cepero, who put his right thumb to work as never before.

* * *

DAY II

QUALITY AND ATTENDANCE IMPROVE

(From: El Diario de Cádiz, Sept. 2, 1979; from Roberto Reyes and La Vikinga; translated by Paco Sevilla)

by Juan de la Plata

Without elevating too much the quality and artistic tone, the second show of the "Tablaos Flamencos de la Vendimia" was somewhat more enjoyable than the first, capturing much more audience, although without filling the chairs in the ring and much less the stands.

Jerez, by means of her "cuadro festero", sounded much better, more like the Plazuela and Santiago. This second group animated the mob more and better, singing and dancing more "por derecho" (in the correct way), with hardly a nauseating cuplé to be heard. In this respect almost everyone who participated has to be applauded for knowing how to maintain the "alegría jerezana" at a high level, based on good rhythm and better compás. Cante and baile that Jerez likes, well done by all of the cuadro from Jerez.

Of the provincial groups, Jaén and Almería passed by without suffering nor glory, referring, that is, to the art of their representatives.

The short representation from Huelva was a bit more enjoyable and, of course, the numerous and well chosen representation from Málaga was very delightful, especially the bailaor Pepe Vargas, who the aficionados called back again and again.

The place of honor of the night was left for the performance of the great Antonio Núñez "Chocolate", who had hardly begun to sing, when he saw how the people in the audience were leaving, especially the young people, and, somewhat angered, made some comments; when he resumed singing, it was not as well as he is able to do it, but with purity of course and with the high quality of the maestro right up to his finish with some fandangos. The aficionados who stuck it out to the end, we left without being able to fully savour the full greatness of the cante of this classic of Jerez, but a few things were carried away that stuck in the ear, with the flavor of the authentic cante of Jerez.

* * *

DAY III

THE TABLAOS FLAMENCOS OF THE FIESTA DE LA VENDIMIA -- A SUCCESS

(From: La Voz del Sur, Sept 4, 1979, sent by Roberto Reyes and La Vikinga; translated by Paco Sevilla). By Angel Revaliente

The tablaos flamencos de la Fiesta de la Vendimia are finished; it should be said, in reality, that they were very well orchestrated. The mounting of the shows, organized by the Peñas Flamencas, was extraordinary, uniting, arm in arm, Los Cernícalos, El Garbanzo, Jerezana, El Mono, Bulerías, Cabaes and Good People. Without preference. All delivered equally, carrying forward all the weight, the heavy load that is the organization of the tablaos that lived on Saturday night, the big night. Impressively full, seven and a half hours of cante and baile, and at four in the morning the drinks were gone.

...There were presences that were unexpected, although in our Saturday edition, in news collected at the last minute as the paper went to press, we spoke of many rumors. And some were confirmed. Because Fernando "Terremoto" was on stage, accompanied by "la sonanta" (guitar) of Manolo Parrilla; Fernando, who began slowly, finished up delivering to a public that surrendered to his cante grande. Terremoto once again demonstrated what he no longer needs to demonstrate. Terremoto de Jerez, "...I don't like Madrid, I only like 'mi tierra' (my homeland)," left mouths hanging open in the bullring. The "palmeros" who accompanied him, although he did a bulerías without them, were not the regular ones of the night.

Another unexpected presence was Carmen Albeniz. La Venta couldn't come, so Carmen took her place. She just passed by. There was applause and that was it.

Earlier, Nano de Jerez had proved he is an artist. With his more than proven professionalism, he won over a public that loves and admires him. Tío Gregorio Borrico, enough said! Fernando Gálvez received unending response from the audience. The rest did their thing, although José de la Tomasa gave a very poor performance, too long perhaps.

* * *

September 3
6:00 P.M. Visited the Catedra de Flamencología del Museo de Arte Flamenco, hosted by Tomás Torres "Torrito," nephew of Manuel Torre.

9:00 P.M. Invited by the newest Peña flamenca in Jerez, "Buena Gente," to meet its local members and two visiting German guitarists.

September 4

Driven by two members of the Peña, Buena Gente," to visit eight other Peñas of Jerez. Only three were open due to the "Feria de Vendimia" starting the following day. We visited the "Peña Jerezana," "Peña Bulería," and "Peña Garbanzo" and found them to be good places to meet local artists and participate.

September 5

Invited by the "Casa del Arte Flamenco -- Antonio Mairena" in Mairena de Alcor to here a speech on flamenco given by Antonio Mairena in the local municipal building. After the speech there was a dinner at the pena.

September 6

"La Trocha" (tablaó)
Sevilla

Entrada: 300 pesetas (\$4.62)
Artists: Remedios Amaya, Angelita Vargas "La Gitanilla," her son, Joselero, and her husband, La Ramona, Los de La Trocha, and the house cuadro.

September 7

"XVIII Festival de Cante Jondo Antonio Mairena"
Mairena del Alcor
Entrada: 700 pesetas (\$10.77)

AYUNTAMIENTO DE MAIRENA DEL ALCOR (Sevilla)

XVIII FESTIVAL de CANTE JONDO «Antonio Mairena»

VIERNES DIA 7 DE SEPTIEMBRE DE 1979
PATIO DE LA ACADEMIA / 22.30 HORAS

Homenaje al Maestro

ANTONIO MAIRENA

por su Cincuentenario en el Cante

Gran noche de Arte Flamenco, con la actuación de

ANTONIO

en su despedida en los pueblos de Andalucía.

En el cante:

MANUEL MAIRENA
JOSE MENESE
CALIXTO SANCHEZ
JUANITO VILLAR
CURRO MAIRENA
ROMERITO DE JEREZ
JOSE TIRADO

En el baile:

Actuación especial de
MATILDE CORAL y
RAFAEL EL NEGRO

A la guitarra:

MANUEL MORAO DE JEREZ
ENRIQUE DE MELCHOR
MANUEL DOMINGUEZ

Con la colaboración de la Casa del Arte Flamenco «ANTONIO MAIRENA».

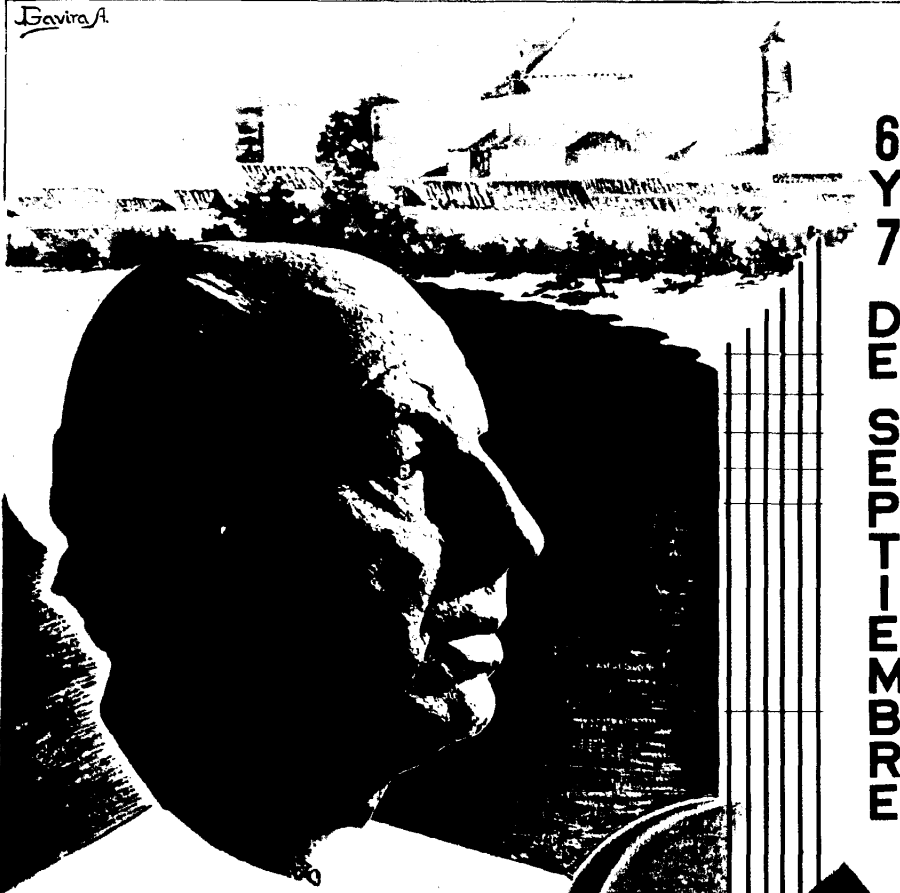
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EN EL HOMENAJE A ANTONIO MAIRENA

BUEN PUBLICO Y POCO CANTE

MAIRENA DEL ALCOR 1979

Gavira A.



6 Y 7 DE SEPTIEMBRE

**XVIII FESTIVAL DE
CANTE JONDO
ANTONIO MAIRENA**

HOMENAJE CINCUENTENARIO

**AYUNTAMIENTO DE
MAIRENA DEL ALCOR**

(from: Sur Oeste, Sept. 11, 1979; sent by R. Reyes & La Vikinga; translated by Paco Sevilla)

by José Luis Montoya

Seventy years of life and fifty with the cante. This was the anniversary celebrated in Mairena de Alcor, and the center of attention, the "deit motiv," of the celebration was Antonio Cruz García.

Antonio Mairena -- that is the artistic name of this man -- received the homage of his countrymen, arm in arm with them, all of the aficionados who had come from distant parts of Spain and, naturally, those who came from nearby, those who follow the evolution, development, and ups and downs of the flamenco world.

Officials, politicians, soldiers, writers, reporters, communication directors, and a conglomeration of heterogeneous people had a rendezvous in the patio of the Antigua Academia.

But let's leave this and go on to the purely flamenco. There was good organization on the part of the city government, a good attendance although according to what they told us, not enough to cover costs, not a very good sound system, and an artistic level not as good as the occasion deserved since, really, the cartel was not too flashy. Possibly the presence of Antonio "el bailarín y bailaor" was the reason, since it is known that this man usually charges a great deal and, logically, in order to contract him, it would be necessary to reduce the pay-

roll in other areas. That happened in Utré and it has repeated now in Mairena, although in saying that I don't mean that Antonio Ruiz Soler doesn't deserve what he charges nor, of course, that his art does not continue to be without comparison.

EL CANTE

Now let's focus on the cante. As I said before, the level was not too high. To be more exact, there was little that was truly good and the little that was good was delivered by Antonio Mairena, his brother Manolo, and Calixto Sánchez -- although neither did any of them succeed in coming off with a totally complete performance.

Of the rest, very little. Romerito in bulerías and stop counting, because El Chano had very little strength; the young José Tirado had not even a hint of anything -- not from this world nor any other; Curro Malena was, frankly, bad; Juanito Villar did what he always does and, like always, I think it is like throwing rocks at yourself and will have the true consequences next year when it comes time to sign contracts for the summer of 1980; Menese, as has been becoming habitual in recent years, was more preoccupied with gestures and exaggerated displays of emotion, with the horse of the rich man and the sadness of the poor, than with singing -- which is really his thing.

In conclusion, there was a bit of everything and, of course, less good than bad. But you don't need to be surprised. It is what has been seen and heard all during the summer and, what is worse, during the last summer and the one before that.

But let's leave this, for it is another subject, and continue to focus on the festival of Mairena.

EL BAILE

There was dance, and dance with class. Antonio, Matilde and Rafael, each with an individual style, each with a unique role, and each artist with a personal understanding of what it is to perform flamenco with the feet and hands.

Antonio had a very short performance, but he moved the crowd. The festival-goers do not rise to their feet that way for the dance, but in Mairena de Alcor they did just that. He was superb in cantiñas ended with bulerías, in polo, and in the bulerías with which he ended his performance.

Matilde was the weakest. Her inactivity has to affect her execution and she was not

the Matilde of before. In any case, she does not forget her profession and in the cantiñas she danced she defended herself adequately.

LAS GUITARRAS

On guitar, Manuel Morao and Enrique de Melchor made practically all the effort -- on other occasions it has been the opposite -- while Manolo Domínguez "El Rubio" had very little work. According to the cartel and the names of the participating cantaores, it was possible to know beforehand which guitarists would have the most work and one could be sure ahead of time on who would fall the weight of the labors.

Within the particular style of each one, they all fulfilled their obligations; since they are professionals who are sufficiently qualified and time-honored, comments of their art and way of playing would be excessive.

POSTSCRIPT

I still have something left in my inkwell, or to be more exact, inbetween the keys of my Olivetti: the audience.

The audience at Mairena de Alcor deserves a sonorous mark of excellence. They were cold, an imitative copy of the way the artists were singing, but they knew how to listen, correct almost to exaggeration, saying "olé" few times, very few times, but of course when it was right and necessary.

They were stuck to their chairs until past five o'clock in the morning and without a protest when the sponsor, Pepe Sollo, announced that it was over, without celebrating the round of martinetes that had been announced in the program, nor the customary "fin de fiesta."

A SUMMARY OF HOW THEY SANG

Here is a list, singer by singer, song by song, and following the order of performance, of the participants in the flamenco night of Mairena de Alcor:

ROMERITO DE JEREZ: with the guitar of his countryman (from Jerez), Morao, he was acceptable in soleá, so-so in alegrías, and better in bulerías than in all the rest.

JOSE TIRADO: with the guitar of Manolo Domínguez, he was uninspiring and weak in soleá, long and dreary in tientos and tangos, and so-so in siguiriya and cabal.

CALIXTO SANCHEZ: with the guitar of Enrique de Melchor, he was very good in granaina, good enough in tientos and tangos, and neither above nor much below this level, although

awkward at moments, in siguiriya.

ANTONIO MAIRENA: with the guitar of Morao, he would have deserved a mark of excellent, an A+, in soleá if he had not had to make full use of his professionalism and abilities in what he sang of Juaniqui, where he was unable to go up high, but still carried on with sufficient dignity. In siguiriya, he was forced, without achieving his usual level of quality. In his defense, there was, logically, the nervousness of the moment on his big night. In any case, he demonstrated that he can still be the same number one on stage that he is away from it -- if age and his heart will permit it.

CURRO MALENA: with the guitar of Morao, was, frankly, bad in siguiriya.

CHANO LOBATO: with the guitar of Morao, was weak in soleá, so-so in alegrías, and acceptable in bulerías.

MANOLO MAIRENA: with the guitar of Enrique de Melchor, was very good in solea, equally good in tientos and tangos, so-so in siguiriya y cabal, although better in the cabal than in the siguiriya.

JUANITO VILLAR: with the guitar of Manolo Domínguez, sang alegrías without doing it the way a cantaor from Cádiz should be able to do it, was weak in some type of tientos y tangos that he did, and in bulerías, as always, he did his usual, which is to say, as almost always, he was boring.

JOSE MENESE: with the guitar of Enrique de Melchor, was vulgar in tientos, neither this nor that in peteneras, very weak in tangos, and so-so in siguiriya y cabal.

September 10 A group of aficionados and artists were interviewed on the outdoor terrace of "Baro Carboniero," Calle Levies 18, Sevilla (a great place for juergas) for Radio Sevilla; there was Francisco Mano (Japan), Leonil Caballero (France), Roberto Reyes & La Vikinga (USA), and Pedro Bacán (Sevilla) who also played.

September 11 Invited to the "Peña Niño Ricardo," Plaza de la Pescadería Calle Cuesta del Rosario 13, Sevilla to hear a young guitarist who had won the premio in Jerez in 1979.

September 12 Feria in Lebrija
Caseta de "Peña Pepe Monserat"
Artists: Curro Vargas, Pepe Monserat, Miguel Funi, Pedro Bacán.

September 13 Feria in Lebrija
Caseta de Gitano "Peña Caracoles"
Juerga: local Lebrijanos, Pedro Bacán, Anzonini, David Jones.

September 14-15 Spent two days eating fresh pork and fiesta-ing at the finca of Fernando Funi and the "Peña-Bacán" family.

September 15 "X Pringa" (festival)
Osuna
Cante: José Menese, José de la Tomasa
Toque: Enrique de Melchor, Pedro Bacán

Went to the "Feria de Morón de la Frontera" and attended a fiesta in a local caseta with Miguel Funi, Pedro Bacán, and David Jones.

September 18 Returned to Sevilla for the opening of "Bar Fragua," Calle Navarros (great place for a juerga) owned by Salvador, cousin of Agujetas.

September 19 Left Sevilla for Madrid

September 23 Left Madrid for New York City

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FLAMENCO, THE PROLONGED TEAR OF POVERTY

(From: Mundo Obrero, July 25, 1979. Sent by
Brad Blanchard translated by Roberto Vázquez)

by Gloria Otero

Like a prolonged tear clinging to the Andalusian people. Like an open wound of deep emotion in the gypsy poverty of so many centuries, lightning of what is most dear to the heart, flamenco keeps on sounding through the crevices of this frenetic society, where it escapes to us at a full rhythm and at any price.

Where, on some particularly shameful nights (too much moon or too much insensibility with so much loneliness on our backs) melancholy stubbornly grows, along with much true emotion that pretends day after day to steal away. Where memory is going to stop sometimes in a distant copla; in four flamenco verses, of those who did not want to be detached from the primary things, love and death, so subtle and so forgotten already.

Felix Grande, who as a poet never forgot them, has dedicated a book to the memory of flamenco. Two volumes, in love with an art set against the grain of current fashion, purposely overturned to make important things seem common. He is an author, poet and essayist who has received awards and has been translated into many languages; he has lived 42 tall and thin years; simple and very attentive to that double flow of reality in which he has placed his biography: The feeling of those who, in their poverty, have no other holds but those given to them by their daily travails, and the experience of those who go opening ways to understanding with intellectual arms.

A man from La Mancha, veteran of many trips, a shepherd, vintner, peddler and clerk before becoming chief editor of "Cuadernos Hispanoamericanos", and guitar player before becoming a poet. One of those who can speak of flamenco with fascination and lucidity, not because he has written books on the subject, but because he has paid the price that it takes to understand it. One's heart must have suffered, as he puts it. And then, to talk about flamenco is to talk about many other things.



--What does poverty have, that always hits the mark when it expresses itself through an art like flamenco?

"I don't believe that the artistic expression of poverty is very easy; it is not easy in any social class. But in the concrete case of flamenco, two things are clear: That the cante is the artistic expression of a way of life, of poverty, and that it is the correct artistic expression. I think that there are very few forms of expression in the world that attain such a chilling level of communication. Why? Because the artists who have been making it and conserving it, lean on a culture of many centuries, live in a very authentic way. Almost every one has experienced poverty very deeply. And I would say something more -- they have not only experienced it, but they also have claimed it as their own. Not to conserve it, but in their sometimes unconscious way of expressing it, they have shown their profound love for some cultural values that are the values of poverty. And they, contrary to other artists with bourgeois ideas, have not tried to steal them away or betray them."

--Which are those values?

"They are some values that perhaps nowadays are not in vogue. For example, the family.

Neuro-psychiatry is dedicated, according to my right way of thinking, to the demystification and destruction of the family. Flamenco is rooted in it. For the extremely poor, as the gypsies and a great part of the lower Andalusian classes are and have been, the family has been, and in many cases still is, their syndicate, their assembly, their congress...that is the only place that protected them from the social, civic, economic milieu in which they found themselves.

"The family is one value always present in poverty. And there are others. There is the direct expression of those primary emotions that palpitate within all of us, but that we very seldom have the courage to admit, emotions that flourish in flamenco without any shame, but with a candor, and even with an arrogance, to which we are not accustomed. In flamenco, as in very few present arts, emotions play a part absolutely predominant.

In flamenco, love and death have an immediacy and lack of sophistication that perhaps is missing in other more modern arts. This is one of the reasons why flamenco is often so surprising. It links us with our innermost selves which we, somehow or other, resist to the point of abandonment, which is the world of the emotions.

--It gives the impression that flamenco is a minority art and not sufficiently valued...

"It is true that it is not sufficiently valued, although one has to note that there are fewer and fewer people with the necessary arrogance to deny flamenco its quality of great art. But it is true that it could use a wider audience. It is not a minority art. It is an art that is not decaffeinated; because of the emotional load it delivers, it seems to demand a disposition of the heart that we are not used to mobilizing. But flamenco may reach anybody, on condition that one has some contact with it, and that one has a heart that has suffered. Somebody who truly knows, in depth, two or three sufferings is capable of connecting with the world of flamenco."

--Don't you think that the solemnity of those truths that flamenco speaks of, become more and more closed to and difficult for most people, used as we are to move around in deceit and makeshift truth?

"I think that more than difficult, they are dangerous. The multitudes - notice that I don't say the people - are being accustomed little by little to the disconnection of their own roots. It would seem as if most of the present communicative phenomena would tend to make trivial the eyes, and the heart of their addressees, to make the emotions

trivial, and annul some of them. Flamenco tends to do the opposite. It tends to make us realize that as long as we are beings condemned to die, we are unique and irreplaceable; and as long as we are irreplaceable, we are condemned to solidarity. To accept this demands a good deal of courage. It demands that we live with our own roots. This is something we don't do, neither with frequency nor with intensity. Flamenco demands it from us."

--The emotions are not in vogue...

"Of course not. And that has a double reading. Most of the people tend, for convenience, and I would also say, for cowardice, to live at 10% of our capacity; to live the most frivolous part of ourselves. But none of us, by acting thusly, or chewing the little life that we decide to chew, stops the reminiscing or yearning, the deep need we have to live to the maximum of our vital force. It is from that yearning for the rooted life, vitally compromised (and I don't refer here to political compromise), from which we enter, all of a sudden, the world of flamenco, and we discover that that was our world. That is why flamenco hits hard in a time like this, in which one is not accustomed either to live with intensity or to live the intense arts."

--Do you believe the system plays any part in that form of living the 10% to which you refer?

"Every time one talks about the system, I don't know what is being talked about. I am a man of, let's say, Sartrean formation. For many years, I have been re-evaluating my character from the assurance that we are free, that we are condemned to freedom, as Sartre used to say. And from that ideological and moral formation, I tend not to blame the system. I think that blaming the system for the lack of solidarity that we can put together in a community is too easy. I am not sure that in what a system has that is harmful, dishonest and lacks solidarity, our own personal dishonesty and lack of solidarity doesn't somehow participate."

--What does remain from your peasant background, so different in everything from this present life of intellectual prestige, that you now enjoy?

"I believe that what remains, although others would have to say that, of my peasant initiation into life is, on one side, a certain assurance that without solidarity, an average worthy life is not possible -- a full life. I have used the word solidarity. It is a very prestigious word; in the social class in which I was as a child, in the country, or when I was a peasant, solidarity

either existed or we all went to Hell. It is not a strategic or moral value. No! It was a way of surviving.

"I think that some of that solidarity that I learned from my people still remains. And a certain pleasure remains, which I believe is very country-like, for the slowness and rhythm of things, and from there a certain conformity for the facts such as they are presented. Or maybe such as they are."

"It is probable that as I grow older, I may succeed in objectifying death. It is probable that my neurosis, which is the neurosis of all living persons in this society, is a little less sinister than that of people who are less disposed to accept, either the fact that they are condemned to die -- or that they are condemned to live. People tend to make themselves comfortable in these matters.

"I am talking about myself as if I were wonderful! What is wonderful are some of the things that I was given the privilege of living as a boy. And one of those things is that everything has its own price -- even more so in the world of emotions. One thing that remains, because of that, is the mistrust for that which is easy."

--That which you are lucky to retain, most people don't. One points to new values which erase and make a new account of the old ones; what do you think of that?

"Forgetting is a bad thing. I believe that remembering is, above all, a way to ascede to the construction of one's own morality. Those who are forgetful are condemned, for the time being, to repeat indefinitely the same errors and to lose that gift of solidarity. I believe that neither a people nor an individual may attain the fullness of his present, nor accomplish solid projects if they have forgotten.

--Do you think that Spanish society has forgotten?

"I think it is being invited to be like many other societies of East and West. But in this I think that the planners of the means of communication are wrong -- the statesmen, the rulers...Because memory is difficult to live with. One must have a good dose of courage and humility to live with it. But I think that neither the people, nor the individual ever renounce it. And it is true that one sees today, many who seem to live having mytheicized forgetfulness. But I don't think that can last. And one cannot blame everything on the people or the buying of a car or a television set. It might happen that the social planners do not offer attractive enough ways to live life. And

these persons cannot change their program overnight.

I laugh when I hear talk about immediate solutions. There are almost never immediate solutions, neither to get out of a lone problem, nor to solve a social problem. But we demand them because we have the tendency to think that during a human life, we have to see the movement of history. How we tend to judge. We judge many as wrong for putting their destiny in a car and a parcel of land. And we need more humility. First because it could be that there is no destiny. It could be that this planet one day will get cold for ever, and this species will go to Hell. And there will not even be any memory of it. And later, because a good part of the people live in a manner which, with certain arrogance, we call frivolous or with little conscience, lives that are at an intense level. And maybe that is enough for them. And maybe the important thing is how much heart we put into things, even small ones, that make up our lives. What is proper is that the people are not lied to, that people who have the power, any kind of power (and I wish nobody had that power), never lie to those who don't have it.



signs and visuals

Simon Andrews

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ANTONIO

"I CAME FROM SEVILLA AND I WANT THEM
TO BURY ME HERE."

(From El Correo de Andalucía, June 11, 1978;
given to us by Bettyna Belen; translated by
Paco Sevilla)

by Paco Correal

Antonio, "bailarín", affirms that he is considered to be one of the three or four best dancers in the world. Nevertheless, he is preparing his farewell to the stage; his next performances will be the definite end of the interpretive career of this controversial and loquacious personality of the dance world. On the 16th, he will present in Sevilla, the city that saw his birth and will receive him in his death bed, a show prepared with great care and passion, with professional rigor and a certain emotionality, in which come together the celebration of the golden anniversary of Antonio and the dance, and his retirement from the stage.

The period of rehearsals has concluded. Cantaores, bailaores, and guitarras finish preparation for the final number. The Madrid studios of Antonio look like an Andalusian patio: bright, whitewashed and with decorations from the bullfight. The maestro receives us in a large egocentric salon; during the interview we are surrounded by "Antonios" on all sides. Captured in different moments of his life, the dancer appears in the pictures that decorate the walls of the room to be the image and similarity of the Antonio who converses with El Correo de Andalucía, gypsy-like and sparkling.

The career of Antonio describes an ascending straight line in the conquest of a worldwide public. Loved and cheered in the most remote corners of the planet, his star has not fallen today, but is taking a rest. Without a lot of noise, he prepares a goodbye, as he says in the interview, that is only an "until later."

--Half a century on the stage. What have you come away with after so many years of sacrifice?

"I believe I have attained a position high on the pedestal among the world's dancers, and I have universalized and dignified the art of the dance. I am content with the way my artistic activities have developed -- not one accident or professional disaster, a 'curriculum' full of worthy triumphs. My greatest pride is, undoubtedly, to have arrived at the golden anniversary of my career with my faculties completely intact."



--Antonio, as a dancer, has been made almost into a myth and has been a permanent artistic ambassador from Spain to the world. Has all of this hurt the normal development of your private life?

"Absolutely! There has not been an interference in my private life by my artistic halo. Effectively, there are those

who speak of me as if I were a myth. I don't believe that is so. In my case, I would be considered a living myth, which is doubly gratifying."

--Genius and celebrity to the grave, Antonio has already chosen his funeral home; he already has his tomb in the cemetery of Sevilla. Why dig the grave now? Why choose Sevilla as the site of your eternal rest?

"Being from Sevilla, where else could I feel at home? From there I left and to there I wish to return. I have made my grave for one simple reason: I wanted to know for sure where I will be placed when I die. Imagine, if you died in a strange country and it took years to bring you back to your land. This would create for me a state of insecurity that has nothing to do with religion or metaphysics, I assure you. I like Sevilla a lot, especially her cemetery, and I have no other plan but to be buried there. You don't have to look for a special preoccupation with the theme of death in this decision. I do it for strictly 'material' reasons. Also, I have the advantage of being able to place my mother in my tomb; she is temporarily buried in another niche of the cemetery."

--Let's return to life. What does the baile of Antonio have in it from Andalucía? A critic has said that it is Andalusian in temperament and European in the rational, the rehearsal and study of technique.

"My dance is genuinely Andalusian, for the simple reason that it has all of its roots in Andalucía. What happens is that, since I was very young, back around 1936, I was in America for a number of years, and there I matured professionally, assimilating the concept of American technique, the manner of

working prevalent on the other side of the Atlantic. All of that, along with pure Andalusian flavor."

--When a man of your artistic caliber retires, there is a question that must be asked: How to fill the void that you are going to leave behind?

"It can't be known how that void will be filled. I suppose that people can be substituted -- nobody is irreplaceable. Another can emerge to overshadow you, but the art that you do, if you do it fairly well, has such originality, that nobody can do work identical to that of his predecessor. It would be to enter into artistic value judgments to point out who could do it better or worse than I."

--Has it been easy to make yourself a place in the world of the dance?

"The first years are really hard. It doesn't come that easy to occupy a place of honor on a world scale. I believe, sincerely, that dancers of my caliber, of my stature, are hard to find in Spain. And it is not their fault. You have to take into account that my life has coincided with and been affected by the period of the great styles of Andalusian dance, and I have known the peak of the great bailaoras and bailaors of Andalucía; today, this dance movement is decaying rapidly. In addition, I have tried to form myself, to round out my work with the techniques of the classical ballet. I was continuing to perfect myself by studying, even while I was working."

--What moment in your career do you remember with greatest satisfaction from the artistic and human point of view?

"I remember with pleasure, with nostalgia,

the moment when I returned to Spain in 1949 after a stay of more than ten years in America. I arrived and had a phenomenal reception, first in Madrid in the Fontalva Theater and, later, in Sevilla in the Teatro de San Fernando. It is not an easy thing for an artist to introduce himself to his own land.



Many artists have the handicap of never being recognized in their own land, or if so, it comes too late."

--Does the dancer, the artist, fear becoming involved with politics?

"Fortunately, I have little time. I don't lose any sleep over politics, and it doesn't interest me in the slightest. I don't dedicate myself to talking about politics. I lack political ideals and the only thing I do is admire those who do it best at a particular moment."

--If an investigation were made into your personality -- almost all the investigations have emphasized, in the first place, your "genius" and, in second place, appear adjectives like "controversial" and "argumentative"...

"It is just that people can't live without talking about somebody. Until now, dancers have not been given the star treatment, that is, treated as famous. I have broken the spell and, as I have said before, I have, in a certain sense, dignified this profession. For many, what I do or say is as important as that which a movie star or pop singer does or says. I differ from previous dancers in that I am not only an artist and artistic, but also popular. If I go on a trip, they photograph me; if I don't go, they photograph me anyway."

--Your bachelorhood is one of the most well-known and widely discussed facets of Antonio. Does it have some significance in relation to your work?

"Absolutely! My bachelorhood is not really an artistic choice, but that is as good a reason as any. Antonio, 'dancer', could have been perfectly married, a widower."

--You have almost always been artistically oriented toward the classical, although always with the desire to renovate it, to renew it. Today there is rejection by this generation of the classic, the traditional. Does that worry you?

"All lovers of the art should worry about everything that endangers this tradition. But first I want to make clear that I don't focus basically on the classical. In fact, the show that I am going to present in my two farewell seasons is authentically flamenco, based exclusively on guitars, cantaoras, and spoken poetry. It is a show that has nothing to do with the classical; it is a creation, an advanced image of the future of the new flamenco presentations. Of course, in this clearly flamenco atmosphere, there exists some classical choreography adapted to the rhythm demanded by flamenco."

--Are you going to retire with some of your artistic dreams unrealized?

"I retire after having directed for a number of years, a ballet company classified as the best in Spain. Sincerely, I have to say that I retire having completed almost all of my life's artistic dreams, except one: The direction of the National Ballet."

--Let's take a jump fifty years back in time. How was the spark of dance born in Antonio?

"I have always danced. My mother told me that I did my first steps inside her belly. At four years old, I went to dance in the streets of Sevilla, to the rhythm of the 'pianillos'. Everyone told my mother to take me to a dance academy. In this way, I began my studies in the Sevillian academy of Maestro Realito."

--The entrance to Antonio's studio is decorated with small pictures that record the fundamental stars of the bullfight. Antonio is known as a good aficionado of the bulls, as a man who gives attention to this world in his performances.

"In effect, the Spanish dance, and above all flamenco, has a strong connection with the bullfight. Bullfighters are special examples of dancers in the ring. This identification is not a coincidence; I have always had a genuinely Spanish inspiration, an attraction for things Spanish, for the dance, the bulls. The figures, the desplantes, and others of my dance numbers have a dynamic relationship with the bullfight."

--And now, the goodbye. Goodbye from a man who, as he has recognized, finds himself with his abilities intact. Why is he retiring?

"The majority of the great artists retire because they have suffered a rejection by their public, because they are finished, because what they do does not grab you, because they are getting old. I retire simply and plainly because I want to. I am not washed up, nor anywhere near it. I promised myself that if I passed fifty years on the stage, I would leave it, and I am going to keep my promise. Fifty years is a beautiful figure; it is to conclude my career at its peak; it is to finish as I began -- working."

--You said sometime that you need the dance in order to live, that it is your personal oxygen. Nevertheless, you seem determined to sign your death certificate, to leave yourself without oxygen...

"Careful! I would feel very affected inside if I suddenly stopped working at what I enjoy. I am not going to stop dancing, but

rather, will stop dancing in front of the public. I will leave the stage, but will continue to mount shows, to direct artists, to advise international theaters, and continue a restlessness that neither I, nor anybody else, can contain. From now on, I will not be physically on the stage, but will continue professionally and artistically to the extent that I will not wash my hands of the tasks of direction and choreography. Antonio the interpreter will be gone, Antonio the dancer, but not Antonio the artist who will continue on his path, God willing, for many more years."



(PHOTOS BY JANET LEE)

Sabicas in New York

(from: The New York Times, Oct. 19, 1979; sent by George Ryss)

by Raymond Ericson

Sabicas, the Spanish gypsy guitarist, will be performing solo, as he always does, on October 21 at 8:00 in the Avery Fisher Hall in Lincoln Center. It will be his first New York performance in a year and a half, his Lincoln Center debut and a welcome opportunity

for flamenco aficionados to reacquaint themselves with the artist who gave the first solo flamenco guitar recital in the United States, at Town Hall in 1948.

But the other day he sat at a table in a Spanish restaurant, holding court. Diamonds sparkled on his fingers, and his tiepin, and his eyes were hidden behind dark glasses. As he talked, answering questions with animated gestures and lilting Spanish phrases, the diamonds repeatedly caught the afternoon light.

The proprietors and staff of the restaurant, the Mesón Flamenco on 14th Street, are all aficionados, and while they kept a respectful distance, they were clearly hanging on every word.

"I was born in Pamplona," Sabicas was saying, "in northern Spain. Many of the people there regarded flamenco as that disreputable noise from the South. But I'm a gypsy, and for the gypsies, this is our music. My father played a little, and when I was 5 years old, I picked up a guitar, just to make noise. By the time I was 8, I had an audience."

That was a while ago; Sabicas was born sometime between 1910 and 1917 and christened Augustín Castellón. It was probably his precocity that earned him the name Sabicas, a corruption of a term meaning "little stringbean." A prodigy, too, he was performing at the Eldorado in Madrid at the age of 9, and at 11 he won first prize in a flamenco contest at the city's Monumental Cinema.

During his adolescence and early 20's he acquired a nationwide reputation, and even then he had ideas of his own. At the time, flamenco guitar was always played as part of a troupe that included a singer and dancer. "I had the desire to play it as a solo instrument," Sabicas said, flashing his contagious smile, "which was a total surprise at that time in Spain. So in the middle of performances by the troupe, I began to play solos".

Sabicas developed into a concert artist with a worldwide following only after having left Spain. "It was at the beginning of the Spanish Civil War," he explained. He pantomimed a man firing a rifle. "I didn't want to get shot! I was on tour with a flamenco troupe, and I just didn't go back. In 1940, I found myself in Buenos Aires, and it was there that I began working with Carmen Amaya." Miss Amaya was a celebrated flamenco dancer whose command of compás matched that of Sabicas.

"All of his performances are structured in the same way," says Erwin Frankel, co-

producer of Sunday's concert. "There are three sets, two intermissions, 14 numbers and 5 encores in all. I offered two and three times his fee if he would allow me to add a flamenco dance company and another guitarist to the program, but he refused. 'I've been doing it all alone for 31 years,' he said. 'It's too late for me to change.'"

PROGRAM

1. HOMENAJE A GRANADA.....Granadina
2. RAPSODÍA FLAMENCA.....Farruca
3. MANATIAL GITANO.....Soleares
4. NOSTALGIA CASTELLANA.....Castellanas
5. INSPIRACIÓN.....Nuevo Son Flamenco

INTERMISSION

6. TORREMOLINOS.....Malagueña Siglo XIX
7. VARICONES DE ALEGRIAS.....Alegías
8. RECUERDO A CARMEN AMAYA.....Garrotín
9. FANTASÍA ÁRABE.....Danza Mora
10. SEMANA SANTA EN SEVILLA.....Seguirillas
Y Saetas

INTERMISSION

11. VERDIAL MALAGUEÑA.....Verdiales
12. PIROPO A GALICIA.....Aires Gallegos
13. RITMOS GITANOS.....Tientos Zambra
14. CANA DE AZUCAR.....Gujira Flamenca



(Marcelo Barbero; continued from page 4)

Marcelo left a widow, a daughter of 20, and a son aged 12. It was his greatest hope that his son would have the necessary talent to succeed him. Just before his death he had started to give the lad his first lessons.

Since Marcelo Barbero died, the workshop has been run by his trusted assistant Arcángel Fernández. Marcelo's only pupil, Arcángel has shown himself to be a fully fledged guitar maker in his own right. He is only 25 years old but, before going to Marcelo, was a skilled cabinet maker and so has extensive knowledge of woods. He is continuing to use Marcelo's patterns and is retaining the characteristic ornamentation of four V-cuts on the head of the guitar. The labels, however, have been altered to read:

Vda de Marcelo Barbero
Constructor:
Arcángel Fernández
Ministriles 6-1 Dcha
Madrid

During the past year Arcángel has earned a considerable reputation in Spain as a luthier of the first rank. I have recently been lucky enough to play one of the first instruments he made alone after Marcelo's death. It is a guitar of the highest quality and almost indistinguishable from my own guitar made by Marcelo. Indeed, Arcángel has shown himself to be a most worthy pupil of his master and promises even to surpass him. Like his mentor he is modest and level-headed. He is sensitive and sensible and undoubtedly understands what makes a guitar of the top class.

I know it would be Marcelo's wish that Arcángel should have an easier life than he did and so be enabled to take the art of guitar making to the greater heights that were Marcelo's aim.

(Editor's note: Today, Arcángel Fernández is one of Spain's top guitar builders and Marcelo Barbero Jr. works in the same shop with him; the photo below is of Arcángel in 1977, taken by Ed Vaughan, donated by Yuris Zeltins)



ARCANGEL FERNANDEZ

The Making of a Barbero Guitar

by Michael E. Fisher

(from: B.M.G., September, 1955; sent by Michael E. Fisher)

Whilst in Madrid this summer (1955), I took the opportunity of visiting again, Marcelo Barbero, world renowned maker of flamenco guitars. As I called on him frequently, I was able to watch many of the stages in the construction of a flamenco guitar. Perhaps readers will be as interested as I was in the process of construction which in many respects was both surprising and fascinating.

I had never realised that the back of a guitar is attached after the front and sides have been fixed to the neck or that the last thing to be glued on is the bridge!

Each of Marcelo's guitars is individually hand made in the tradition of the great masters such as Domingo Esteso, Ramírez and Santos Hernández, all of whom also worked in Madrid.

Since I saw him last Marcelo has taken on an assistant, but even now he personally

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carries out most of the important operations in the making of each guitar. This, of course is in contrast to the producers of factory-made guitars such as Tatay and Telésforo Julve situated in Barcelona and Valencia respectively.

In passing I must say that I do not decry these mass-produced guitars. Most of them are playable and produce a reasonable tone. I have never met any which (when reasonably cared for) have fallen to pieces in this climate.

Five years ago, I myself bought in Valencia such a flamenco guitar for as little as one pound. I have roughed it through Europe several times in extremes of climate carrying the guitar in only a canvas bag and it is still playable.

However, in buying these factory guitars it must be realised that to pay three times as much only assures three times the value in appearance and finish, not in tone and "playability." In fact it is not worth spending more than ten pounds on a guitar in Spain unless one is prepared to spend more than thirty. Anything in the middle range will fall far below the standards of the craftsman-made instrument without having the advantage of low price. (Remember, incidentally, that any guitar imported to this country is subject to a total of more than 80 per cent duty and tax.)

It is almost impossible to buy a new craftsman-made guitar "off the shelf" in Spain. Occasionally one is available but it must be treated with suspicion as it has probably been rejected by the client who originally ordered it!

Such is the demand for Marcelo's guitars that they must be ordered months in advance. Furthermore, unless present in Madrid to press one's claim for attention, the months may turn into years!

Marcelo's workshop is in the Barrios Bajos --the old quarter--of Madrid. Here in a narrow and steeply sloping back street he has a first-floor room in one of the crowded tenement houses. Originally Marcelo lived in this room and its alcoves, with his wife, children and workshop! Fortunately he has recently been able to move his family to pleasanter quarters across the river and to enlarge his workshop.

THE TOP

Marcelo keeps his wood stock in a large cupboard, but all around the workshop hang roughly-cut backs and fronts of guitars ready for use in a new instrument. When ordering a guitar one may choose the particular bit of

wood one wants for the face. The reserved pieces proudly display the pencilled names of the customers -- guitarists known and unknown all over Spain.

The face or tapa (literally "lid") of the guitar is made in two halves glued together down the center. The wood used is Swiss pine (pino abeto) imported from Germany, on arrival the panels are about $\frac{1}{2}$ inch thick and these are sliced down the middle so that the grains of the two halves of the face match each other (as do an object and its mirror image). In cheaper guitars the face is made in three or four pieces although this is not always easy to detect.

Ideally the grain should be very fine and straight; complete freedom from knots is, of course, essential. When viewed end-on the grain should cut perpendicularly through the face. The closeness of the grain usually varies across the piece of wood which is so cut that the coarser regions are towards the sides of the guitar.

When glued the roughly-cut face is thinned to correct thickness and sandpapered smooth. The correct shape of the guitar is outlined on it in pencil -- about a $\frac{1}{4}$ inch is left to spare all around. The position of the sound-hole is marked and further concentric circles are drawn to indicate the position of the decoration that will surround it.

The diameter of this decorative ring is about 5 inches whilst the hole is about $3\frac{1}{2}$ inches in diameter. Dimensions such as these are standard in Spain and are observed by all guitar makers.

THE MOSAIC

The decoration is quite remarkable in itself and, although it adds nothing to the performance of the guitar, it is most pleasing to the eye. It consists of an elaborate mosaic of small coloured squares and strips of wood inlaid into the face of the guitar. In a typical pattern there may be as many as 4,000 separate bits of wood! Needless to say these thousands of pieces are not placed in one at a time! In fact the method of construction is most ingenious.

Flat strips of wood (less than 1 mm. thick, but an inch or two wide) are thoroughly dyed to various bright colours -- blue, black, red, green. The strips are then carefully glued together in different orders to make a multi-coloured 9 or 10 layer "sandwich." Fine slices are cut off this sandwich across the layers -- each slice being as thick as the original strips, but being coloured in lengthwise bands as it is a cross section of the layers.



MICHAEL FISHER PLAYING HIS FINISHED GUITAR; MARCELO HOLDS A TOP WITH THE SLOT PREPARED TO TAKE THE MOSAIC.

Nine or ten of these slices obtained from differently arranged "sandwiches" are next glued together to form a small bundle of parallel coloured filaments (like very thin matchsticks). Slices cut across this bundle are now small squares of mosaic. Each consists of 80 to 100 smaller coloured squares arranged in a complex pattern. So many patterns may be obtained by this method that no two guitars are seen with the same design.

Forty to fifty of these small squares or "tiles" are arranged side by side around the ring on the face of the guitar. The ring has been channeled out sufficiently deep to bring the pattern flush with the surface. The squares are bordered on both sides by several coloured bands. These are made from long strips of wood bent to shape and frequently also patterned along their length (being made in a similar manner to the squares). The whole effect on the finished guitar is rich, yet restrained and tasteful.

THE BRACES

Made of white wood are two cross ribs or barras. These are glued on both sides of the soundhole and reach right across the guitar. They are about $\frac{1}{2}$ in. wide and tapered from a height of $\frac{1}{2}$ in. in the centre to about $\frac{1}{8}$ in. at the edge. This should be visible on the

photograph on this page, which shows Marcelo holding a half-built guitar.

A much smaller and shorter rib, scarcely $\frac{1}{8}$ in. deep, is attached in a position underneath where the bridge will be glued. Actually passing over this rib are the seven fan-struts or barretas. It is this fan-shaped pattern that is supposed to be responsible for good tone in a guitar.

Some Spanish guitars have two additional struts placed tangentially across the ends of the fan.

All these struts are carefully tapered down to zero thickness at their ends and generally smoothed and rounded. Marcelo maintains that a smooth internal finish is important to the guitar.

Finally, the soundhole or boca (literally, "mouth") is cut and its sides are well reinforced with two smooth flat plates. The face is now ready for the next stage in the construction.

THE NECK

Meanwhile, the neck or mango has been roughly prepared. Ideally this should be fashioned in one piece from a solid block of cedar wood. However, with present-day shortages it is always made in three or four pieces. One main section, $2\frac{1}{2}$ in. wide and $\frac{1}{2}$

in. thick, is to support the fingerboard. At one end a similar but shorter piece is obliquely attached to serve as head, whilst at the other end one or more pieces are used to build up the heel and toe. (See photograph.)

When the neck is thus crudely put together (but before any attempt at shaping is made) it is attached to the face of the guitar with glue and three small tacks.

THE SIDES

Next to be fitted to the already recognizable "bones" of the instrument are the sides or arros.

These are cut to the correct width of $3\frac{1}{4}$ in. from thin fine-grained cypress wood. This white wood grows in Spain and is used for the back and sides of all flamenco guitars. Marcelo also makes classical guitars, but for



MARCELO HOLDING A GUITAR WHICH IS READY FOR THE BACK TO BE GLUED IN PLACE.

their back and sides he normally uses the dark woods palo santo or palo rosa.

The woods used in a flamenco guitar are so thin as to be translucent. An electric light bulb placed inside the guitar silhouettes the ribs and struts -- and any patches!

The two sides are correctly bent with the assistance of a former. This is a tin steam bath with one side specially shaped. The bending is a tricky operation calling for skill.

Once properly curved, the sides are fitted into slots in the end of the neck and heel and positioned on the face of the guitar with a special jig. A tail-end block of cedar wood (just visible in the photograph) is positioned at the end where the two sides meet and the sides are glued to the face, using 150 small chocks (carefully chiselled from cedar wood).

THE BACK

For attaching the back, a continuous fillet or binding is actually used. It is made of carefully-bent beading about $\frac{1}{2}$ in. deep and $\frac{1}{4}$ in. wide, glued to the free edge of the sides. Three notches are left in the fillet for the ribs of the back. These can be seen in the photograph, which was taken at this stage of construction. Notice also how the face catches the light where it still projects beyond the sides.

The back of the guitar, like the face, is prepared from two matching halves, although, as explained, cypress not pine is used. The halves are normally glued together with a piece of purfling along the join. A flat reinforcing spine of cedar wood is fixed behind this purfling and this spine is traversed by three cross ribs of the same wood. The label is now stuck on and dated.

The next act is one of the most exciting. The glue is warmed up in its water bath. The fit of the back on to the sides is tested. It clicks into position like a tobacco tin lid. A special centering device is placed in position between toe and face. The now liquid glue is quickly applied to the edge of the sides. The back is pressed into place and the whole guitar is rapidly bound with thick cord.

In twenty seconds the guitar is transformed into a grotesque spider web! About thirty yards of cord in three lengths are used in this operation which must be done rapidly and systematically, keeping an even tension all the while.

When bound, the alignment is checked and a flaming taper is passed backwards and forwards along the join to deep the glue warm and li-



USING CORD TO GLUE THE BACK IN PLACE; MICHAEL FISHER ON THE LEFT.

quid. This almost ritual act can be quite alarming as both guitar and cord are singed!

FINGERBOARD AND BRIDGE

After allowing the glue to harden, the bindings are removed and the projecting bits of face and back trimmed off. With a special cutting instrument a fillet of wood is removed from both front and back edges of the guitar.

This is to make room for the purfling. These long strips of flexible wood are glued into position and the guitar again bound up.

On emerging from its cocoon a second time the instrument already looks more like the butterfly it is to become. The absence of fingerboard and bridge, however, give it a somewhat toothless look!

The former of these deficiencies is remedied at once. The ebony fingerboard or diapasón has already been cut to standard shape: $\frac{1}{2}$ in. thick, 18 in. long and tapering from $2\frac{1}{2}$ in. to 2 in. This piece of wood alone costs Marcello three or four pounds. It is carefully aligned along the centre of the guitar and glued to the neck.

Once the fingerboard is on, the rest of the neck is shaped. A rosewood facing is stuck on the head of the guitar, which is then cut to a special pattern. These head designs are individual "trade marks" adhered to by each guitar maker. Holes are tapped for the

pegs (or, in the case of classical guitars and some flamenco guitars, machines are fitted).

Another skilled and crucial operation follows. The fingerboard is fretted. Upon the accurate positioning and finishing of the frets turns much of the worth of a guitar.

At all stages of construction, Marcelo makes use of an impressive number of gauges, special jigs and standard prototypes, to ensure the engineering perfection of the final instrument. A weird collection of special cramps and extra tools are kept for the more difficult art of repairing guitars.

The last important step in the construction is the fitting of the bridge. This is fashioned in rosewood in the traditional "Spanish style" form. The distance between 1st and 6th string is set at slightly less than $2\frac{1}{4}$ in. The bridge is centred with precision and firmly glued in position.

Over the years the lengths of the open guitar strings have become longer. Marcelo favours a string length of a full 26 in., about $\frac{1}{2}$ in. longer than that used by Estes and Santos Hernandez.

FINISHING STEPS

Now, ten to fourteen days after the start (assuming it has not been put aside for some other pressing task) the guitar has taken

full shape. As yet, however, it is naked, unclothed in the layer of varnish that will assure its final tone. The french polishing, which takes two full days, is entrusted to a skilled varnisher who visits Marcelo whenever a guitar is ready. He works on the spot.

Only final touches remain. The ivory (or, in these days, bone) nut is fitted and filed to correct height. The bridge saddle is tapped into position and tested for height. Much trouble will be taken in adjusting it to fulfill the individual requirements of the customer who may want the pulsación hard or soft or "just the right compromise."

Neither the nut nor the saddle are ever glued into position. They are held by friction and the pressure of the strings and may be removed easily when the strings are slackened. No more than a smart tap should be needed to slide them out.

Lastly, for protection, the golpeadores or tapping plates are fitted; transparent celluloid or white plastic, according to taste or need. These are thoroughly scratched, as is the shining new varnish! With this preliminary preparation, no more than a few seconds' manual pressure is required to ensure that the glue holds firmly for all time.

The completion of a new guitar calls for celebration. Wine and olives are bought; extra chairs are put out. The local professionals come and "test" the guitar, putting it through its paces for the benefit of the client and his friends. The proud owner tries it and gives his final approval -- perhaps after having the bridge lowered a poquitín ("tiny bit"). All the points of the sonanta are weighted up and compared and contrasted with previous instruments and with those of the old masters.

At two or three in the heat of the afternoon the guitar will be put to bed in its red plush case and leave Marcelo's to set out on its playing life. Its tone will improve in the first month as the varnish dries and still further in the coming years as the glue dries out and the parts take up their proper strains.

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RECORD REVIEWS

by Bill Regan

Someone once said that when you hear flamenco for the first time, it all sounds the same. Then, after a while, you get to the point where you are able to tell the difference between soleares, siguiriyas, etc. Then, after a few years, it all begins to sound the same again. The truth is that some people get bored and either start to play other kinds of music or draw on their creativity within flamenco. So we have a new wave of creativity in flamenco in Spain, led by people like Paco de Lucía, Camarón, Lebriano, Manolo Sanlúcar, Enrique Morente, Enrique Melchor, Paco Cepero, and Niño Miguel. Not everything new is good, but neither is everything old. Here are my thoughts on two new records:

"LA LEYENDA DEL TIEMPO" (Philips 63 28 255) Camarón de la Isla with El Tomatito and Raimundo on guitars.

This record, Camarón's tenth not counting re-releases or single tracks, was quite a surprise since it seemed so different. It was the same feeling as when I heard "Almoraima" for the first time. The combination of cante with electric guitars, flamenco guitars, organ, sitar, drums, palmas, and baile, was tastefully done, but it took about three listenings for me to accept it. It was interesting to hear Camarón without Paco de Lucía. Quality musicians and recording make this record a must for the record collector. Camarón, after having recorded nine discs of cante, is not going to sit back and sing the same cantes with different letras for the rest of his days. A good way to describe it is, "doble cara hacia adelante y hacia atrás." Camarón has not forgotten the roots, but doesn't want to get caught in the rut of cliché either. The letras for this record come from García Lorca material.

"PERSECUSION" (Philips 91 13 004) -- Juan Peña "El Lebriano," with Enrique de Melchor and Pedro Peña.

Excellent record! Incredible vocals by one of the best. Again the recording was well done and the musicians were high quality. Lebriano's emotion pours forth as he sings the shocking letra. It's obvious that he means what he says and is not singing trite cuples. The theme of the record is the persecution of the

gypsies during the reign of the Reyes Católicos. Lebrijano wails an indictment of Fernando and Isabel for signing into law different measures employed in the attempted extinction of the gypsies. The album was not received too well in Spain; I suppose it had the same type of effect as did Martin Luther King in America. Maybe it wasn't received well because most people don't want to hear others bellyache about how unfair the world is; flamenco has had more appeal when it remains a "queja personal" rather than taking the form of the political "cantes de protesta." The use of choirs is reminiscent of the "Misa Flamenca" and gives a spooky effect with the imitation of the Gregorian Chant. Narration and sound effects make the record a big production.

Heredia Provides Artistry Plus Strumming Up Storm

(From: The Denver Post, Oct. 19, 1979; sent by Candace Bevier)

By MAX PRICE

Flamenco guitarist René Heredia has performed with a flutist, a cellist, a violinist and with an orchestra.

During his current engagement at the Slightly Off Center Theater he is strumming up a flamenco storm with a percussionist, Bataki Cambrelen of New York, known here for his appearances at the Bonfils Theater and with the Cleo Parker Robinson Dance Company.

At their performance Thursday night, Heredia and Cambrelen put on an impressive demonstration of musical communication. Wherever Heredia led, Cambrelen followed; the artistry of each complementing the other.

There was no program. Since Heredia is appearing in an extended run at the Slightly Off Center Theater, he preferred it that way, allowing him to vary the pieces according to his mood.

He warmed up with a rhythmic clapping number and then moved quickly into his own "Gypsy Jam" that underscored the links between flamenco and jazz. A piece with an Arabian flavor provided a nice change of pace, and then Heredia picked up the tempo again with a lively treatment of the familiar "Malagueña"

and a song from "Black Orpheus."

By then he and Cambrelen had momentum. And it carried through the intermission into the second half of the program.

Heredia devoted the remainder of the concert to pieces from Latin America and his own compositions, which have become favorites with his audiences.

He and Cambrelen were really rolling as they performed a flamenco piece with fiery Afro-Cuban rhythms. The latter's bongo drums made an indelible contribution.

They continued with foot-tapping, finger-clicking folk songs that made it difficult for the audience to sit still.

A lyrical "Etude," almost a lullaby, provided a quiet contrast. But then Heredia turned up the voltage again with an "Inca Fantasia" that was done to a turn and won warm applause. Not unexpectedly, he saved the best for last -- his own composition, "Flamenco Jam," a showstopper that he developed from his associations with American jazz musicians.

It is a fairly long piece, and Heredia never plays it exactly the same way. As much as anything in his sizable repertoire, it summarizes the full scope of his artistry.

Heredia and Cambrelen will be performing at the Slightly Off Center Theater, next to the Muddy Waters Coffee House, at 2549 15th St., at 8:30 p.m. Wednesdays through Sundays through Nov. 4.

The Miami Scene

Guitarist Chucho Vidal

by *La Chiquitina*

This is the first in a series of articles on flamenco artists currently in the Miami area.

From a very early age, Cuban born Chucho Vidal was involved in the flamenco world. Before becoming the accomplished flamenco guitarist that he is, he was a classical guitarist. And before exclusively becoming a flamenco guitarist, he was a bailarín.

In the mid 1940's, he began his professional career with a South American tour as a dancer in the Ballets de Ana María. He then went on tour with the María Antinea Company, and then with Conchita Piquer as both a bailarín and guitarrista. Chucho has exten-

sively toured Europe, South America, and the U.S. In Spain, he performed at the Liseo de Barcelona, was guitarist for Antonio y Rosario and for Carmen Amaya, and he also performed in many zarzuelas. In Cuba he performed in the famous Cabalgata with cantaor Miguel Herrero and bailaora Carmelita Vázquez. The Cabalgata contracted the best of Spain's flamenco groups. Anyone who was anyone in flamenco passed through the Cabalgata on their way through the Caribbean and South America.

Chucho considers his most influential teacher to be Sabicas. He also studied with his good friends Manuel de Falla and maestro Lecuona.

Chucho Vidal is presently performing with cantaor Miguel Herrero, bailarín Ernesto Hernández, and bailarina La Chiquitina at El Cid Restaurant and Lounge in Miami. Chucho is a very moving accompanist, lacks very little technically, and is a "walking encyclopedia" of the flamenco, regional and classical idioms, as well as popular Spanish songs.



FLAMENCO SOCIETY OF MINNESOTA

The purpose of the Flamenco Society of Minnesota is to promote and keep healthy the art of flamenco in Minnesota and surrounding states. The ultimate aim is to form an organization which will not only carry out this function, but will reach out and make contact with other such groups around the country, such as the Flamenco Society of Detroit, and Jaleo, of San Diego.

The Society will hold monthly meetings which would involve mercifully short business sessions followed by any one of a variety of subjects of interest to flamenco aficionados, such as lecture-demonstrations on various aspects of the art, mini-concerts, etc. Not only will members of the Society provide the preceeding, but professionals from outside the area will also be invited to contribute.

The Society will also attempt to sponsor flamenco concerts from time to time, featuring local artists, and whenever possible, artists who are in the area, on tour, and artists from other flamenco organizations around the country. Bi-monthly "Juergas" will also be a part of the Flamenco Society.

A membership in the Society will entitle the holder to attend all meetings, receive a bi-monthly newsletter which will list all upcoming flamenco events, attend juergas, and all sorts of exciting things yet to be determined. A Special Membership will entitle the member to also receive a monthly copy of "Jaleo", the

informative, lengthy newsletter of the Flamenco Society of San Diego. This newsletter contains many articles and stories of interest to flamenco people and is a 'must'.

The first meeting will be held on Sunday, September 9, at 7-00 PM at the Guild of Performing Arts. This will be for the purpose of discussing the structure, purposes and goals of the Society, and electing officers of the governing board, and of the Society itself. If time allows, plans for the following year will be discussed. If you would like to take an active part in the first meeting, please attend, and if you are interested in becoming a charter member of the Flamenco Society of Minnesota, please fill out the form at the bottom and send it to:

FLAMENCO SOCIETY
Guild of Performing Arts
504 Cedar Avenue
Minneapolis, Minnesota 55454

JUNTA MEETING

There will be no junta meeting in December. Happy Holidays!

JALEO MEETINGS

Preparation for layout.... Monday, Dec. 10
 6:30 P.M.
 Layout..... Monday, Dec. 17
 4:00 P.M.



Juerga

IN PHILADELPHIA

by Maria Bitting

The Spanish restaurant Don Quixote in old Philadelphia was the scene of an after dinner juerga. Julia Lopez, flamenco dancer-owner did her show with guitarist Carlos Rubio and was later joined by guests Julio Clearfield and Pamela Kingsbury. Waiter-singer Edwards joined in cante and Maria Bitting with palmas. Everyone was filled with lots of "duende" and fun!



OCTOBER JUERGA

"NEITHER RAIN NOR SNOW"

by Juana De Alva

With the foreboding threat of rain hanging over their patio-planned juerga, Francisco and Elizabeth Ballardo, together with their daughters Elizabeth and Juanita turned there home into a beautiful colmao on very short notice. The originally planned patio-juerga was moved in to the 'sala', 'cuarto hondo' (or red room) and the 'cueva' (very creatively decorated garage).

There were many in costume and much alegria. Some visitors of note were Spaniards Antonio and Elda Delgado, Rose Mary Fitzgerald and Rosario Testman who contributed to the cante during the evening. Guitarist Miguel Achoa from the Los Angeles area dropped in briefly.

Their was a special treat for the 'madrugadistas' and clean up crew - Benito broke out a paella he had under wraps and we toasted the sunrise.

DECEMBER & JANUARY

As proposed in the November JUNTA we will take a breather in December from juergas. On the third Saturday in January, there will be a general meeting at the National University alumni cottage of active members to elect officers and discuss the future of the JALEISTAS juergas. I have some ideas that I am excited about that I will present at that meeting and I hope that everyone will be thinking and bring their ideas.

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

FLAMENCO SHOW was given for the Spanish Society and Ethnic Group at North Carolina University by dancers Julia Popez and Pamela Kinsbury.

SALLY MC CLURE SPANISH GROUP, composed of four dancers Jose, Elena, Nanette and Helena, performed on Nov. 25th at the Philadelphia Repertory Theater.

canada

DANCE INSTRUCTION, TORONTO

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

pennsylvania

DANCE INSTRUCTION:

Maria Bitting (Philadelphia) West Chester State University

Camillia Eurice (Harrisburg) Y.M.C.A.

GUITAR INSTRUCTION:

Frank Miller (Harrisburg) Y.M.C.A.

new york . . .

CHATEAU MADRID - Lexington Hotel, 48th & Lexington, New York City features dancers Gloria Catala, Patricia Martinez, singer Paco Ortiz and guitarist Pedro Cortez.

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

LA CORUNA - 249 W. 14th St., New York City Tel. 212-242-1834 features dancer Estrella Morena, singer Pepe de Malaga and guitarist Pedro Cortes, Jr.

LA VERBENA - 569 Hudson St., New York City features dancer Mara, singer Alberto de Montan And guitarist-singer Antonio de Jesus.

MESON FLAMENCO - 207 W. 14th St., New York City, (Tel. 212-243-9205). Performing are dancer Aurora Reyes, singer Paco Montes and guitarist Miguel Cespedes.

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

DANCE INSTRUCTION:

Jerry LeRoy Studio:

Esteban de Leon (212) 724-4918

Intermediate & Advanced Spanish Dance

Jerane Michel (212) 222-4973

Beginning Spanish Dance

Estrella Morena (212) 489-8649

Flamenco & Classical Spanish

Azucena Vega (212) 989-0584

Began a special 5 week course on flamenco in November.

Victorio Korjhan (Flamenco) (212) 927-7220

231 W. 54th St. 4th floor

Ballet Arts:

Mariquita Flores 212-582-3350

Alicia Laura (Long Island) 516-928-3244

GUITAR INSTRUCTION:

Michael Fisher (Ithaca) 607-257-6615

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 cantaor 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 "Guil'ermo" 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**DANCE INSTRUCTION:**

Paula Reyes (NEW MONTEREY) 375-6964

GUITAR INSTRUCTION:

Rick Willis (OAKLAND) 482-1765

Mariano Córdoba (SUNNYVALE) 733-1115

san francisco...**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

415-775-3805

FLAMENCO GUITAR INSTRUCTION:

Ricardo Peti 415-851-7467

Mariano Cordoba 415-733-1765

los angeles...**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.

HAIJI BABA - Cuadro Flamenco Rayna Spanish Ballet, three shows on Sunday evenings, 834 Camino de la Reina Tel., 298-2010

ANDALUCIA RESTAURANT features Paco Sevilla playing solo guitar from 8:00 - 11:00 P.M. on Tues. and Wed.; Thurs-Fri-Sat from 9:00-12:00. He is joined by Luana Moreno (dancer) and Pilar Moreno (singer). 8980 Villa La Jolla Dr. (just off I-5 on La Jolla Village Dr.)

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

DANCE INSTRUCTION:

Juana De Alva	442-5362
	444-3050
Juanita Franco	481-6269
Maria Teresa Gomez	453-5301
Rayna	475-4627
Julia Romero	297-7746

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.

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PANADEROS FLANECOS, 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 7 1/2 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.

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