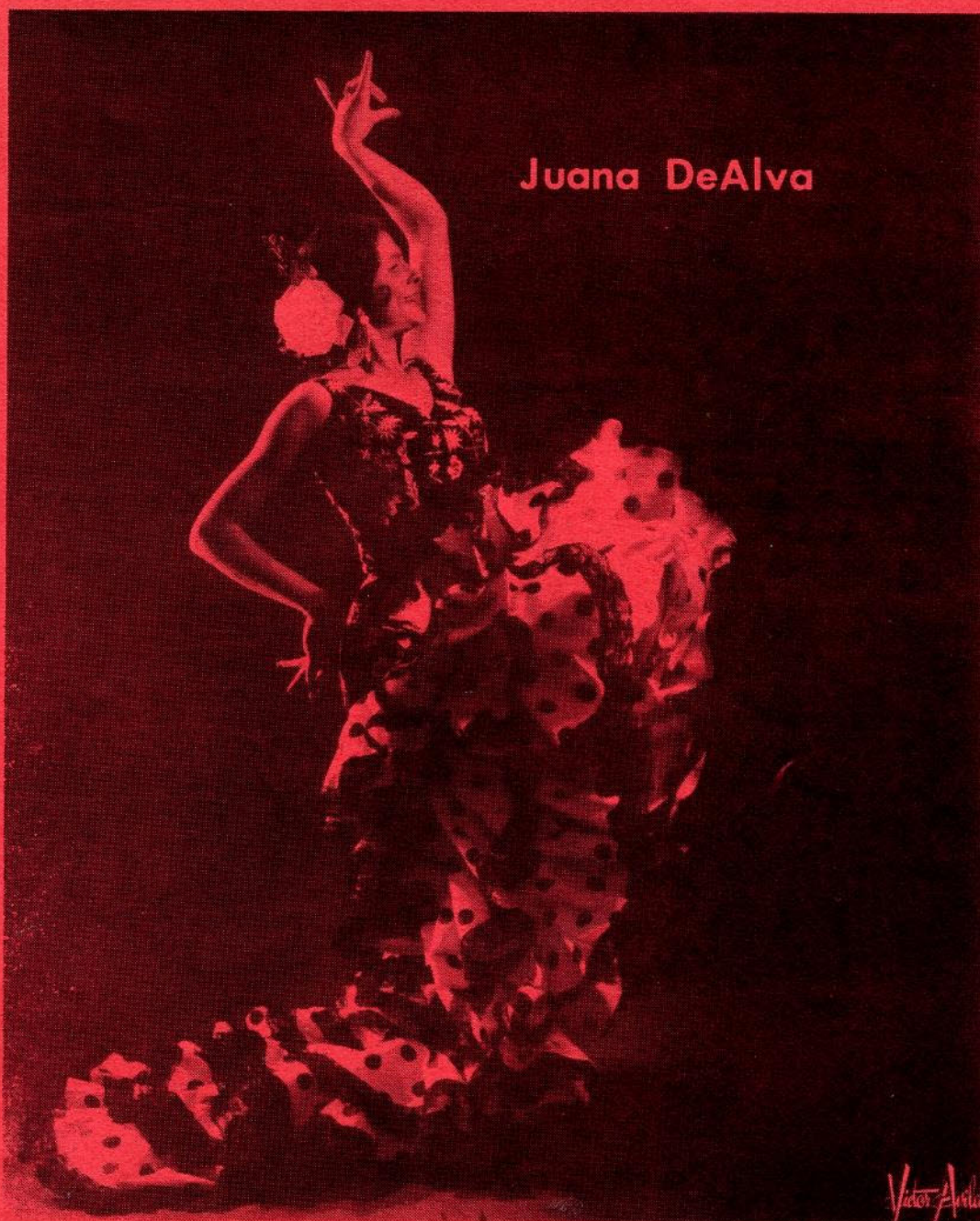


Artes

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JALEO



newsletter of the flamenco association of san diego

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JALEO, BOX 4706 SAN DIEGO, CA 92104

FEBRUARY, 1980

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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We would like to thank Phil Montgomery of Dallas, Texas, for the beautiful photo of Edward Freeman that we used on our January cover.



PACO DE LUCIA IN FRANCE

By Robin Lent

(photo by Francoise Van Straelen)

This was a concert in Arles, France, on August 24th in an outside amphitheater built by the Romans a few thousand years ago. The place was swarming with French gypsies who, because of their supposed "relationship" to Paco (he was a cousin, uncle, friend, etc., etc.), had gotten in free. They lounged on the stage, flicking their cigarettes in the dark and managed to trip over the microphone cord twice, knocking mike stand and mike over. There was a fight during the opening act (some local flamenco guitarists, singers, and one male dancer), and though a lot of punching and shoving went on, no one was hurt.

In spite of all this (and the fact that after every lick he pulled off, the audience

roared and cheered, making it impossible to hear the music) it was a good concert. One eventually ignored the rudeness and noise going on, and enjoyed the man's music. I was expecting a more frenzied, speedy player. He played, instead, much more deliberate and thought-out phrases, improvising a great deal, and his technique made it clear and spacious. His brother joined him for several songs at the end, and their duets were beautiful, as they traded lines. They closed with "Mediterranean Sundance" from the Al DiMeola album, but again much slower and more concentrated. I had the illusion that I might be able to get near Paco for a few questions, but as you can see from the photo, there was already a thick crowd.

LETTERS

Dear Jaleo,

The December issue of Jaleo has to be the very best yet! The entire issue was great but "Festivales y Tablaos '79" by Roberto y La Vikinga was most exciting to me because it brought back such vivid memories of my past visits to Spain...not only to the "tablaos" of flamenco, but the people who made my trips to Spain so very special. The mere mention of "Amor de Dios" and dance classes with Paco Fernández brought back beautiful memories of a friendship with Paco which developed when he was with José Greco in the late 50's and early '60's. In 1962, when Paco accompanied us on a side trip to Segovia the hours were filled with laughter and reminiscence of times with various members of José Greco's company through the years. The "Alcazar" and the "acueducto romano", and the city itself held a magic that I could only dream of experiencing before!

There were other times with Paco in Spain which made our trips there so wonderful -- the flamenco shows, and long walks through "Madrid antigua", espresso coffee in the sidewalk cafes...but another year when Paco came to our hotel on the Puerta del Sol (1964) and the noise on the street below was deafening, he said, "Ma-rí-leén! -- Aye, you can not sleep here!" It was my idea to stay in "Old Madrid" so we could walk to the interesting shops, etc. "But," Paco said, "absolutely not -- you are coming home with me!" With this he began picking up our suitcases and we spent the rest of our time in Madrid with Paco and his delightful mother.

Another dancer, Felix Granados (and his wife) lived in the apartment above Paco. They would often stamp (or dance) messages to each other through the floor/ceiling.

Paco was dancing with Mariemma at the "Zarzuela" in Madrid in 1964 and every night for about 4 or 5 days which we had left in Madrid, I went with Paco to the Zarzuela and watched rehearsals and the program from the side wings. Though I enjoyed the "Ballet Suite", boleros, and folklórico, my favorite was and always is flamenco!

We also met "El Poeta" (José Cala) at the "Patio Andaluz" in Sevilla in 1964. The dancer, Paco Chavero and José insisted on playing and singing and dancing for our group after closing one night (in other words, our own juerga!) in a little room in Triana until dawn. They accepted no money from us -- "Just more wine and tapas." I'm sure that the attractive Mexican-American friend of ours in our group was one incentive for the juerga,

and the Spaniards could not believe that a blond American could be so "nuts" about flamenco -- or so knowledgeable! By 1964, my Spanish had improved a bit too, so I always talked with the flamenco performers.

We saw José Cala "El Poeta" again in San Diego when he played for Manuela Vargas a few years later -- and again in 1970 in Sevilla at "Los Gallos".

Each issue of Jaleo fires up my enthusiasm for flamenco anew and causes me to dream of another trip to Spain.

An aficionada,
Marilyn Bishop
(see photo on page 30)

(From ABC, fall 1979; sent by Henry Adams of Guitar and Lute Magazine)

At ninety years of age, Pastora Imperio has died. She had already entered into the kingdom of legend and magic.

She was the daughter of famous bailaora, La Mejorana and was, until almost the hour of her death, the major exponent of a dance art that was ultra-Spanish. Pastora Imperio, who began the style of dancing flamenco in the bata de cola, was the most illustrious institution in the history of Spanish folklore. Her name is linked to the world of arts, letters, and theatrical presentations of this century. Benavente gave her her last name upon seeing her dance as a child, when he exclaimed, "This Pastora is worth an 'imperio' (empire)!" The debut of De Falla's "El Amor Brujo" in 1915 gave her success; her marriage to Rafael "El Gallo" gave her romance; her American journeys made her extremely famous. She was the inspiration of writers, artists, sculptors.

All that remains now of that brilliant bailaora is the memory, some old movies, and the personification of her dance in some paintings by Julio Romero de Torres or the dancer modeled by Mariano Benillure. All of Spain mourns her death.

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Juana DeAlva

by PACO SEVILLA

Juana de Alva, founder of Jaleistas and Jaleo and a major participant in the San Diego Spanish dance scene since the late 1960's, is retiring from professional performing in order to devote herself to teaching dance and to other areas of her life. We took advantage of this occasion to induce her to tell us about her background in the dance, an extensive background of which most people who know her are unaware.

Juana was born in Howell, Michigan, but moved to San Diego during World War II. She was always attracted to the dance and never doubted that she would become a dancer; her parents, both in the arts, encouraged her and started her training at eight years of age with tap dance, ballet, and acrobatics at a local studio. When she was ten she began serious ballet training with Margarite Elliott in San Diego. Three years later, she happened to see an advanced Spanish class performing in costume and knew immediately that Spanish dance was for her; she began taking both beginning and advanced classes and practised incessantly, pounding out heel-work on an overturned horse trough at her family's ranch.

Since she couldn't get enough Spanish dance in San Diego, Juana began commuting to Oceanside, California, to study with Eduardo Cansino. Eduardo, the father of Rita Hayworth, was one of a large family of performers who migrated from Spain in the early part of this century and spread their extensive knowledge of Spanish dance throughout the Americas. Juana learned her first dance to guitar accompaniment (recorded), a tanguillo, from Eduardo's brother Antonio, who taught some master classes at the Elliott studio.

At nineteen, Juana spent a season as a singer-dancer with the Starlight Opera (musical comedy) and then moved to Los Angeles to seek more intensive dance training. She had talked to Jose Greco after one of his performances and told him she wanted to work with him. He told her she would have to audition in New York; Los Angeles was to be a stepping stone to that audition. She lived in the Hollywood Studio Club residence for women and partially supported herself by working as a movie extra in such films as "Dark at the Top of the Stairs" with Frank



Sinatra and "G I Blues" with Elvis Presley.

In Los Angeles she studied with two more Cansinos, José and Emilia, as well as Michael Brigante. Little by little she was being introduced to the flamenco aspect of Spanish dance.

Manuela de Cádiz was auditioning dancers for her group "Los Piconeros" and Juana was accepted. One of the other dancers was Raúl de Alva, Juana's future husband, who had come from Mexico City to join the group. "Los Piconeros" worked for several weeks in places like "The Million Dollar Theater", performing a combination of orchestrated Spanish dance and flamenco; according to Juana, it was not a particularly good group.

Juana and Raúl began rehearsing as a flamenco duo, working under the name of "Salamón y Juanita", including performances at the Don Juan Restaurant with singer Salvador Amores and guitarist Juan Perrín.

After being married, Juana and Raúl spent a year in Mexico working the border towns with a guitarist-singer. They did a week here, a week there, in small clubs, sometimes following a magician or a striptease act.

It was during this period that she met Carmen Amaya -- one of the greatest influences on her life as a dancer. If Juana were to have an idol in flamenco, she says that it would have to be Carmen. Although she never



JUANA DURING HER YEARS WITH MARGARITE ELLICOTT

expected to dance like Carmen, to ever equal her fire or passion, she admired and respected her tremendously. She considers herself fortunate to have met Carmen and witnessed five of her performances, three of which were truly inspired and duende-possessed. In one instance Carmen was to perform in the 21 Club in Tijuana. The club was filled by 8:00 p.m., but the hours dragged on with no performers. There had been a visa problem and the troupe had been detained in another city. Finally, sometime after mid-night, they arrived exhausted from their long ordeal. Carmen expressed her appreciation to the patrons for having waited so long and then unleashed her incomparable passion on the "tablas". That evening burned into Juana's memory and she never missed an opportunity to see Carmen perform or tired of listening to stories about her greatness as a dancer and a person.

In 1962 Juana and Raul went to Spain. They studied with La Quica (classic), Mercedes and Albano (flamenco), Luisa Pericet (escuela bolera), Pedro Azoín (jota) and Antonio Marín (flamenco). Juana says, "Antonio Marín's studio was a real flamenco den, three flights down into the ground in a musty old building in the rastro (Madrid's flea market). Antonio 'El Cojo' was forced to retire from dance because of the amputation of his lower leg. The story goes that

he did a knee-fall on stage, driving an exposed nail into his knee. The knee became infected, resulting in the amputation. There were usually several guitarists learning to accompany the dance. People like Lucero Tena dropped in to pay their respects. Since Antonio couldn't move around without crutches, the steps were demonstrated by his protege, Sarita, who later starred with Carmen Amaya and Antonio Gades in the movie, 'Los Tarantos'".

Raul auditioned for Pilar López and was accepted into her company for a tour of Italy, but Juana, who was expecting their first child, remained in Spain. After the birth of her son David, Juana also auditioned for Pilar's company and was accepted. Pilar worked mostly with the men, leaving the teaching of the women to her assistant Dorita Ruiz; most of the numbers had been set for years, so it was mostly a matter of the new dancers learning the movements and steps. Although the company was not always harmonious and Pilar could be a harsh taskmistress, for Juana it was heaven. This was her first time on the road with a full dance company; wardrobe mistresses, lighting and stage technicians, guitarists, pianist, first violinist and orchestra conductor (Don Tomás Ríos,



ANOTHER PHOTO FROM THE ELLICOTT YEARS



AN EARLY PHOTO (1958)

Pilar's husband) all travelled with the troupe, and they performed with the symphony orchestra in each city. Their regular guitarist was Pepín Salazar and singers at different times were Julio Almedina and Simón Serrano.

Their son was only five months old when Juana and Raúl began touring with the Pilar López Company; he quickly became the company mascot, continually being carted around by company members and sleeping in trunks backstage during performances. Off and on for the next two years they travelled by bus all over Spain, performing in the festivales. Juana, using the name Juana Avera (because one of the featured dancers was Paco de Alba), performed mostly in the group numbers like caracoles, rumba, and bulerías. She has vivid memories of the extra burden of caring for a baby while traveling -- fixing food or washing diapers while others were eating or



"LOS PICONEROS"; BACK ROW: CARLOS, MANUELA DE CADIZ, RAUL, SHARON; KNEELING: JUANA DE ALBA



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JUANA AND RAUL PERFORMING IN THE NIGHTCLUB "PARADISE" IN MEXICO.

sleeping. She returned from each tour drawn and gaunt, but feeling fulfilled.

While they were performing in Sevilla, she had a chance to study for a couple of weeks with Enrique El Cojo. Also, between tours, Raul and Juana embarked on other dance projects; they started to work with Juan Quintero and also teamed up with Paco Fernández and his partner, briefly rehearsing Paco's choreographies. But they never got as far as performing.

In 1965, they returned to the United States. In New York, they worked briefly with Roberto Iglesias and then, back in San Diego, began rehearsing with guitarist Joe Trotter. Joe, in turn, introduced them to Paco Sevilla, who had just returned from a month-long trip around the country collecting material for the "Directory of Flamenco Artists" that would be published in 1968.

Juana decided that dance and family did not mix and so took a course to learn how to catalogue airplane parts. The De Alvas moved

to Los Angeles where Juana found a job with Hughes Aircraft, "mentally disassembling airplanes." For the next year she did not dance and then went to Mexico City to join her husband (who was working on his U.S. residency papers) and have their second child, Patricia. After another year without dancing Juana returned to San Diego expecting her husband to follow soon after; the better part of a year was to pass before Raúl made it back.

In San Diego, Juana began teaching dance and rehearsing and working with Paco Sevilla, who was just learning to accompany dance. It was her first experience working on her own with flamenco and a guitarist; most of her previous work was in classical Spanish dance, group numbers, or duets with her husband. The more jondo dances had always held a special attraction for her, so the first solos she put together were the siguiriya, la caña, soleares, and peteneras, along with sevillanas and fandangos. Soon she and Paco were working private parties and banquets.



JUANA AND RAÚL IN MADRID (1964)

In 1969 Juana and Raúl separated. He returned to Mexico and she went back to school to study her second love -- science. For the next four years Juana taught and danced while attending college. After graduating with a degree in nursing, she was offered a teaching position with a new Spanish and Mexican dance academy that was about to open. The main instructors were to be María Teresa Gómez (regional and classic Spanish and Mexican), José Luis Esparza (Spanish, flamenco, Mexican, and ballet), and Juana (Spanish, flamenco, and ballet). The academy only lasted about a year, but it was the catalyst for the launching of a performing company. José Luis Esparza came to the academy to teach and,

with Arturo Escalante, formed the "Music and Dances of Spain Dance Company". The company was an ambitious project, attempting to produce a full concert program of classical Spanish and flamenco with a few experienced performers and a flock of novice dancers. The first concert, presented at the University of California in S.D. featured guitarists Paco Sevilla and Yuris Zeltins, guest artist Ester Moreno, principal dancers Juana de Alva, José Luis Esparza, and María Teresa Gómez, and featured, among others, dancers Marlene (Cloward), Rosala Moreno, and Diego Robles. In 1973 the company toured Baja California and gave a series of very successful concerts. In 1978 the same company was



JUANA AND RAÚL, ACCOMPANIED BY JOE TROTTER, PERFORMING IN SAN DIEGO (1965)

reassembled with some new faces, including Juan and Mercedes Molina, Deanna Davis, and Laura Crawford, and again made a successful tour of Baja California.

In 1973 Juana formed her own company "Fantasía Española", originally with guitarist Thor Hansen, and dancers Carmen Camacho (Monzón) and Jorge "El Callao"; later additions were Deanna Davis, Diego Robles and guitarist Tom Reineking. Juana enjoyed the opportunity to choreograph group numbers and "Fantasía Española" worked irregularly around San Diego up until Juana's retirement from active performing at the end of 1979. One of the high points of the group's existence was the filming of a half-hour program for KPBS television, entitled "The Many Moods of Flamenco".

During this latter period, Juana had continued to add to her own dancing through studies with Teo Morca at the Hauser's week-long workshop in Minneapolis in 1977 and two trips to Spain. In Spain the first time, she studied with Ciro, Azorín, Estrella Moreno

and on the second trip, with Paco Fernández, María Magdalena, and Azorín. Later, in San Diego, she had the opportunity to study with Carmen Mora.

During the years since Juana's return to San Diego, local flamencos had occasionally gotten together for fiestas. Sometimes on these occasions, a new guitarist, singer or dancer would appear. Just before her last trip to Spain, a party was given in which several Spaniards were guests; they added so much warmth of spirit to the evening that Juana felt that she was already in Spain. That evening was to be the inspiration for Jaleistas.

On her return from Spain she plunged full-force into the project, inviting everyone she knew, those involved in flamenco and the Spaniards she had met, to an outdoor juerga at the ranch where she grew up. She presented her idea of having juergas on a regular basis and printing a little newsletter for communication among the members. Juana says that, "Jaleistas took off and I have been try-



JUANA WITH GROUP IN NEW YORK

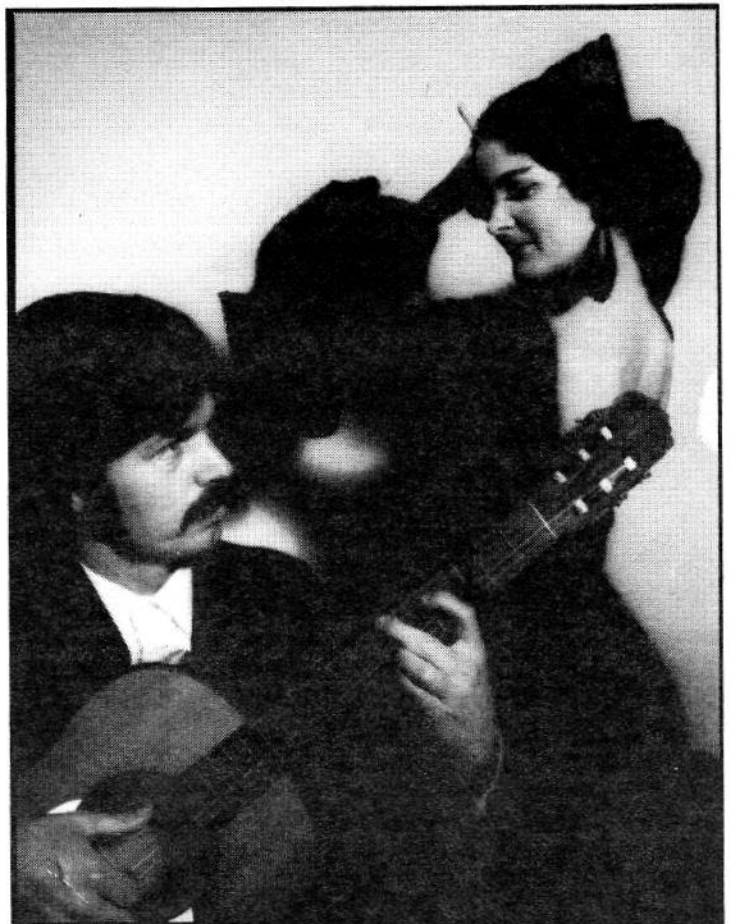
ing to catch up with it ever since. The newsletter Jaleo, has surpassed my wildest dreams of its original intention and, much to the disgruntlement of local members, deals more with flamenco outside San Diego than with local happenings."

The juergas have had their ups and downs. Juana remembers one occasion when she and guitarist Yuris Zeltins were standing on the periphery of a huge noisy bash-type juerga in dismay and exclaiming "We've created a monster!". That was when they started pulling in the reins. She adds "I'm feeling much more positive about Jaleístas' future since our general meeting in January in which a little over a quarter of the local membership turned out to pledge their support and assistance in keeping Jaleístas afloat".

Jaleístas may also be indirectly responsible for Juana's retirement from professional performing. She says, "Jaleístas has given a new dimension to my life, has placed new demands and responsibilities on me, but most of all has given me something I had not known before -- a large group of friends I



JUANA IN SAN DIEGO (1968)



PACO SEVILLA AND JUANA





"FANTASIA ESPAÑOLA": LEFT TO RIGHT: TOM REINEKING, JUANA, THOR HANSON, CARMEN CAMACHO (MONZÓN), AND JORGE "EL CALLAO"

would like the time to get to know better and share flamenco with, just for our own enjoyment.

"I would like to do an occasional concert or guest appearance but not be under the stress of trying to keep a troupe ready to perform all the time. I don't like family and friends having to take a back seat to my performances. I guess you could say that my priorities are changing."

San Diegans can thank Juana de Alva for much of the flamenco activity we have experienced during the last 2½ years. All readers who enjoy reading Jaleo owe her a debt of gratitude, for she has held all the pieces together and continues to do so. With her continuing devotion, we should have these things for some time to come.



LATE ANNOUNCEMENT:

International House, a multi-cultural organization of the University of British Columbia, was the setting for Angel Monzon's holiday performance with his Flamenco Folklorico Dancers. Featured were Gabriel Monzon dancing "Sacromonte" by Turina, Angel and Antonia dancing "Sevilla" by Albeniz and the "Panaderos Clasicos" played by the Sinfonica O Orquestra of the National Ballet of Spain. Senor Monzon's choreographic arrangement for three acts of the opera "Carmen" was performed, including a Habanera by the entire company - Nancy, Shirley, Mary, Judy, Antonia, Gabriel, and Angel Monzon. The December 1st performance was one of many during a long term association with the University.

Fandangos del Cerro

by *Paco Sevilla*

In an early issue of *Jaleo* (Vol.I, No. 2), I wrote a brief article dealing with the different styles of fandangos de Huelva. I had only begun to understand the differences between the many fandangos melodies and was vague in describing them. Since that time, I have come to be more familiar with a number of the melodies and their origins, and I plan to share this information in a series of articles. There certainly are people who know much more about this than I and there may be books on the subject, so I hope readers will add their input.

What we call "fandangos de Huelva" normally refers to a variety of fandangos melodies that originally came from different parts of the province of Huelva. These distinct melodies and characteristic letras have been lumped together and sung without regard for their differences until most aficionados have ceased to be aware of the styles and their origins. To make matters worse, letras are often indiscriminately sung to many different melodies which further obscures the original source of the verses. However, many melodies can still be identified by the town of their origin or, in a few cases, by the name of their creator.

Why bother to distinguish the different types? I can think of several reasons: Naming the melodies provides a means of communication. Some of the styles vary in their accent patterns so that a dancer might prefer a certain type. Different melodies fall in different parts of a singer's vocal range and the guitarist may have to place his *cejilla* differently, according to the style to be sung. Artists who must perform fandangos several times during an evening's work can vary them by singing each set in a different style. It is nice to be able to choose whether to sing a set in one style or to mix styles. I think it is worthwhile, just for interest's sake and to maintain variety within the fandangos, to preserve some of the less often heard melodies and attempt to keep the letras consistent with their original melodies. I believe that anything that adds variety to flamenco within traditional guidelines is beneficial to the art.

For each style, I plan to give some examples of the coplas and write out the basic melody, but I don't think they can be learned from just the printed material -- the

melody will not be complete enough. Therefore whenever possible, I will give common record sources where the fandango can be heard.

FANDANGOS DEL CERRO

The small town of El Cerro lies roughly in the center of the province of Huelva, in the mountains of the Sierra de Andevalo, 60-70 kilometers north of the city of Huelva. There are frequent references in the letras to San Benito, which I assume is a pueblo near El Cerro, but too small to be found on most maps.

The distinctive melody of the fandangos from El Cerro, which is played in C-major tones (all of my discussions of fandangos will be based on the E-phrygian mode), has the unusual quality of combining two different rhythm patterns. Fandangos coplas normally fall into one of two patterns: One accent pattern stresses every other beat, resulting in a count of 1 & 2 & 3 & 4 & 5 & 6 & (repeat for the total 12-count of one line of cante). The other pattern is like a bulerías 12-count, 12 & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & or, to make the count more consistent with the first pattern, we count 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12. The fandangos del Cerro is unique in that it maintains the first pattern for all lines except the fifth, which is done with the second type of accentuation.

Here is the melody: *

The musical notation consists of two systems, each with a vocal line and a guitar line. The first system is labeled G7 and Cmaj. The vocal line has notes and rests, with a final note marked with a double arrow. The guitar line has numbers 0 2 3 0 3 0 2 0 3 and symbols < and >. The second system is labeled Cmaj, G7, and Fmaj. The vocal line has notes and rests, with a final note marked with a double arrow. The guitar line has numbers 3 3 0 2 3 3 1 1 0 and symbols < and >.

Handwritten musical notation for a flamenco copla. It consists of three systems of staves. Each system has a vocal line (treble clef), a guitar line (bass clef), and a rhythmic line (bass clef). The notation includes notes, rests, and various symbols for accents and rhythm. The first system starts with a G7 chord, followed by a Cmaj chord. The second system starts with a Cmaj chord, followed by G7 and G7 chords. The third system starts with a G7 chord, followed by a Cmaj chord, then Fmaj and E maj chords. The rhythmic line uses numbers 0, 2, 3, and 4 to indicate beats, with vertical lines above them indicating the placement of notes or rests.

*(For convenience and to assist with accentuation, I have written this in 6/4 time; count six beats to the measure.)

The most common themes of the coplas are the mountains, horses, and, of course, romance. It may only be coincidence, but notice that in the romantic coplas I have listed, "eyes" are a frequently mentioned subject. Like all fandangos, the coplas are four or five lines of poetic verse, with repeated lines used to fill out the six lines of the cante. I have placed the repeats in parenthesis. You will notice that in most cases each line is composed of the traditional eight syllables, but there are nine notes to sing; in most instances, the last vowel in the line is sustained and re-stressed for the last note.

I have been unable to locate this style on any commonly available record. Some of the coplas listed here are found on records by Rocío Jurado and Los Marismeros, but I do not know the names of the records. A couple of them come from "Antología de Cantes de Huelva: Fandangos" (Acción AC 40.022) sung by Miguel Pichardo and there are some on another record called "Antología de los Fandangos de Huelva" (Movieplay 23.0052/8) sung by los Rocieros. The example you are most likely to find is the "Fandangos del Cerro" by Fosforito on his records with Paco de Lucía (Belter). The problem with Fosforito's version is that it has been altered slightly to make it more "flamenco" (most popular singers of fandangos are not flamenco singers); Fosforito takes great liberties with the melody, so it is not the best example to learn from. Also, the letras (see below) do not seem to be from El Cerro, since they refer specifically to the towns of Ayamonte and Almonte -- neither of which is anywhere near El Cerro; the verse content of one letra is consistent with the El Cerro themes, while the other definitely is not.

For those who know the melody and wish to sing some of these coplas, I have placed accent marks in the verses to coincide with those in the written music. This should give at least a rough idea of how the words are grouped and sentences phrased.

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MOUNTAINS AND HORSES

(me fuí al cerro una mañana)
 Al tiempo que amanecía,
 me fuí al cerro una mañana;
 me encontré una flor temprana
 saludando al nuevo día
 entre sus volantes granas.

At the hour of dawn
 I went to the hilltop one morning;
 I came across an early flower
 greeting the new day
 from between its red ruffles.

(rociero y cazaor)
 Señores yo soy del Cerro;
 rociero y cazaor;
 con mi escopetá y mi perro
 yo me siento superior.
 (Señores, yo soy del Cerro)

Señores, I am from El Cerro;
 I am a Rociero and a hunter;
 with my shotgun and my dog
 I feel wonderful.

(Juan de la Cruz va cantando)
 Entre Portugal y España
 Juan de la Cruz va cantando,
 "Viva mi jacá castaña,
 lá perla del contrabando."
 (Entre Portugal y España)

Between Portugal and Spain
 Juan de la Cruz goes singing,
 "Long live my chestnut pony,
 pearl of the smuggling trade."

(ni lo cambio ni lo vendo)
 A mi caballo retinto
 ni lo cambio ni lo vendo.
 Me lo regaló su dueño
 camino de San Benito
 por un fandango cerreño.

My roan horse,
 I would neither trade nor sell.
 It was given to me by its owner
 on the road to San Benito
 in exchange for a fandango del Cerro.

(qué relincha de alegría)
 Se ve pasar a mi caballo,
 que relincha de alegría.
 Qué de verdad lo ha sentido
 que llega la romería,
 y está loquito perdido.

My horse can be seen passing by;
 he whinnies with joy.
 Truly he has felt it,
 that the romería is coming,
 and he is going crazy.

(el tamboril resbaló)
 Al pasar por la rivera
 el tamboril resbaló.
 Se encomandó a San Benito
 y una adelfa lo salvó.
 (Al pasar por la rivera)

(not translated due to some ambiguities)

(a San Benito er cagote)
 Yo soy barbero y afeitó
 a San Benito er cagote
 con un calabozó viejo
 qué me dieron los del monte,
 los de los montes del Cerro.

I am a barber and I shave
 the back of the neck of Saint Benito
 with an old knife
 given to me by the people of the
 mountain,
 those from the mountains of El Cerro.

ROMANCE

(la masetá en la ventana)
 En el monte San Benito
 la maceta en la ventana,
 y en El Cerro aquel mocito;
 qué pena tarde y mañana
 por culpa de mis ojito(s)

In the mountain of San Benito
 the flower pot is in the window,
 and in El Cerro is that young man
 who suffers afternoon and morning
 just because of my eyes.

(en el Corral del Consejo)
 Con tus ojos me encontré
 en el Corral del Consejo,
 y cómo me mirarías
 qué de ti me enamoré
 pa los restos de la vía.

I found your eyes
 in the Corral del Consejo,
 and the way you looked at me
 caused me to fall in love
 for the rest of my life.

(vete a vivir a la sierra)
 Bonita cómo el madroño
 vete a vivir a la sierra,
 que ya que no te gozo,
 que mis ojos no te vean
 puesta en las manos de otro.

Beautiful like the strawberry tree,
 go and live in the mountains,
 now that I don't have the pleasure
 of you,
 so that my eyes won't see you
 in the hands of another.

(pedazo del corazón)
 Si el amarte me costara
 pedazo del corazón,
 del mío me lo arrancara
 pa darle conversación
 a los ojos de tu cara.

If loving you would cost me
 a piece of my heart,
 I would tear it from mine
 just to make conversation
 for those eyes in your face.

(sé nace para sufrir) <
 En el mundo ni dudar <
 se nace para sufrir;
 sufre quien sabe callar, <
 calla quien sabe sentir, <
 y siente quien sabe amar. <

There is no doubt that in this world
 we are born to suffer;
 he suffers who knows how to be quiet,
 he is quiet who knows how to feel,
 and he feels who knows how to love.

SUNG BY FOSFORITO

(al galope de mi jaca)
 Cada vez que el sol se esconde,
 al galope de mi jaca,
 recorro valle y monte
 por ver la mujer mas guapa
 que ha nació en Ayamonte.

Each time the sun goes down,
 to the gallop of my pony,
 I travel valley and mountain
 to see the most beautiful woman
 who was ever born in Ayamonte.

Repicando la campana;
 su trino lanzan al viento.
 Resuenan ya la compana,
 suenan porque está saliendo,
 sin pecado, de Triana,
 reina de lo almonteño.

The bells are ringing;
 their trills go forth on the wind.
 The bells are echoing now,
 sounding because leaving
 from Triana, free from sin,
 is the queen of Almonte.



The Virtuoso And The Gypsy



(from: Time Out, May 1979)

Paco Peña, one of the most highly regarded practitioners of flamenco guitar, performs with a little help from his friends on the South Bank this weekend. Jan Murray talked to him about doing right by the gypsy tradition.

"Flamenco isn't just a musical form, it's a whole culture, an expression of the basic emotions of a deprived people. You find gypsies all over Europe, but it was only in Andalucía that they created flamenco, because of their inter-action with Jews and Arabs. In that sense, flamenco is also a geographical phenomenon."

Paco Peña speaks of flamenco with justifiable authority. Not only was he born in the right place, Córdoba, but he has been earning his living as a flamenco guitarist since he was 12. His family was large and poor; his mother sold vegetables in the market and his father drifted in for a visit from time to time. Paco was small and cute. He imitated his older brother's guitar playing, people thought he was adorable, and without ever taking a formal music lesson, he found himself able to contribute to family finances.

"We always needed money, always. We were very humble. But it wasn't because of that I took up the guitar. Music has always been important to me, and very early on I decided that it would be my life. Eventually I travelled to Barcelona and Madrid to play and to learn, but I got fed up with the vulgarity of Costa Brava flamenco and when a troupe I was with performed in London, I stayed behind."

That was in 1963. Paco played in Spanish restaurants, washed dishes, acquired fluent command of English and a few pupils. His debut at the Wigmore Hall was highly praised, a well-known management took him on, he formed his own flamenco company, he made records. Today, Paco Peña's life is that of the successful concert artist, touring the globe, making television appearances (the BBC documentary, 'Flamenco: The World of Paco Peña' will be screened again on June 10), sharing the odd concert with distinguished classical guitarists like John Williams and Carlos Bonell, organising new programmes for his flamenco company (which, incidentally, will play Sadler's Wells again in September).

So where does he go from this comfortable niche? For starters, he is giving his first solo concert at that most daunting of halls, the Royal Festival, on Saturday. Not exactly solo, because he will be supported by two less established guitarists, a singer, and a famous Spanish dancer who will nevertheless be employed on the occasion as a castanet player.

"It's a bit like going to Mecca, to play on your own at Festival Hall. When the offer arrived I was flattered and honoured and thought, well, I could take my company there but that's too easy. This must be my own show. So then I started to think about how I could add a new element, some variety, and I invited the other artists. It's interesting working out ensembles for the three guitars. But I'll play alone for half the concert."

Which should please his many fans. Paco has become so popular because he presents his art with an endearing combination of technical virtuosity and utter relaxation. He doesn't go in for the tempestuous image, the greasy

spit curls, the flashy jacket, the sweat and the hysteria of a Manitas de Plata. He often chats to his audience, introducing the pieces, giving a lucid history of flamenco, taking everyone into his confidence (or so it seems), making clear his total commitment to the heritage that has nurtured him. He's still small and cute, and he talks almost as well as he plays. A born communicator, his integrity cannot be questioned, and it is the purity of vision which has made his troupe one of the test in the business: passion and fervour without sequins or hype.

"The older I become the more I realise how devastatingly difficult is my task. There is so much ground to be covered in flamenco that there is almost too much for one lifetime. I know I have become more authoritative in my work, yet I'm always reaching towards a level, I should say a depth, of understanding, which I may never achieve. My music is immediate music, but the challenges continue. I can never forget just how difficult it is to do justice to a tradition that goes back to the year one."



Paco Peña & Loli Flores

(from: Sunday Telegraph, London, Summer 1979)

It seemed that the only English word Loli Flores knew was "wicky". She needs "wicky", she said, before flinging herself into a flamenco dance. Ah....whiskey. She provides the full-blooded, raw, emotional element in Paco Peña's flamenco troupe, which has been stamping and thrumming round Britain for the past two months and begins two weeks at London's Sadler's Wells Theatre tomorrow.

"I had one cool, classic, refined dancer," explained Paco. "I also needed someone different, someone earthier and not refined. So I picked Loli." At this the dramatic Loli from Seville stretched her long sunburnt arms approvingly.

She then let it be known through the medium of a translator that "when Paco plays a bad rhythm I feel like punching him on the nose." She can certainly look fierce when drawing up her vivid eyebrows and stamping her formidable foot.

She recently had a daughter, we were told. So, Loli left a husband behind in Seville? "Husband? No, no husband. Not Loli."



Loli Flores and Paco Peña

"It is not like ballet," said Paco, explaining what his art is about. "It is more like jazz. We depend on mood. Loli dances dangerously sometimes. I fear she will lose the rhythm. But always her split-second timing and her wonderful agility pull her through."

Plus, of course, the "wicky".



Paco Peña and his Company

By Ray Mitchell

(from: "Foundations of Flamenco," a regular feature of Guitar Magazine; we don't normally reprint material from this magazine, but hope Ray won't mind this once; sent by Phil Coram)

Paco's company, which this year includes El Sordera the highly acclaimed singer from Jerez, and dancer Loli Flores began their tour with a week at Sadlers Wells. I gather that some of the London aficionados were so enamoured of the show that they saw it three or

four times, proving that there is a demand for works of this quality. Naturally enough, the music is a particularly strong feature of the Paco Peña flamenco company, his new arrangements for three guitars were very successful. Paco's supporting guitarists are "Willie" Basílico, a popular London figure, who was until recently to be seen at the "Chandos" and Fernando Carranza, whom Paco has known and admired since boyhood. The star dancers Margarita and Faiquillo de Córdoba have been with Paco's company since its inception and Margarita in particular never fails to delight me, both with her dancing, and this time, singing. Finally, one must not forget to mention the very necessary and polished palmas and singing of Antonio Sevilla and Francisco Vega.

I guess that their tour through Kent, Sussex, Staffordshire, Dorset, Bath, Middlesex and Scotland will have been eagerly attended by flamencos living outside of London, and they will be grateful for this extensive tour. On behalf of all of you, I grabbed the opportunity to speak to Paco and some of his company backstage at the Wells. Before speaking at length to Paco I toured the dressing rooms (only the mens...shame!) and picked up these thoughts. First Willie Basílico. "Monday was not the best night because everybody only arrived on Sunday, we had less than two days rehearsal. Fortunately, Paco does not want the show to be too rehearsed, in fact, one night Loli Flores danced an alegrías that ran ten minutes longer than the other nights! We are all following the dancer, and give what the dancer requires, that is the way it works."

I asked Sordera about the public's reaction to the cante. He finds that flamenco singing is now better appreciated and understood, especially in France and Germany. Also, and this may surprise you, he considers that it is now better understood in Andalucía, though it has changed a lot. I was surprised to hear that Faiquillo has danced in the tablao for sixteen years, which prompted me to ask Antonio Sevilla, who also works as a singer pretty often, if this was not a bit much, night after night. His reply was to the effect that a painter paints, a bus driver drives his bus every day; that is their job, this is mine! Touche!

Before Paco began his regular warm up I asked him about the preparation for the show: "We all had quite a hectic time, not really enough for nine people to relax and be themselves on the first night. Still, I take professional people and therefore I am confident that they are going to do all right. You see it is my conception that they have to

adapt to, and for me to transmit that in two days was a little difficult." Does flamenco belong on a stage?

"I think that one is not doing anything that one shouldn't be doing. I have always said that the concert or theatre situation is a compromise, and something has to get lost. If you go to a bar to hear flamenco, you are actually participating, helping to create the atmosphere by drinking, talking and so on. On the stage sincerity in the music carries it through. I respect the roots of the music, and I am convinced that this is appreciated by the public.

I don't like to rehearse things too much; the show should not look prepared; it must be spontaneous. In fact, I never rehearse any individual dance any more than to know a very rough idea of the direction that the dance is going to take. There is a dancer there that I respect, and I like to leave them free to create. The organization that I do, is preparing the show as a whole."

Simplicity is probably the answer for you, said I, but it comes to my mind that I have seen here shows such as Pilobolus, Black Theatre of Prague, and Netherlandsdance theatre which have required an immense amount of staging...

"Mind boggling for me! I like simplicity, I pursue simplicity, it is the personality of my art." But could flamenco be given a complex staging without harm? "I know what you mean; it is a terrific compromise. As a matter of fact you have said something that is currently in my mind, because I have been asked by an Opera company to organize the choreography for the Falla ballets. My idea is to use real flamenco dancers, that is how Falla thought of it. It has been done, but not in the way that I have in mind."

Returning to the subject of the current show, I asked Paco if he was pleased with it? "Yes, there is new material, the people excel, and Loli Flores, the main addition to the show, is an excellent dancer. In a way the show has been a breakthrough, we are going to make a continuity." Keeping it pure, I interrupted. "I can't do anything else, it's inevitable." I believe there is a place for experiment, such as using a synthesizer, altering the cante in some way, or whatever, but I imagine that you are not going to move in that direction?

"I tell you what, there is not time, some may have more energy than I, I have so much on my plate as it is, I find it difficult to divert my attention from what I have to do. I also think that a tradition which is as old and established as flamenco ought to know.

Perhaps these new ideas could work, but I do have an immense respect for tradition. If it hasn't happened that way...even if these experiments are successful they are not going to replace what is there, they are not going to improve, they may add dimension. In any case, flamenco has changed immensely in the last fifty years, it is not as if it is standing still."

Dance in Color

By Mariquita Flores

I have always been amazed by the fact that dancers will exert great effort in perfecting the physical elements of their chosen medium while often ignoring (or at least paying minimal attention to) some of the vital staging elements necessary to convey their artistic message to the audience. Just think for a moment,...the prime objective of your artistic effort as a dancer is to create in the mind of your audience a visual image embodied in strong emotional overtones based on interpretation, characterization, and personification of the accompanying musical score. But, what if your audience can't see you perform? To what avail have been the many hours of practice in perfecting movements and lines? What message would they carry to the audience then?

I use total audience blindness only to add impact to the point I am making. Since I haven't met a dancer (or any performing artist for that matter) who doesn't seem to understand the importance of selecting costume and make-up colors that best suit their own image and the image they intend to portray, I assume that most dancers instinctively know that they "dance in color". But, at the same time, most dancers don't seem to realize the effect that colored lighting can have on that image. And this is not a problem that should automatically be relegated to the jurisdiction of the stage hand (who might have an aversion to blue, yellow, orange, etc. -- or who might even be color-blind) -- after all, it's your performance.

The more you understand about stage lighting and its effects, color and color perception, the better your chances of elevating an excellent performance into the realm of perfection. I cannot stress too much that color perception (the color one sees) is dependent on two basic elements: (1) the colorants contained in costumes, make-up, skin texture, hair, etc., and (2) the color content of the

light being used. A change in either of these two basic elements will change the color perception of your audience. What you have carefully designed to be beautiful (if, in fact, you have been careful in design) may, through a change in lighting, end up being somewhat less than beautiful -- even to the point of being ugly. This subject was of sufficient concern to me that I made it a practice to bring my own gels (light filters) and light fixtures on occasion to each of my performances -- and I encourage other artists to do the same. Also, I caution dancers regarding the use of trick lighting such as strobe lighting. This type of lighting, in spite of its psychedelic effect, distorts to such a degree that the audience must expend its total energy in a vain attempt to perceive the complete performance. It is needless to say then that, in their cases, "dance in color" has been completely lost or destroyed as an art form.

The following items should serve as a guide in understanding color in light, scenery, costume and make-up:

LIGHTING TERMINOLOGY

COMPOSITION OF LIGHTS: The employment of light as an element in design in space. Without light, design is lost. Without design, lighting is only illumination.

DISTRIBUTION OF LIGHTS: The way in which light in any quantity or color is spread or distributed over the dancing area and the background.

SPECIFIC ILLUMINATION: Light from specific directions balanced by shade, shadow and areas of different degrees of brightness with some variety of color.

GENERAL ILLUMINATION: Shadowless lighting producing a general tonality over the whole stage area.

WHITE LIGHT: Light of all colors.

PRIMARY COLORS: The primary colors in pigments are blue, yellow and red, but in light the primary colors are green, blue and red.

SECONDARY COLORS: The secondary colors in light are yellow, magenta and blue-green. The colors are made by mixing light of two primary colors.

HUE: The property of a color which distinguishes it from another in terms of its position in a spectrum. (Red is a hue)

AVERAGE LIGHT: Light which has a balance of all colors. With average light the warm colors (red, yellow, etc.) advance.

UNDER-AVERAGE LIGHT: With under-average light cool colors (blues and greens) tend to recede.

DIM: To lower the intensity of stage lights.

DIMMER: Device for controlling the intensity of a single light or group of lights.

FLOODS: A single large light, used for broad surfaces. It cannot be focused.

HOT SPOTS: Areas of the stage strongly illuminated by specific light.

HOUSE LIGHTS: Light which illuminates the part of the theater occupied by the audience.

WORK LIGHTS or REHEARSAL LIGHTS: Diffused white light from floods or strips.

CONCEPTS OF COLOR IN LIGHTS:

WHITE: purity, peace, innocence, goodness, absolute perfection, searching, revealing.

YELLOW: gaiety.

RED: excitement, rage, fire, passion, suspense, blood.

GREEN: earthly, devilish, mysterious, hope, rejuvenation.

VIOLET: dignity, royalty, splendor.

BLUE: serene.

AMBER: warmth.

LIGHT AMBER: sunlight.

PINK: warm, healthy.

LIGHT BLUE or LIGHT GREEN: moonlight.

VIOLET and DAYLIGHT BLUE: afternoon.

BLUE and PINK: pleasant and lyrical.

HARSH COLORS: unscrupulousness.

COOL TINTS: sweetness, calmness.

COOL LIGHTS: green-yellow through greens and blues to blue-violet.

WARM LIGHTS: ambers, pink and similar hues.

EFFECT OF COLOR LIGHTING ON COSTUMES:

Colors for costumes should not blend with background scenery.

Lights of a similar hue will enhance the beauty of the fabric.

Light of a complementary hue will gray a costume.

White and light gray will assume the color of the lights.

To intensify colors in fabric (either for scenery or costumes) light of the similar color is used for brilliance.

Black is excellent for contrasts and ties bright colors together.

Black alone suggests sophistication, sorrow, in costume or in dance motif.

Red is beautiful with pink lights.

Yellow-amber or yellow can be gray in light blue light, or black in pure blue light.

The reverse is also true.

Brown is good with light amber or pink for highlights of bronze.

Blue needs shades of blue or green lights, also good with pink. Blue is grayed in

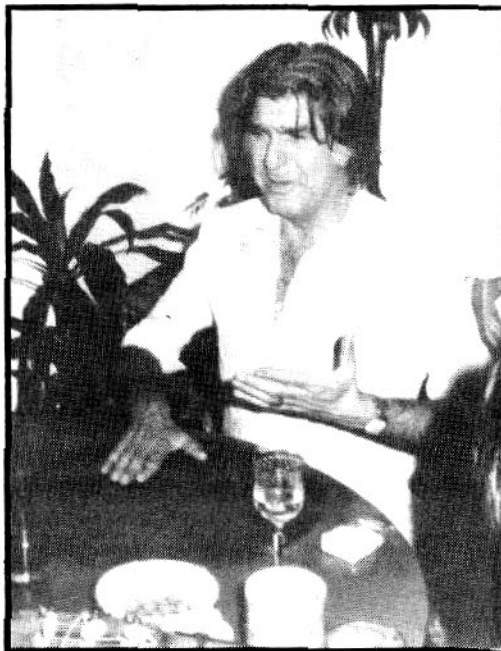
ANZONINI DEL PUERTO

Brook Zern says:

Anzonini "...is a truly extraordinary artist...He has the rare gift of creating honest and authentic flamenco, and it is hard to think of any living artist who commands as much respect among aficionados and performers...in effect, he may be one of the last great flamenco performers as the tradition itself is becoming debased by commercialism."

Carol Whitney writes:

Anzonini gave "... us his art, bringing it from his own inner depths, always in a manner so appropriate to the occasion that we watcher-listeners became one with him, as artist-audience-art. Perhaps for the first time in my life I understand artistic maturity. Anzonini has it." (Jaleo, Sept. 1979)



Mario Maya says:

Anzonini is a bailaor "...with much gracia and and buen arte."

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amber, and looks black in a yellow-orange light.
 Green needs shades of green, blue, sometimes pink.
 Violet and lavender should be used with shades of violet, pink.
 Pink is very flexible to color.

EFFECT OF COLOR LIGHTING ON MAKE-UP:

Colored lights will distort or completely change the appearance of make-up.
 White light is very dangerous, picks up any flaw on face (because white light contains every color in the spectrum).
 Surprise pink, illusion pink light is very flattering, it takes away sallowness and emphasizes the pink pigment of the skin.
 Amber light adds a yellow tonality to the skin, makes it sallow and reduces the contrast between rouge and foundation. If used for effect on dance, more rouge or rouge with less orange is needed.
 Red light is reflected by rouge and foundation. Leaves dancer with no rouge. If rouge is necessary, use one with blue in it. Red light is dangerous in certain shades of lipstick.
 Blue light has the opposite effect of red light. Lipstick and rouge appear as two black spots. A light foundation with only a trace of lipstick and rouge is best in blue light.
 Green light darkens rouge and gives the face an unearthly appearance. Use only if the dance requires it.
 Pink light gives a healthy glow to most skins.
 Cold blue light ruins all the red in the make-up.
 Yellow light will make lips and cheek rouge a pale yellow.



Culture Takes To The Hills

(from: Parade Magazine; sent by Joe Bubas)

By Karen Feld

A flamenco guitarist does not entertain every day in Patrick County, Va. But this rainy Saturday was different. Farmers, somewhat skeptical, traveled with wives, children and grandchildren down country roads to the local Ruritan (rural Rotary) hall in the tiny mountain community of Ararat (pop. 400).



At one end of the small, rundown, barnlike building, 75 people sat on folding chairs in a semicircle around a makeshift stage. "I want to see what it's all about," said one man who has lived all of his 70 years in the county. He had never seen an opera, a ballet -- any live performer, for that matter, except the local fiddlers. The only entertainment in this area is television. The closest movie is 60 miles away.

Patrick County, with 15,300 inhabitants, is one of the initial communities in the southeast United States participating in the CART (Community Artist Residency Training) program, launched last fall to encourage the development and support of the arts at the community level. Other participating communities include Winston-Salem, N.C., Tallahassee, Fla., and Port Allen, La. The program brings the professional performing artist out of the concert hall and into the community.

Guitarist Ronald Radford spent a week recently in Patrick County. He lived with a family in the community and gave "informances", complimentary performances which include entertainment, discussion and audience participation. The idea is to break down the traditional barriers between the performer and the audience. The informances are held in places like factories, supermarkets, bowling alleys and community centers. "We want the community to hear the arts and feel the arts", says Alfred Stites, director of CART.

Radford began the one-hour informance by relating his flamenco music to music that his audience was familiar with. "Flamenco is folk music. Folks all over enjoy it. It had its roots in regions of southern Spain, an area very similar to Ararat," he told them.

Afterwards, Radford shared punch and cookies with the audience as they chatted infor-

mally. "I've never heard anything like it. It's real fine," said Moir Delionback, who has been a farmer for half a century. The reactions were equally favorable throughout Patrick County. "The CART program provides people here with a glimpse of the type of cultural advantages that people in other parts of the country have. At the same time it makes them feel proud that they live where they do," says Mary Sue Terry, a delegate to the State House who was in the audience.

CART, headquartered in Atlanta, is one of several residency programs for classical artists sponsored by Affiliate Artists, Inc., a New York-based non-profit organization dedicated to bringing people and performers together. The CART program is designed to assist communities in developing art awareness and support. It is a training program in which the artist acts as a catalyst in the community to provide a climate for future arts development.

CART is based upon the conviction that public support for the performing arts must develop at the community level. In 1962, there were fewer than 100 community art councils in the country. Now there are over 4000.

Eighty percent of the Cart program is underwritten by the Ford Foundation, with contributions from the National Endowment for the Arts and the Southern Arts Federation. The total three-year investment is \$1.8 million. This provides for 31 CART communities the first year, 54 new communities in 1979-80, and 72 in the third year of the program. The cost breaks down to \$4400 per community from outside sources. In addition, each CART community contributes an additional \$2145 raised by CART techniques. This covers artists' fees (\$900 a week) plus other expenses. Each community has two visiting artists for one week each.

Susan Masters, a 30-year-old mother and wife of a pharmacist, was residency director for the CART program presented in her community by the Patrick County-Stuart Chamber of Commerce. "We need the performing arts in our lives," she says. "We selected a guitarist for the second CART week because the guitar is a folk instrument native to this area." Dan Sullivan, a baritone, participated in the first CART week in the same community last fall. Each artist provides eight free performances during the week and a final public performance where a \$2 admission is charged.

Participating artists are selected by audition not only for their talent, but for their ability to communicate. They include vocalists, dancers, actors and instrumentalists. Affiliate Artists provides opportunities for professional performers and creates a demand

for them by uncovering new audiences. "This single project will result in 324 weeks of employment for artists in the South," says Richard Clark, president of Affiliate Artists.

Guitarist Radford, like the other 28 Affiliate Artists participating in CART, is a full-time performer who does week-long residencies in communities. "It's exciting for me to see a folk music that's developed from folk traditions to international concert proportions and then to see it be so well received and appreciated back down on the rural folk level that it came from," he says. "No matter where I go with this flamenco music, people can feel it because it's folk music."

Stites eventually hopes to see CART in every state. The South was selected initially because it is more homogeneous than any other 10-state area of the country and because the arts are burgeoning there, he says. The 31 initial communities are in Virginia, North Carolina, South Carolina, Florida, Georgia, Tennessee, Kentucky, Alabama, Mississippi, Arkansas and Louisiana. After having two successful CART weeks, many having requested a third, although it will not be subsidized. These communities plan to implement their CART training and foot the bill themselves.

"The arts are ready to happen in small communities. People want them. We're making that possible," says Stites. "The rewards are there -- human, not financial."

Manuel Torre:

A Brief Biography

(from: Nuevo Andalucía, July 21 1978; The second in a six part series dealing with Manuel Torre; sent by Bettyna Belen; translated by Paco Sevilla.)

By Juan de la Plata



Juan de la Plata, in his book Flamencos de Jerez, tells us the following:

"Illustrious gypsy cantaor, son of an also great interpreter of the cante, Juan de Soto

Montero, who was a native of Algeciras, raised in Jerez from his eleventh year, and nicknamed 'Torre' because of his extraordinary height. This nickname was inherited by the son, who had the same physical size as his father and, perhaps, because of this many have always believed that it was Manuel's real last name, even adding an "s" to it, which was never in the alias.

He was born in the barrio of San Miguel, at 22 Alamos Street, on December 5, 1878, and was registered in the courthouse as the son of Juan de Soto Montero and Tomasa Loreto Vargas, who were married with three living children: Juan, Gabriela, and Juana. The legal name of Manuel 'Torre' is, therefore, Manuel Soto Loreto; there exists in the family the curious fact that another son was born later, in 1880, and given the legal name of Manuel Luis, both 'Manueles' appearing registered in the city census of 1885 and later years, although the second Manuel is now called only "Luis", from which we deduce that it was by this name that he was known and called within his family.

We shouldn't find strange this coincidence of names, since it has happened more than once in the towns of Andalucía and, in Jerez, specifically, we know of a case where three sons were named Antonio, due to an obsession of the father.

The first artistic steps of Manuel Torre, which even at the earliest stages showed his unusual abilities in the cante, took place in the cafe cantante 'Vera Cruz', one of several existing in the city of his birth in those times. He was still a child. His teachers were Manuel Molina, Carito, El Chato, Los Locos, and Los Marrurros; from all of them he learned the things that best suited his personal way of saying 'lo jondo' (the profound). They began to speak of him as the successful continuer of the best schools of the cante. He assimilated also the styles of Paco 'La Perla', El Viejo de la Isla, and the siguiriyas of El Nitri, from whom he also seems to have copied his extravagant life style; a genius among genuises -- García Lorca called him one of the men with the most culture in his blood -- he created his own style, unique, unusual, and full of duende. Someone has said, somewhere, that the cante of Manuel Torre was "like a long and profound trembling that began many centuries ago." Perhaps it is true. More than twenty seven years after his death (Juan de la Plata says this in the year he wrote the book), his voice on records still succeeds in giving goosebumps to those who listen.

"Many were the cafes cantantes that trem-

bled with the powerful roar of that lion of the cante. His coplas were the saddest that have been sung, and nobody, absolutely nobody after him, has sung the siguiriya de Jerez better:

Era un día senalaíto
de Santiago y Santa Ana;
yo le rogué a Dios que le aliviara a mi
mare
las ducas de su corazón.

It was a day to remember,
the day of Santiago and Santa Ana;
I pleaded with God for him to alleviate the
suffering in my mother's heart.

"Manuel Torre sang of an anguished suffering that was inconsolable. His was a powerful suffering, terrible and cruel, that little by little brought illness into his chest.

"In Sevilla they baptized Manuel Soto Loreto with a new alias: 'Nino de Jerez'. And in Sevilla he made his home for many years, until the day of his death, July 21, 1933, on the small narrow Amapola Street. In that capital city, he achieved his greatest artistic triumphs and, from there, he went out to cut records and sing all over Spain.

"He was married (?) to the "graciosa" bailaora known as 'La Gamba'. In his last years he hardly ever performed in public. The last time he sang in Jerez was during the centennial celebration of the Bodega Domecq in 1930.

"When Manuel Torre died in Sevilla, surrounded by the greatest of miseries and his daughters, greyhounds and fighting roosters, his unique duende died with him:

Cuatro soleares de luto,
cuatro jipiñosagoreros,
cuatro siguiriyas negras
iban formando el cortejo.

Four soleares in mourning,
four ominous "jipiños"
four black siguiriyas
made up the funeral procession.

"His death was the sad epilogue of the finest period of the cantes of Jerez. To immortalize him, in November 1959, the government of his city of birth ordered a commemorative plaque placed on the house where he was born, at the request of the Cátedra de Flamencología.

TWO ANECDOTES

I. The following anecdote is recalled by Pedro Camacho Galindo in his book, Los Payos También Cantan Flamenco:

One day Manuel Torre, Don Antonio Chacón,

and the brilliant guitarist, Don Ramón Montoya, were contracted for a flamenco juerga. Chacón sang with his natural abilities and mastery; Montoya accompanied with his characteristic brilliance. But Manuel Torre was not in the mood and could only articulate this or that reason for being out of sorts. The hour arrived to collect their fees and Don Antonio, who was always the head of the group, asked to collect "for Montoya," he said, "five duros, and for Manuel and me, ten duros each." "It seems fair to us," objected one of the juerga-goers, "that you and Montoya should collect the agreed-upon amount, and even more. But Manuel Torre has not sung during the whole fiesta!" "And if he had sung?" pronounced Don Antonio. And with that, the matter was settled.

II

We have here, for the better understanding of the life of Manuel Torre, an anecdote that appeared on the page, "Voz, Cuerda, y Baile" of El Correo de Andalucía, recounted by the great writer Manuel Barrios on August 31, 1975.

"One day they call Manuel and his brother Pepe to a nearby bar. When they arrive they see a worried man, who, without preamble, presented to them his proposition. He is the impresario of the theater in Castilblanco de los Arroyos.

"I will confess to you the truth," says the determined man, "I have announced your performance in my town this next Sunday and I have sold all of the tickets. If you don't go, it will be my ruin."

"Well, I won't go, because you shouldn't have announced me without being able to count on me...whatever happens, I am not going to Castilblanco!"

The poor impresario, tears in his eyes, pleaded with him. Manuel, stood his ground and further insistence was useless. Pepe, feeling sorry for the man, gets an idea.

"Hey," asks Pepe with a wink, "are you still the owner of that hound dog?"

The other didn't know what he was talking about, but is quick to catch on and join in, "I have her and each day she is a better hunter."

Manuel Torre, when he hears them talking of a hunting dog, changes his attitude and becomes interested in the conversation that is continuing between his brother and the stranger.

"A truly good dog..."

"That good?" asked Manuel, definitely interested.

The impresario continues lying with an

amazing assurance, "Even better. And, tell me, will you go to Castilblanco if I give her to you?"

Not one more word. The deal was settled. A hound takes Manuel Torre to sing in that tiny theater filled with people. When the time comes for the Niño de Jerez to sing, he looks for the impresario and asks him, "And the dog? Bring her now, right now," says Manuel, "If I don't see the dog, I won't sing!"

The public is becoming impatient. The impresario and Pepe go out into the night in search of a mongrel because they know that if they don't find one, Torre will return to Sevilla without singing...Finally they tie up a dog that, being a hound, has little value, but serves the purpose. They show it to Manuel from a distance and then, and only then, Torre goes out in the modest footlights and sings.

You don't have to be told that Manuel Torre, when he saw the dog up close, wanted to kill the impresario...and even his brother Pepe.

Flamenco Incarnate:

CARLOS MONTOKA

(from: The News World, Oct. 29, 1978; sent by La Vikinga and Roberto Reyes)

By Arlene B. Isaacs

To interview Carlos Montoya means to talk about flamenco. Music teachers and their influence are irrelevant. It is "feeling" that is omnipotent.

Flamenco is gypsy and Montoya tells you that gypsies instinctively dislike musicologists, or for that matter, anyone who wants to capture for posterity the illusive quality of the art. Art is a personal expression of man's soul.

In his living room, filled with casually placed awards and honors, hazel-eyed Montoya sat in an armchair. "The young today play very well. But there are two ways to play the guitar: to play it or to make art with it. You must be born with this, this 'feeling.'"

"My 'Suite Flamenco' I have performed dozens of times with symphony orchestras throughout the world. Recently in St. Louis for the seventh time. This month in Denver. No one has ever performed it but Montoya -- it is the expression of my soul."

Born in Madrid 75 years ago, Montoya is a "gitano por los cuatro costados," or, "gypsy

on all four sides." His uncle was a great guitarist. But it was his mother who showed him the basic chords and scales and made him practice.

His training was the school of experience. Sixty years ago, in short pants he began his career.

A chat with Montoya and his wife Sally was a conversation in English interspersed with brief but animated exchanges in Spanish. He seemed content to allow Mrs. Montoya to frequently interpret for him.

Montoya began, "I joined the cuadro flamenco, where traditionally there are two guitarists in the center of the stage, dancers on either side, and on the ends, the singers. We performed on a small stage -- in a tavern. People came and sat at tables and listened. I was asked to play solo guitar after the show had finished. This was most unusual."

This small, round, gentle maestro continued in Spanish -- his wife interpreting:

"The great dancer La Argentina came to Madrid looking for a guitarist for her engagement at the Paris Opera House. She selected the best -- Carlos. And he stayed with her until her death in 1948. Only then did he begin his career as a solo concert artist."

Montoya reminisced: "Argentina was really the first solo dancer. She was 'tremenda' ". After another interlude in Spanish, Mrs. Montoya went on:

"She was an elegant dancer. She had passion, not the fire and brimstone variety like Carmen Amaya. No, Argentina had subtlety and a smile that filled the entire Opera House."

"Today there is one, Pilar Lopez, an old-timer -- not of Carlos' generation, but still, on in years. She performs on occasion and her students are the best around."

The conversation turned to teaching flamenco.

Gently but firmly Montoya continued: "There are many good technicians. But, originality and feeling -- that is difficult to find today. You can master the instrument and still not be master of the guitar."

"In Jerez and Andalucía exist small groups of flamenco musicians. They are not the performers you see on the big stages in Madrid -- these (performers) are content to perform for themselves."

"Spain has 35 million inhabitants and had 30 million tourists last year," volunteered Mrs. Montoya. "No doubt they feel obliged to see an 'authentic' flamenco show. But these are rarely found on the professional arenas of Madrid."

"Did you know that if you ask someone, 'are you flamenco?' it means are you a gypsy? Gypsies live in the moment. They are not

commercial. They're not an organized people, they have no schools to propagate the 'tradition.' Each one has his own dance, his own melody."

Together they recalled that in the early years the women were "dumpy" and did little demanding heel work. The seated males filled in the beats with their footwork. The women swirled their floor-length skirts suggestively; their forte was in their arms and hands.

Will the maestro write a book? Smiling shyly he replied, "Sally will write for me."

And what of his compositions?

Mrs. Montoya revealed, "He often changes the order of themes and adds new variations."

Montoya, who neither reads nor writes music, enlisted the help of Julio Esteban to write his "Suite Flamenco." "Each time he performs his 'Flamenco' he varies it according to the feeling he gets from the audience," she added.

"In the suite the solo guitar parts are taken from what I play and the orchestra parts are never out of character. I even have cadenzas where I can improvise, so long as I end with the same phrase to give the conductor his cue. This improvisation -- this is flamenco."

"Suite Flamenco" is based on four traditional flamenco forms. It is the rhythm, the chord structure and the moods that are traditional. For example it is a tradition that the mood of the "Taranta" is sad; it is an outpouring of the soul, filled with pathos. Accordingly it is played in the minor keys. But, the melodies are original, they are Montoya's.

Last year he made an album for Victor-Japan which will unfortunately not be released here. What's more most of his recordings are no

FUTURE ISSUE, "MORON DE LA FRONTERA"?

Sometime in the next few months Donn Pohren should be sending us his new book, which deals with his years in Morón, for us to review. When that happens, how about devoting the entire issue to Morón de la Frontera and the events that took place there from the late 1950's to the early 1970's? The issue could be dedicated to Diego del Gastor. We have been slowly gathering miscellaneous bits of information and photos. Readers can send in articles dealing with their experiences and the people they knew there. Photographs would be especially valuable (we can return them to you), and if anyone can come up with a good 5 X 7 or 8 X 10 photo of Diego del Gastor, we could use it on the cover. So, if you like the idea, get to work and start sending in material.

longer available.

"For me recording is very difficult -- I must have an audience," Montoya continued. "When I am on stage, at that moment I am stimulated to compose music -- then, I forget just what it is that I have done. I need the people. The audience is very important for me."

And gratefully, his audience will likely pack Avery Fisher Hall today at 7:30 p.m. to celebrate his 60th anniversary as a professional musician.



The Miami Scene

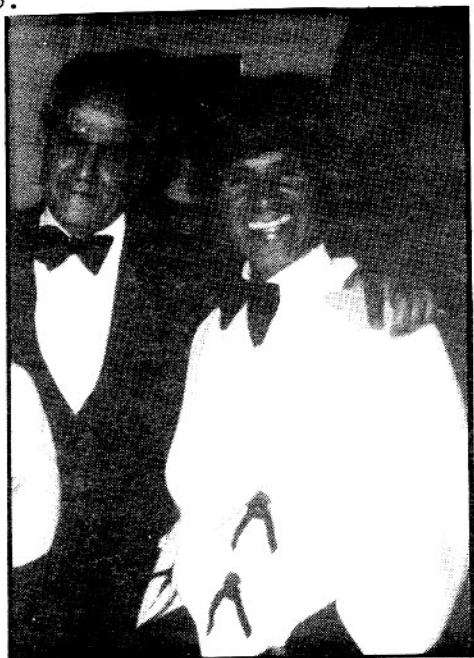
Miguel Herrero

by *La Chiquitina*

The lights are dim. The forceful rhythm immerses as the guitar sadly cries out. An unintelligible utterance. A scream of anguish! A lamentable sob. The words penetrate with the guitar expressing longing, despair; yet pride. The electrically charged atmosphere is shattered...

Que no suenen los clarines
Que se doblen los capotes
Que se pliegen las muletas
y se fundan los estoques
Que se ha muerto Manuel Rodríguez
Que se ha muerto Manolete...

The voice is hard and rough. The body is powerfully built. The face is proud. The man is the singer. The singer is Miguel Herrero.



MIGUEL HERRERO (LEFT) AND
ERNESTO HERNANDEZ, 1979

The romance *La Muerte de Manolete* gives the best introduction to Miguel Herrero. It is an introduction to his theatrical forte: that of reciting poetry. Not just a silent offering but a recitation interrupted now and then by a piercing copla por seguiriya or por solea, echoing the strains of the distant guitar accompaniment. Herrero's interpretations of poems, such as "Casada Infiel" by F.G.Lorca or "La Cena y la Alegría del Amor" by Rafael Leon, are works of art, dramatically, sensitively, and skillfully delivered. He brings to life the written word and infuses it with a dynamic spirit. "La Muerte de Manolete" is especially spine-tingling as it deals with Manolete, the great bullfighter, a theme with which Herrero deeply identifies.

Of gypsy extraction, Miguel Herrero was born in Hueva, Spain, in 1919. He followed in his father's footsteps and studied to be a cobbler. However, at the age of 13, the desire to become a bullfighter ever present, he left home to tour the provinces of Spain and to fight bulls in the local fiestas. One evening in Montehermoso in Cáceres, he and his bullfighting friends got together for a party. His compañeros asked him to sing some flamenco. So great was their response that from then on Herrero realized that the cante was his real love, not bullfighting. He dedicated himself to the cante and toured Spain and Europe. Contracted by the company of Conchita Piquer, he debuted in Buenos Aires in 1944. After extensively touring Central and South America, Herrero settled in Cuba and was then contracted by S. Hurok's Cabalgata. Thus began an uninterrupted series of successes for Herrero. The Cabalgata (known as "The Night in Spain" in the U.S.), which toured Central, North and South America, was a huge company of dancers, actors, singers and musicians. It offered not only flamenco, but all types of Spanish musical lore.

Finding tremendous popularity amongst the Cuban people, Herrero became quite a celebrity. A "household word" to be exact. He made records, toured in concerts and appeared thousands of times on the television. He married Carmelita Vázquez, the featured dancer in the Cabalgata, and with the birth of their son, José Miguel, (an excellent bailaor in his own right), they formed a flamenco family legend, always on the road and always performing.

For many years they owned and operated Los Bocheros Restaurant in Miami. This offered many artists the opportunity to perform and was an alternative to the gaudy nightclub acts on Miami Beach. Los Bocheros was a family affair and was very successful.

Today in his sixties, Miguel still performs vigorously and always satisfies his audience. His shows are not always pure flamenco. He offers folkloric and popular songs as well. With all of his experience in the fields of the cabaret and the concert stage, his knowledge is encyclopedic and his faculties are to this day excellent. He is presently featured at El Cid Restaurant & Lounge with his friend and guitarist, Chucho Vidal, and the bailarines, La Chiquitina and Ernesto.



JUAN MARTIN'S GUITAR METHOD

REVIEW: Juan Martín's Guitar Method, El Arte Flamenco de la Guitarra, United Music Publishers Ltd, 1 Montague Street, London, W. C. 1. U. S. Distributor, Theodore Presser, Bryn Mawr, Pa., \$24.95 (U. S.)

By Jerry Lobdill

(We thank Guitar & Lute magazine for permission to reprint this article which appeared in their October, 1979 issue.)

There has long been a need for a no-nonsense authentic flamenco guitar method book written specifically for those who have grown up in an English speaking country in a culture completely foreign to that of the flamencos. Until now all method books I have examined have been fatally flawed in some respect. Frequently the music presented is highly inferior to available recordings by professionals. Often the concept of compás is not understood by the author or is not adequately explained and emphasized. Another frequent flaw is that unique flamenco techniques such as the various types of rasgueado, the alzapúa, the golpe and the five note tremolo are not clearly explained, and effective practice techniques for the development of playing skills are not covered in adequate detail. Methods written by guitarists who do not have a thorough knowledge of standard musical notation usually have serious inaccuracies in rhythm and unnecessarily complex concepts of compas and structure. The relationship of the guitar to the cante and baile is all too often only casually mentioned.

These flaws are not to be found in Juan Martín's Guitar Method, El Arte Flamenco de la Guitarra. This new method is truly a remarkable achievement which will very likely

become the standard in English speaking countries for years to come. The success of the method is largely due to the fact that it is a cooperative venture between a good authentic Spanish professional guitarist, Juan Martín, and an English guitarist, Patrick Campbell, who also happens to be an excellent photographer, writer, and music transcriber.

The method consists of a book and a 60 minute cassette. The book contains 168 pages of music, photographs and text. The music is presented both in standard musical notation and in cifra (tablature) and corresponds as closely as possible to the music played by Martín on the cassette. The method contains twenty-six lessons each of which consists of a very lucid and complete explanation with as many photographs as are required to illustrate the technique described in the text, the music and a reference to the cassette. Since the photographs were taken by the guitarist who wrote the text they are taken from the proper angle to reveal the technical aspects discussed. There are over 140 photographs in the book, far more than in any other existing classical or flamenco method.

Those who have heard that flamenco is improvised and never played the same way twice may wonder about the authenticity and accuracy of written transcriptions. Because of the way in which this method was created there can be little doubt that the music is authentic and that the notation and fingerings are precisely what Martín intended. Mr. Campbell describes the process in a foreword:

"After the main outlines of the Method had been decided upon, he (Martín) played and tape-recorded the pieces impromptu, most of them in just one very inspired session. In this way he linked together many melodic falsetas and rhythmic passages of rasgueo into pieces suitable for a progressive introduction to guitar techniques as well as for solo performance. Next, the music was transcribed from the tape-recording into notation and cifra. Some further sections were recorded and transcribed separately in order to complete the coverage of basic techniques and essential toques. Working now from the basis of the transcriptions and recordings, Juan memorised the pieces as he had originally played then and re-recorded them for the cassette to go with the book. Both during and after this re-recording at EMI's studios the transcriptions were checked through again note by note to ensure that they correspond as exactly as possible to the final recording you will hear."

The method is organized by toques (flamenco forms or types). Lessons dealing with the

elements of flamenco technique include an example from one of the toques. The examples are well chosen and are useful not only as practice exercises but also as material for performance. Each toque is introduced with a discussion of the compas or rhythmic structure of the form, some historical aspects and an extensive exposition of the techniques embodied in the music presented. Toward the end of the book, after all techniques have been covered, many of the lessons are complete solos of various toques with short introductory remarks. The toques covered are, in order of presentation, Malagueña, Soleares, Seguiriyas, Alegrías, Fandangos de Huelva, Sevillanas, Bulerías, Farruca, Granadinas, Tientos, Zapateado, Soleá por medio, Tarantos, and Alegrías en Mí.

Interspersed between lessons are discourses on topics such as compas, fingernails, aire, duende, choosing a guitar, guitar makers, history, the role of the guitar in flamenco and improvisation. Two appendices are included which cover (1) musical notation and (2) flamenco scales and the Phrygian mode.

The book assumes no previous knowledge of flamenco, the guitar, or music theory. However the rank beginner would be well advised to study with a teacher or to find a flamenco guitarist who would be willing to provide constructive criticism from time to time. Whether one studies classical or flamenco it is not generally advisable, in my opinion, to attempt to teach oneself from a method book alone, no matter how good the method is. If a teacher is not available the determined beginner should hang on every word of each lesson, listen carefully to the cassette, study the photographs in minute detail, practice in front of a mirror, and tape the practice sessions for later self-criticism. The beginner should expect to spend about two years working through the Martín method under normal circumstances. At the end of this time one should be able to execute all of the music on the cassette with facility and, hopefully, with feeling.

The method also has much to offer the intermediate to advanced player. The music, although necessarily not of virtuosic complexity, is of professional quality. Stylistically it is heavily influenced by the late great guitarist Manuel Serrapi (Niño Ricardo). Several musical passages are almost identical to phrases played by Ricardo on the record Música Flamenca (Epic LC 3556). The treatment of the theory of flamenco music is complete and unequaled. It will probably be new and quite valuable information to most intermediate to advanced non-Spanish players.

Spanish guitarists, of course, have no use for such formality because they have internalized the rules of flamenco through cultural association and usage in the same way that one's native language is learned.

Teachers will find various aspects of the method with which they do not agree. For example, any technique of notating bulerías will be criticized. Personally, I prefer the method selected by Mr. Campbell over all others. Martín recommends practicing picado with a-m or m-a and i-a or a-i as well as the standard i-m or m-i fingering. Non-standard fingerings for the five note tremolo are also recommended for practice purposes in addition to the usual p-i-a-m-i fingering. The reason given is that dexterity is thus developed. This kind of reasoning has also been the basis for similar recommendations in various classical method books, for example, the method by Pascual Roch, one of Tarrega's students. Recommendations of this sort are controversial and are bound to draw some criticism. Although Mr. Campbell gives a logical reason for his rejection of the commonly accepted notation for fandangos de Huelva, I feel that the selected alternative has added confusing complexity which more than offsets the advantage gained. My most serious criticism of the method involves the treatment of tientos. The method asserts that the syncopation of the compás is invariable. This simply is not true. A review of the recordings of Ramón Montoya, Sabicas, Carlos Ramos, Mario Escudero Niño Ricardo, and Paco de Lucía shows that several different syncopations are used, sometimes within a single piece. The syncopation given is not wrong, however, and provides a good starting point for the study of this very syncopated and difficult to notate toque.

The Martín method is by far the best yet and a great bargain at \$24.95. I recommend it enthusiastically.

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NOVEMBER JUERGA

by Jack Jackson

The decore of the juerga site was such that one could easily have forgotten he was in the United States. The home of Marilyn and John Bishop abounds with Spanish paintings, furniture, wall posters and signed photographs of famous performers.

Mary Ferguson danced a lovely alegrías accompanied by guitarist Don Edson. Julia Romero danced and sang sevillanas with Regla Dee. Benito performed several rumbas during the evening. A new family addition to the juergas - singing and dancing - were the Delgados, Antonio and Elda, their two daughters and Antonio's sister Rosemary.

The juerga continued well into the early morning and JALEISTAS will look forward to next years juerga at one of the best flamenco settings imaginable.



OUR HOSTESS MARILYN BISHOP & VIEW FROM HER HOME



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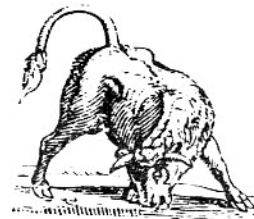
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MARILYN BISHOP AND JOSE CALA "EL POETA" IN "EL PATIO ANDALUZ" IN SEVILLA.
(see the related article on page 4)



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

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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.

LATE ANNOUNCEMENTS SAN DIEGO

COSTA CANTINA presents Arte Andaluz with dancers Juanita Franco & Denise Santillana, singers Remedio Flores & María Díaz and guitarist Rodrigo de San Diego; shows will be on Wed evenings 7:00-10:00. 1476 Encinitas Blvd. PEPE O'HARAS features the Arte Andaluz group (see above) on Sat evenings 6:30-11:00 beginning Feb 23rd. 4015 Avati (tel 274-3590)

canada**DANCE INSTRUCTION, TORONTO**

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

pennsylvania

PHILADELPHIA JUERGA Feb. 23rd - 8:30pm,
Home of Julio Clearfield, 1500 Locust St.
Phila, PA 19102. All Welcome!! Especially
New Yorkers. Call Julio 732-2204 (215)

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.

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

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....

EL BODEGON features dancer Ana Martínez and
Guitarist Carlos Ramos. They are joined on
Fri & Sat nights by guitarist Paco de Malaga.
16 37 R St.

TIO PEPE features dancer Raquel Pena and
guitarist Fernando Sirvent.

GUITAR INSTRUCTION:

Tom Kreuzburg (Crofton, MD) 301-261-0261
Paco de Malaga (Arlington, VA)

Mariquita Martorell 301-992-4792

Carlos Ramos (Arlington, VA)

Fernando Sirvent (Arlington, VA)

Torcuato Zamora (Silver Spring, MD)

DANCE INSTRUCTION:

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

Ana Martinez

georgia**DANCE INSTRUCTION:**

Marta Cid (Atlanta) 404-993-3062

florida

EL CID RESTAURANT & LOUNGE now features
dancers Ernesto Hernandez, La Chiquitina,
guitarist Chucho Vidal and cantaor 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...

LAS CUEVAS presents flamenco on Fri & Sat nights from 9:30-12:00pm with singer-dancer Isa Mura, dancers Cruz Luna, La Romera and Raquel with guitarists Lee Thompson and Lionel; guest appearance by Agustín Ríos and others. 476 Green St. (Just off Grant Ave.)

CANTE INSTRUCTION:

Isa Mura at Las Cuevas 707-459-9639

DANCE INSTRUCTION:

Adela Clara & Miguel Santos - Theater

Flamenco: 415-431-6521

Rosa Montoya - Dance Spectrum Center

3221 22nd St. 415-824-5044

Isa Mura at Las Cuevas 707-459-9639

Teresita Osta - Fine Arts Palace
415-567-7674

José Ramón - Nob Hill's Flamenco Dance
Center, 841 Jones St 415-775-3805
(Visitors welcome!!)

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...

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, Theresa Johnson, Bettyna Belen, Rochelle Sturgess 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...

THE BLUE GUITAR in San Diego carries books by Donn Pohren, Music by Mario Escudero and Sabicas, and a complete line of guitar supplies (strings ½ price). Flamenco guitar lessons by Paco Sevilla. See ad for location. **GUITARISTS AND STUDENTS** are welcome to accompany dance classes. Call Juana at 442-5362.

BACK ISSUES OF JALEO AVAILABLE: Vol. I No. 1-6 are \$1.00 each; all others, \$2.00 each; add \$1.00 per copy for overseas orders.



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