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Guillermo Salazar



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IN THIS ISSUE

MARIA DEL CARMEN.....	PAGE 3
LETTERS.....	PAGE 4
ANTONIO MAIRENA.....	PAGE 5
OUR BEST "PALMAS A COMPAS".....	PAGE 6
AN IMMORTAL TEACHER.....	PAGE 7
THE HONEST WORDS OF FOSFORITO.....	PAGE 8
ANTONIO MAIRENA: AN INTERVIEW.....	PAGE 9
ANTONIO MAIRENA AND MANUEL TORRE...	PAGE 13
ANTONIO MAIRENA ON MANUEL TORRE....	PAGE 14
MAKING A FLAMENCO RECORD.....	PAGE 15
GUILLERMO SALAZAR.....	PAGE 16
SOME RECORDS BY AMERICAN GUITARISTS	PAGE 16
FANDANGOS DE CABEZAS RUBIAS.....	PAGE 20
RAFAEL DE CORDOBA.....	PAGE 22
INTERNATIONAL COURSES: JEREZ.....	PAGE 23
FLAMENCO?.....	PAGE 24
"BAILES DE ESPANA".....	PAGE 25
ANZONINI IN SAN DIEGO?.....	PAGE 25
JUERGAS.....	PAGE 26
ANNOUNCEMENTS.....	PAGE 26

SUBSCRIPTIONS & ADVERTISING

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MARIA DEL CARMEN

By Angelina Esteban de la Fuente

"The emphasis in flamenco, today, seems to be more on technique or fast, fast feet and less on art, which I feel is unfortunate. I, for one, would like to see more stress on art again."

From the time María del Carmen could walk she had already been dancing to the various Spanish rhythms which her father would toy with on his guitar. Those who knew Ms. del Carmen as a child could see she had the heart and soul which is in every true flamenco dancer. So much so that, at the age of four, she was filled with an ambition to achieve a life-long dream of becoming the highly acclaimed professional she is today.

Although her parents were both from Spain, Ms. del Carmen is a native New Yorker. There she studied under masters of the art, among them Pilar López, sister of the world famous Argentinita, Soledad Miralles, who also

taught José Molina, and Ángel Cansino, of the famous dancing family. "Through these connections I was fortunate to meet such greats as Argentinita and Carlos Montoya. We spent many good times together; Argentinita would share with me a few intriguing foot-works and Montoya would play for me at rehearsals. I guess you could say I was their little girl; they spoiled me." recalls Ms. del Carmen fondly.

In her early teens she began an era on the New York circuit, including Chateau Madrid, El Chico, and several other Hispanic clubs and theaters. Billed as the "Dancing Demon from Spain" she toured throughout the United States. Extensive touring outside of the U.S. enabled her to perform in Canada, Puerto Rico, and Mexico.

Reviews have emerged expressing her performance with great enthusiasm. The Newark

Star of New Jersey proclaimed her a "castanet virtuosa." In another review, the Standard of Montreal called her "an expert in Spanish dances." "A gifted Spanish dancer who is definitely to be seen," reported Billboard. "Her talent is beyond dispute," said the New York Sun. "She needs only to show her press notices to be a success," said the Pittsburgh Press.

Mastering the flamenco was not Ms. del Carmen's only aim; she also excels in all types of Spanish dances such as gypsy, classical, regional, and traditional. Because she is so versatile, her accompaniments varied from large orchestras to the warmth of the flamenco guitar.

Her natural flare of talent came through clearly in the several television and radio programs Ms. del Carmen appeared on. Her vibrant personality has captured audiences throughout the country. Each broadcast has been interesting, informative, and colorful. Canadians have also enjoyed viewing her as she guest starred on "Insight", a CBET-TV presentation. In New York, Ms. del Carmen appeared on the "Dumont Television Network Series" where, competing against ten other professionals, she was named the most outstanding performer.

Paramount studios were in the process of producing several screen tests but, unfortunately, the scheduled time interfered with her matrimonial preparations.

At the request of the Michigan Ethnic Heritage Study Center for the University of Michigan, Ms. del Carmen stars in an educational video tape, in which she speaks on the ornamented Spanish culture and dance art form.

Sin 1976, Ms. del Carmen has worked in the Detroit Latin American Festivals by directing the Flamenco Society of Michigan's Spanish dance presentation.

As an active honorary member of the Flamenco Society of Michigan she has directed and choreographed entire concert programs, each with a successful turnout.

Today, Ms. del Carmen continues to perform in concert, such as a recent engagement at the Detroit Institute of Arts, teaches each style of Spanish dance in her studio, and is working toward the realization of a Spanish dance workshop on a university level. Recently, the Michigan Council for the Arts expressed their desire to have Ms. del Carmen on the Advisory Panel which she has accepted and now fulfills.

"I enjoy working with the panel. They ask me to evaluate certain dance presentations in the state and to express my thoughts and ideas. In particular, I would like to see

and promote an expansion of the Hispanic culture. It is greatly needed."

Not only does she bring back an emphasis on art into flamenco, she also enhances it. In her style of dancing she brings out the fire, fury, and warmth.

"Flamenco is the expression of a proud people. All of my life I've been proud to be Spanish and proud of my dancing. Perhaps this is why I love to dance, to relate flamenco because in doing so I express pride in myself."

LETTERS

Dear Jaleo:

I hope that you print this letter, because I feel strongly that those who give so much should be recognized, and I truly thank you for finally having Juana De Alva on the cover and featured in an article. I write these notes, not only because I am privileged to have her as a friend, but because Juana is one of those rare people in the arts who has paid her dues, kept her humility, and has given to others as much as she takes from life. She is a beautiful artist, not only of flamenco, but of dance, period! Whatever she pursues, I am sure that she will continue to inspire others, and her students, I am sure, will be inspired and grow from her giving art.

I salute you, Juana, and thank you for your friendship, your giving kindness, and your art. The world of flamenco is richer with people like you in it.

Abrazos,
Teodoro Morca

Dear San Diegans:

Have been in Spain for seven months now, living and playing tablao flamenco in Torremolinos near Málaga. I'm learning a lot about flamenco. I also worked picking olives and lived with gypsies in the caves of Guadix near Granada. The best flamenco I have seen was in Sevilla. It is getting cold in Andalucía, so I am heading south to the Canary Islands. Give my regards to all who remember.

Charlie Blankenship
"Don Carlos de San Diego"



Antonio Mairena

MOSAIC OF COMMENTS IN HONOR OF FIFTY YEARS

(From: Nueva Andalucía, Sept 11, 1979, sent by Roberto Reyes and La Vikinga, translated by Paco Sevilla)

Manuel Ríos Ruíz:

"Antonio Mairena has always been ready to go after prestige and recognition for flamenco. It is something he has achieved, through the force of his will and his wisdom as a cantaor, at the same time that he set himself up as the most complete and masterful cantaor of his time, dominator of all existing styles, many of them saved from extinction by his brilliant and intelligent re-creations!"

Ricardo Molina:

"In a period when authentic flamenco was unknown or given little value, Antonio Mairena remained fervently true to the gypsy tradition. His attitude was transcendental for the history of the cante. To Mairena, more than any other cantaor, is due the salvation and diffusion of the glorious legacy. For this, his name is worshipped and revered by many small groups throughout the world and he is considered the greatest cantaor of our time."

Camacho Galindo:

"Antonio Mairena is, in my judgement, one of the contemporary cantaores best suited to the task of revolutionizing, or at least, bringing about the evolution of the cante. Even more, I believe that without him intending to and even against his will (perhaps due to his reverential respect for the tradition of his race) he has created his own cantes that he, for the reasons just mentioned, makes appear to be originals of his famous predecessors and teachers."

Antonio Mairena:

"I consider myself to be the greatest transmitter of all the geniuses, past and present, and I believe that if it weren't for Antonio Mairena much of our musical wealth that was known only by name would have disappeared; now we have it recorded for history and the future. Consequences of Mairénismo: A new way of singing, of developing the cante, the hope that a new era will arise, an era of authenticity, purity, absence of the artificial in the presense of only the purely essential."



Emilio Jiménez Díaz:

"Gypsies -- they will always live in misfortune -- the voice of Antonio Mairena is the voice of liberation, of culture, and of sustenance. His is the 'Key' and his is his mastery. Fifty years of cante, 'grito', and roots are many years of teaching efforts, many years of being in touch with the duendes, and centuries, authentic centuries of knowledge."

Antonio Fernández Díaz "Fosforito":

"Antonio Maierena is the greatest cantaor in the history of flamenco."

Fernando Quiñones:

"In the grand design of the cantaores, Mairena is the vertebral column upon which the errant flamencology depends and we owe him for no less than twenty modalities (flamenco song styles) that were lost and then recovered by him."

Alfredo Arrebel:

"He is Antonio Mairena, 'Maestro Primero', because he has known how to bring the cante from a shameful, almost embarrassing position to an artistic category accessible to the highest levels of culture. The cante of Mairena is not pretty, nor cute, nor artistic. Mairena's cante is tragedy and magic, vibrant joy and solemn rebellion in the face of destiny."

Luis Nelgar:

"There has not been a cante that resisted him because Mairena has been the cante itself. His immense power and profound and constant vigilance have caused him to search and examine carefully all corners of Andalucía

for that lost style or that ignored aspect which, if it had not encountered that unsurpassable singing voice of Antonio Mairena, nobody would have noticed it."

Manuel Barrios:

"And it is from Antonio Mairena -- because the precedent set by Chacón was an isolated example that went nowhere -- that the great rebellion begins, the noble rebellion of a battle without a pause. No more the olive pit thrown in the face of the "cantaó", the half smile and guitar broken over the corner of the table just because the thing 'tenía ángel.'"

* * *

FROM THE EDITOR

In 1979, Antonio Mairena, most likely Spain's most important flamenco singer, celebrated fifty years of life as a professional cantaor. Throughout Andalucía he was honored in special celebrations, festivales, and in newspapers and magazines. In this issue of Jaleo we are bringing you some of the material that was printed in his honor.

Our Best «Palmas a Compás»

(From: Nueva Andalucía, Sept 11, 1979; sent by Roberto Reyes and La Vikinga; translated by Roberto Vázquez)

Nueva Andalucía, through its weekly "Rincón Flamenco", wishes to join with complete enthusiasm and interest, with its best "palmas a compás", the deserved homage that this year all the flamenco geography of the world dedicates to a man who has given fifty years of his life to the cante in a daily teaching, and who has lived in this half century -- almost a whole life -- only for and by the cante, dignifying it to the maximum in each one of its branches.

Antonio Cruz García de Mairena, this "rey de la tribu de la yerbabuena", as Antonio Murciano defined him, receives in this singular dedication a profound homage, despite the fact that in its intimacy the best homage that life has given him is the quiet homage that he receives daily when he hears in other throats and with other "ecos" a great part of his splendid legacy, watching, every dawn, how many of the singers who make in our days the history of the cante, breathe his efforts through all the pores of their bodies.

For me it is much more difficult to have to say something, even though it might be just a little about a man to whom, from the first contact -- without knowing him yet personally -- I was united by the bonds of the land, the imperceptible pull -- more than imperceptible, strangely deep and imprecise -- impressionably pure, that returned me anew, in a music that was said to be of the Andalusian people but that no Andalus has assimilated, to the ancestral roots, to the first inexact contours -- although immensely vast -- of the interior landscape of my own being.

After a deep analysis of thesis and theories, opinions and critiques, I arrived at the conclusion that all those who attacked this man did it, precisely, on the human side, that which is less important, the one that does not matter in the development of an artistic life. I believe that the artist must be of interest to me, as to everybody else, for his art, without having to use, in order to discredit him, an interior vital development that belongs only to his privacy. Thus I have seen that, on not a few occasions, some have desired -- and in fact have sometimes succeeded -- in bringing brothers against each other; they have received criticisms, specialized ones -- more often in the so-called society magazines -- and such adjectives have been added to their names as selfish, hoarder, egocentric in the highest degree, arrogant, etc., etc.; the person who knows Antonio Mairena deeply, as a cantaor and as a man, arrives only at the conclusion that he is a very shy man and his only egoism, in all the wanderings of his life, has been to revalue the cante as nobody else has done it, to feed many artists through the creation of summer festivals, to take the cante to intellectual audiences -- so that they could live it and feel it in their own atmosphere, instead of complaining about it, such a deep expression, as did the intellectuals of the generation of '98 -- and to rescue, as much as possible, through many oral versions that could be considered authentic investigations, many tercios (verses) that had been lost since the time the cante became the cante and that, without that singular egoism, that constant worry, we would never have been heard by the aficionados of today.

Fifty years are many years of experience -- which is the mother of science, according to the popular saying -- to allow Mairena to defraud people, as some say; according to others, he is a mimetic cantaor who learned everything from his elders without contribut-

ing anything to the history of the cante. What happens -- in my way of thinking, which does not have to be the general opinion -- is that Antonio Mairena has had so much talent for the cante, besides his sonorous qualities, has broken the barriers of all possible understandings, and attributed the paternity of his cantes to all the gypsies that preceded him, and has succeeded, without trying in bringing a confrontation of opinions about what he is and what he should be; he has also established himself, without having consciously attempted this miracle, as the best creator of all times, at the same time, within older forms and structures, archaically pure, he brought the cante up to the current taste. Way back, in that yesterday of memory, his birth in Mairena on the 5th of September 1909, in the bosom of a family made up of gypsies of the forge. Way back, the unforgettable memory of his parents: Rafael Cruz Vargas and Aurora García Heredia. Way back, that first appearance in public, when he was eleven, at a gypsy fiesta presided by Faíco; his first prize, in 1924, the twenty duros that Joaquín el de la Paula delivered to him in a competition that took place in Alcalá; his debut at the Kursal Internacional in 1929; his uncertain wanderings through the market stalls of the Alameda and the Pasaje del Duque on his return from military service; his gigantic success in 1933 during Holy Week in Sevilla, his memories of Carmen Amaya; his first recording in the early days of 1941; his debut at "La Capitana" in 1946, and his deep friendship with Pastora Imperio; his tours with Teresa and Luisillo; his new recordings in 1950; his joining the company of Antonio; his great consecration in Córdoba in 1962 upon winning the "Llave de Oro del Cante", and his friendly and interesting contacts with Ricardo Molina.

Fifty years, half a century, making the cante great. That is why, today, our palmas a compás, the best, for the best cantaor of this century, for that Antonio Cruz García,

Antoñito el de Rafael, el Niño de Mairena, who has fulfilled 70 years of existence and 50 glorious years of authentic mastership in this difficult world of flamenco.

* * *

An Immortal Teacher

Translated by Brad Blanchard

From the Sept. 2 edition of the daily paper Córdoba, we are reproducing this article by our dear friend and companion Ángel Marín Rújula, inserted in the flamenco page "Arte, Genio y Duende":

There are various superlatives applied to Antonio Cruz García: Maestro Mairena, pontiff of the cante, maestro of the alcores ("hills", referring also to his home town of Mairena de Alcor), etc. I would give him the qualifying title of "Immortal Teacher".

Antonio Mairena is a solemnly noble man with exquisite manners -- naturally -- in his relations, that gives us an impression of timidity in spite of the fact that he represents flamenco's greatest living work of art. I think that without Mairena, the cante would not occupy the social and cultural stratum that it now does. He, with his uncontainable spirit, his gypsy sensitivity, his portentous voice and his overwhelming expressiveness, has known how to dedicate his entire life to continuing investigation and continual sacrifice in order to appraise in just measure the so important legacy of our ancestors, selecting and assimilating its artistic richness in order to offer us the full magnitude of this inheritance.

He has known how to recover and restore many styles that have been ignored, with his own interpretation imposing a demanding standard of correctness on the important list of professional interpreters of the cante. Together with our beloved poet, Ricardo Molina, he put together the work Mundo y Formas del Cante Flamenco, a fundamental classic for every student and aficionado of our art.

I think that his primary discographic work is "La Gran Historia del Cante Gitano Andaluz", although very important are "Cien Años de Cante Gitano", "La Llave de Oro del Cante Flamenco", "Honosres a la Niña de los Peines", "La Fragua de los Mairena", "Recuerdos de Manuel Torre", "Cante de Antonio Mairena", "Noches de la Alameda", "Duendes del Cante de Triana", and a great number of other volumes that would be out of place to relate here,

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especially when this article has no biographical aspirations; for this reason, neither will we mention the interminable list of titles and distinctions that he has been awarded.

Manuel de Falla, on the occasion of the Concurso de 1922, said that "In order for the lesson given on that splendid night in La Alhambra to be taken advantage of, it would have been necessary to open permanent classes". Even general Primo de Rivera began to think seriously about the idea of founding a flamenco academy.

In any event this project would be utopian because of the nature of the cante. Even without coming to the sophism of the creation of a university for the cante, I think that Antonio Mairena, by reason of occupying an exceptional position, because there are many who try to imitate him, because of his relation with dawn and dusk, with life and death, with gracia and simplicity, with love and hate, all representative of our art, is and will always be the "Immortal Teacher". That is his greatest work.

The Honest Words of Fosforito

(From: Nueva Andalucía, Sept. 11, 1979; sent by Roberto Reyes and La Vikinga; translated by Carolyn Tamburo)

In the last edition of the Festival de Alcalá, I dared to request a few words from the great cantaor from Puente Genil, Antonio Fernandez Diaz "Fosforito", so that they might be presented here in this special issue of Nueva Andalucía.

Fosforito, a gentleman, on as well as off stage, was enthusiastic about the idea and as proof of it, here are his thoughts, set forth with his usual sincerity, because perhaps no one else knows so well nor so much about the maestro from "Los Alcores" (Antonio Mairena) as does the maestro from Puente Genil. And perhaps no one esteems Antonio Mairena as much as he does.

Our deepest thanks to Fosforito for having submitted the following, which he has entitled "Example to Follow". It is a lasting payment of homage, both of friendship and affection, from one master to another:

"When it was suggested to me that I write about Antonio Mairena on the occasion of his more than 50 years of confronting all types of cante "por derecho" (in the correct manner), I was delighted because it is a plea-

sure for me to speak of this unparalleled genius whom I love and admire so much.

"Antonio Mairena sets an example for us as a firm and immovable pillar. Fixed in his ideas and tireless labor of research, he salvages and often re-creates cantes, thus, molding and enriching our cultural repertoire of flamenco. Before such a stance, Don

Antonio, I cannot help but discover myself and extend to you my most sincere admiration.

"I believe that to all of us who assume the difficult task of constantly opening new paths for our cante and of maintaining the living flame of afición, it stimulates and sustains us to know that you are there with your encouragement and inspiration. Because we are the ones who must continue battling -- in spite of our disadvantage -- the current havoc, and we must fight it in the only way possible, which is to be aware, conserving moderation in order to avoid wherever possible this invasion of foreign and aggressive musical styles. It is with these styles that the "nuevos sabios" (young geniuses or new talents) confuse minds and tastes, their only end being to further their own prosperity. If we do not do our part, maintaining ourselves steadfast in our purpose, they will end up destroying the root of the fundamental and basic cantes.

"Consequently, we should be eternally grateful to the great "lama" Antonio Mairena because, besides the fact that, in large measure, we have all learned something from him, we also owe him the dignity of being flamencos. This is so because in the midst of so much decadence and confusion and after so many difficult years, he is there, long suffering, and projecting that image of a sober man and a flamenco "cabal".

"I firmly believe that this is the mirror into which we must reflect and that this is the example to be followed by all of us who love and feel within ourselves that which is uniquely ours -- el cante flamenco."



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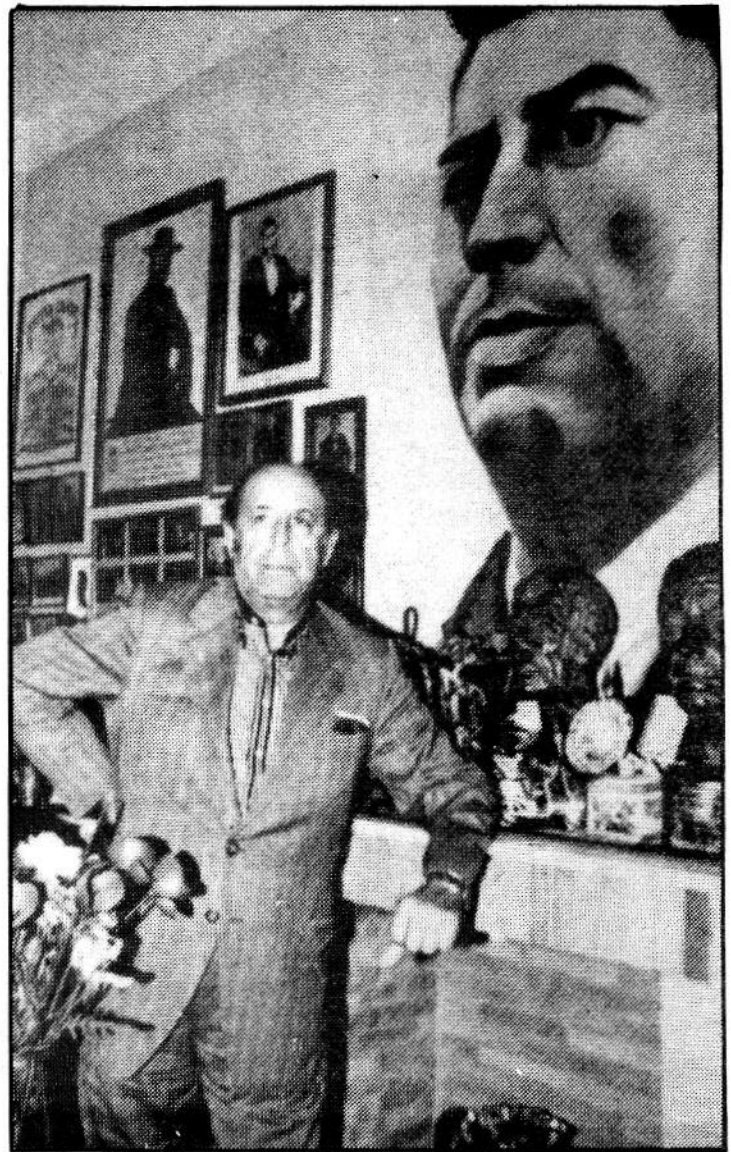
(From: El Correo de Andalucía, Nov. 25, 1979; sent by Jill Snow and Pedro Bacán; translated by Paco Sevilla)

By Manuel Curao

During this 1979 that is now leaving us, the name of Antonio Mairena completes fifty years with the cante andaluz to which he added the name, cante gitano. It has been and is a golden anniversary filled with homages, impositions and recognition...an endless number of honors that demonstrate the affection that the aficionados have for the maestro from "Los Alcores", who has recently been named an adopted son of the city of Sevilla.

"It is," says Antonio, "one of the greatest emotions I have received in my life, since Sevilla has been the mother of my art. I am Sevilla's adopted son, officially now, but in essence, I already was before, spiritually. I was born on the fringe of Sevilla, because Mairena is only 21 kilometers from the capital...I remember when I was still a child, I used to come with my father to the San Miguel and April fairs; I saw bullfights in La Monumental; I used to come to many private gypsy fiestas in Triana. So I was absorbing the essence since I was quite small and, when I became an artist, I already had made Sevilla a part of me.

"When there existed the great grant of the cante 'por saetas'", he continues saying, "like Manuel Torre, El Gloria, Centeno, Pastora, etc., I made myself into the best saetero - a difficult thing. I remember one morning, it was Good Friday, when they carried me on their shoulders from the meeting place that was above what is today the Laredo Bar; the room was called "La Tertulia Sevilla" and it was a gathering place for those interested in the cante and the bulls. But, since my cante was based on the pure tradition, I was limited to singing in the "colmaos" located on the Alameda and the Pasaje del Duque, where the flamencos gathered in those times. Little by little I was converting myself into a Sevillano, absorbing all of the seasonings that Sevilla had and has continued to offer me through all of these years. I have never been willing to trade Sevilla for anything and when, by necessity, I have had to be away from Sevilla during Holy Week or the Feria, it has cost me



many tears. Sevillano I was since I was able to think and Sevillano I will continue to be in the few remaining days I have to live; I will continue to absorb art and culture because Sevilla is like the fingerboard of the guitar -- you never stop learning from it."

--Antonio, while he speaks (always with majesty, but always allowing a glimpse of humility) looks around at the paintings and photographs of important personalities in the history of flamenco. It seems as if he wishes them to participate in his words and honors. And thusly he explains his most emotional occasion.

"The most profound and emotional moment of all of these events organized in my honor was the festival of my pueblo (Mairena de Alcor); it was like a repeat of the one given in the patio of the Montería de los Reales Alcázares on the occasion of the VII Congreso (of flamenco) which promised to be a great night, but because of the cold and my illness, could not be completed. The festival in Mairena

was like a repeat of that and it was marvelous. I enjoyed myself like a child who is brought all the gifts by Wise Men and the truth is that each pena, each friend and personality left me some memory, along with the Minister of Culture, Manuel Clavero, and other personalities who honored me with their presence."

----Did you ever dream of such a day?

"I didn't know what could happen, but I have always felt a great responsibility, responsibility as a gypsy and as a cantaor, because I witnessed how many great geniuses lived in misery and I believed that it could not continue. As time passed, I was forming the idea of taking the cante out of that world of gloom in which it was immersed; the flamenco artist has to be admitted into society and treated as a human being; he has to be dignified, respected and valued. Also, as a gypsy, he was completely neglected and despised because the gypsy was treated as an undesirable and a wrong doer; there were some bad times, very bad times. I had to look for a more dignified world."

--You have spoken of times when the gypsy race was on the fringe of society. How do you feel about the work, "Persecución" by Lebrijano?

"Well, the period to which I was referring has nothing to do with that depicted in the work of Lebrijano, but let's face it, in the first place I don't consider it a work of cante. It is a history that is true, although it was not only the gypsies that were persecuted, narrated by Felix Grande with Lebrijano putting in the cantes that he felt were appropriate; some I like, others not..."

--As a gypsy, how do you feel about it?

"I believe that, as the saying goes, 'you can't run a mill with water that has already gone dry.' It is something that happened and it has to be forgotten...actually, this subject interests me very little."

--To change the subject, on the little table in the corner is the day's El Correo de Andalucía, opened to the political page. The question is irresistible -- do you like politics?

"Hombre, I understand very little of politics (he smiles as if he were expecting the question); among other things, I have not had time to think about it; I have always been crazy about flamenco. Yes, I have suffered at times, like everybody, and I had to pass through that tunnel with many sacrifices and difficulties. I have always been a man for whom social classes have little importance and so I have friends in all sectors. One thing I have always enjoyed is freedom, like

all good gypsies, and, of course, democracy -- provided that it can be digested; it is like ham, an exquisite food, but taken in excess, it can harm you."

--Would it be possible to know how you voted in the last election?

"No, it would not be possible, because the Constitution gives me the right to a free and secret vote. I have no objection to saying that I very much enjoy liberty and democracy and totally reject violence; peace, peace, and peace!"

--And autonomy for Andalucía?

"If autonomy will benefit Andalucía, then I welcome it. I am one who will vote yes; we have had enough centuries of suffering in our land and it is not right that Andalucians should have to abandon their homes to seek a living in other places."

--There are artists who are affiliated with political parties or unions. Anything to say about that?

"Well, in all of my life, the only card I have carried is that of the Sindicato Vertical (a union) and it has done nothing for me. After fifty years working in the artistic world, when the time arrived, my agent went to see if I had some retirement coming to me, and the answer was negative; my brother, who lives with me, a bachelor like I am, afflicted with an illness that makes it impossible for him to work, also collects nothing. So, if Antonio Mairena did not at this time have 'cuatro pesetas' (four pennies) saved through the efforts of much sacrifice and pain, I would have had to shoot myself, because it is painful to arrive at these circumstances in which one can no longer work and has no means of living; for some time I have not earned a peseta, although I wish I could be like the muleteer whose life goes on even if his money runs out."

--He smiles ironically...he leans back in his chair and says:

"Bueno, aren't you going to have something to drink?"

--We say that we don't want to cause him any trouble, but he insists and gets up to go to the doorway and call affectionately to his sister, "Niña, bring us a bottle of whiskey and three glasses!" The conversation, in these moments, changes to his illness and his present relationships:

"The doctor has prohibited alcohol for me, but heck, from time to time I take a drink, because you can't imagine the trouble it causes a person like me to not be able to go out, to be here all day long; I have to stay here because if I go downtown, for example, I always run into some friend and the normal

thing is to have a drink; then later I meet another friend...and of course, to avoid all of this, I go out only when it is necessary; here at the house, I don't lack for daily visits and I enjoy giving attention to everybody."

--After serving us, he puts a finger of liquor in a glass and fills it the rest of the way with water; he begins to speak of his difficult position in this world, his obligations...quickly, the conversation turns to the "Llave de Oro":

"This is a subject about which many versions have been written -- all false because there are very few aficionados who know why and how the Llave de Oro was born. I know because it was told to me. The first Llave de Oro was presented to Tomás El Nitri, a key that was not gold, but a simple door key. This happened in one of those fiestas they used to have that lasted several days; there were artists present and aficionados from Jerez and Triana and, evidently, Tomás El Nitri was in a good mood and sang well; so they took a photograph of him with a key in his hand, symbolizing that this cantaor was the one who held the secret of the cante, he who could open and close it.

"Later, the second that was awarded went to that great cantaor, Manuel Vallejo, and had a completely different character; it was another epoch, in which commercialism ruled, and Vallejo was the most important figure. This key was made of gold. And the third, which was the one that went to me, had a totally different mechanism since it was during a contest. It was Ricardo Molina's idea, which he proposed to the government of Córdoba and they accepted. In the beginning, I didn't want to participate because I would be gambling a great part of my artistic life. In reality, there weren't many who had a choice in the matter because in those times the commercial line was in control and those who clearly were candidates were quite old, as was the case with Pastora Pavón, Juan Talegas...and there was a great cantaor who would have participated, but refused to do so unless his extreme conditions were met -- which was to concede him the prize beforehand; the organizers refused and he didn't participate."

--Who was it?

"This man was Manolo Caracol, the cantaor with the most class in those times, even if he were a little to one side of the pure cante; he dedicated himself more to the commercial, which was where the money was found. Perhaps the position of Caracol was justified, since he knew that I was on the committee and



he would imagine that I had the cat in the bag, when in reality there was none of that."

--Who else participated?

"There were six of us; I believe it was Juanito Varea, El Platero de Alcalá, Pericón, Fosforito, Chocolate, and me."

--And the judges?

"It was a great panel of judges, composed of people who really know; among them were found, I recall, Narcisco Yepes, Mauricio Game, González Climent, Juan Talegas, Aurelio Sellés..."

--And what happened?

"Well, they unanimously awarded me the prize; I recall that the rest of the participants were applauded more than I was, but I sang for the jury; I did the toná grande, unknown at that time, and the romance which also had never been sung, along with the rest of the required categories."

--To get Antonio to say something about the future "Llave" is almost impossible. It is a subject that he shuns and he will say nothing. After putting the question to him from all angles, he will only say:

"I would like the next one to be delivered in Triana...(as to who) I can say nothing,

because that's the way it is and without saying anything I have the cannons pointed at me."

--In reality, his is a complicated position; perhaps, for that reason, his eagerness to please everybody, to accept all commitments, and to say yes to almost everything. Some have even reached the point of speaking of the extreme timidity of Antonio as the product of a solitary personality.

"No, I am not timid, nor am I a "juerguista" (party goer) and I detest being alone, apart from the fact that I am never alone -- I always have company, aside from my sister, Rosario. I don't know why they would say that about me."

--Do you believe in God, Antonio Mairena?

"Well yes, I believe in God, although we gypsies have a very special God.

--Aside from the cante, what are your pastimes?

"Hombre, I like many things; I enjoy the bulls, the theater, reading, soccer, and music in general."

--What do you read most often?

"Aside from the four newspapers of Sevilla, I read El País and El Socialista because I like to be informed about everything; I read everything that is written about flamenco and also poetry."

--Who is your favorite poet?

"I like many, but the one who has satisfied me most is Federico García Lorca."

--You might, perhaps, confuse yourself with this image of timidity and solitude that Antonio Mairena presents "a priori"; you might think that he doesn't worry about things, but when you enter into conversation, you appreciate the concern he has for all things in life, and how informed he is about everything, especially that which occurs in the world of the flamenco art. For example, upon asking him if he has been seeing the Ballet Nacional recently, when it was in the Lope de Vega, he said:

"I wanted to see it, but the time passed me by; I was interested in seeing it, because a short while ago I read some statements by

Antonio Gades saying that he would be director...and I am more or less informed as to what happened there."

--A ver, tell it!

"What happened is that the dancer Antonio has always dreamed of directing the national company but suddenly he found that the position was given to Gades."

--Do you consider Antonio to be more capable?

"With the pardon of everyone, for me, although I don't understand much that goes on outside of flamenco, Antonio is more complete and the most qualified for this task."

--Who sings better, "el payo" (non-gypsy) or el gitano?

SPAIN TOUR

The ad on this page announces "A Flamenco Dance Experience in Spain". The trip, which will be headed by tour coordinator, Ethel H. Minor and guest tour leader, Teodoro Morca, will cover eleven days in Madrid, Sevilla, and Rocio, and will include visits to tablaos and dance studios, and the "Romería del Rocío". The tour price of \$1290.00 includes round trip air fare from New York, hotel accommodations for 10 nights, daily "continental" breakfast (which means that meals are not part of the package), orientation session with Teo Morca, land transportation, and half-day tours of Sevilla and Madrid. The following flamenco dancers have agreed to to teach and/or meet with the members of the tour: Roberto Ximénez (of Ximénez and Vargas), Pilar López, Jose Granero, and Luisillo. Other personalities have not yet confirmed.

It sounds like a pretty good deal for those who are not inclined or unable to go to Spain on their own for a more extended visit. For more information contact "Interplanner" (see ad). Last minute note: Deposits received after April 1st will have to add \$40 to the total price due to an increase in airfare.

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"Hombre, there are payos who sing well and gypsies who sing well; what happens is that each gives it his own flavor; the gypsy 'lo agitana' (gypsifies it) with his personality and 'el seño' -- because the gypsies of lower Andalucía do not say 'payos' -- 'lo agachona'. But what is difficult is this world, artists being what they are, is that they are born geniuses."

--How was Marchena?

"I did not know this man well, but within his style he was a genius and created a new school of cante."

--And "rock Andaluz"?

"Bueno, I don't know much about this, but what is important is that flamenco is tasted; it is a form in which the youth can drink from the fountain. Aside from that, I believe it is a music that is in style, but will not be long-lasting and is comparable to the period of the canción Andaluza."

--The last things that Antonio said to us were done singing, because that is what we asked -- so that it would be his cante that put the finishing touch on the interview. Four "tercios por soleá" that should be treasured like gold tucked away in a handkerchief, another demonstration of his kindness.

* * *

Antonio Mairena and Manuel Torre

The following two articles are the third part of a six-part series dealing with Manuel Torre.

(From Nueva Andalucía, July 21, 1978; sent by Bettyyna Belen; translated by Vicki Dietrich.)

By Ángel Marín Rújula

We have been asked to collaborate on a special report for the Sevilla paper Nueva Andalucía which will be published on July 21st in commemoration of the 45th anniversary of the death of Manuel Torre in Sevilla.

First, I would like to thank the Nueva Andalucía for the honor they have bestowed on me by asking for my modest contribution, to write about such an immense giant of a man in his art as is Manuel Torre. In fact it is extremely difficult to write something of interest about this jovial cantaor when so

much has already been written, the best biography being that of Juan de la Plata. I don't wish to add further fuel to the words of Domingo Manfredi when he says, "authors copy from one another and like a good father has recognized one of his own well loved sons in the sons of other fathers who copied him without shame."

Manuel Ríos Ruíz, in La Instrucción al Cante Flamenco, says that Manuel Torre is the culmination of the cante in Jerez and that his voice is more important because he is also the epitome of cante flamenco in general. His voice had such echos, such jondo properties, such terrifying sound. This passionate assertion makes us believe that the good "Jerezano" and friend Manuel Ríos Ruíz must have excellent recordings in which one could appreciate those qualities, seeing that he himself never heard Manuel in person.

In the records we have of Manuel Torre -- even though numerous, it is possible they may not be his best -- we are unable to appreciate the total magnitude of his cante and it is understandable knowing the techniques of record making in his time and his extravagant way of life which did not permit impositions of time or place.

We believe that the person to whom we are most indebted for knowledge and appreciation of the art of Manuel Torre is Antonio Mairena, who promoted his cante and made it known to aficionados, and who has worked hard to discredit the story that Manuel Torre was an insecure and "corto" (sings only a few cantes) cantaor. Antonio Mairena has memories and resources of great interest to go deeper into Manuel de Soto y Loreto. He has always shown himself to be a fervent admirer of Manuel Torre, evidence of which are his cantes, his confessions and the giant picture dominating his studio, before which there are always flowers and before which, to the observer, he stands in awe.

Antonio Mairena was only 24 years old when the brilliant cantaor died, but it was enough for him to have heard him on different occasions as well as having sung with his idol. Mairena absorbed in depth his essence and this mark was unerasable.

The art of the "Marrucos", the "Locos", El Viejo de la Isla, Manuel Molina, Francisco Laperla, Garito, Joaquín la Cherna, etc., was gathered and displayed by Manuel Torre, marking a fundamental period in the development of all our present cante; later, Antonio Mairena helped us to understand it.

In this centennial celebration of his birth many programs will take place in Jerez as well as Sevilla to commemorate the anniversary and to honor Manuel Torre. This true

dedication we find incomplete in not having a contribution from Antonio Mairena, the present holder of the "Llave de Oro del Cante" and, until Manuel's death an intimate friend and also guardian of his son, Tomás Torre.

Antonio Mairena was strongly criticized for not attending the burial of Tomás Torre and, in Córdoba, for not being present at the funeral of Ricardo Molina. It is well known that Mairena has a heart condition which does not permit him to experience strong emotions. Anyway his brothers attended to give the last farewell to his friend while he was spiritually imploring the divine compassion.

During our last stay in Sevilla, where we went to taste once more the spirit of the unequalled feria and to pass a few happy moments with friends, we heard many comments about this subject, even hearing that Antonio Mairena had been banned from attending these commemorative services. We do not understand the motives or basis of these findings and we do not share in this violent attitude.

Antonio Mairena On Manuel Torre

(From: Nueva Andalucía, July 21, 1978; sent by Bettyna Belen; translated by Vicki Dietrich.)

Antonio Mairena in his book entitled Confesiones, when speaking of Manuel Torre called him "the unforgettable Manuel" and these are some of his opinions:

"Manuel Torre was a genius of the cante and there are so many anecdotes that were told and are still told about him. Manuel was often compared to Don Antonio Chacón, the former as the best mainstay of the cante gitano and the latter as the great artisan of the splendor of cante flamenco. A legend was created that presented Manuel Torre as an extravagant gitano and an irregular cantaor, unsure and with a short repetoire -- many thought of him as a good siguiriyero -- while Chacón appeared as a great gentleman, elegant and pontifical, sang "el cante como nadie" (the cante like no one) and was venerated by the aficionados. In all these tales there was great exaggeration and inaccuracy. I, for one, always heard Manuel sing masterfully and others did and could say the same with more authority, like the guitarist Manolo de Huelva who heard him so many times and affirmed that Manuel Torre always sang well.

"It is true that Manuel Torre was capricious and undisturbed by the majority of problems surrounding him, only concerning himself with his whimsies and his hobbies such as his greyhounds, his English chickens and his pocket watches about which he was fanatical. He had no concern for money, he ignored the norms and rules of society and never learned how to behave in it. He could neither read nor write and everything he did was by some marvelous instinct. He was a being born for freedom and for this reason he behaved in an anarchistic manner, all his life following only the impulses of his heart. He was a creature of the woods like a butterfly. On the other hand he was pleasant and had an infectious charm. He was called the Majareta, but Don Antonio Chacón told him, 'Majareta, when you sing you are like Castellar when he talks.'

"One Saturday afternoon in 1933, a great aficionado of the cante named Mata who lived in Carmona, after closing his store and taking the little money from the till, travelled to Sevilla and went as always to the house of Manuel Torre to go with him to a juerga. This great aficionado went with his wife, for the two held a great admiration for the Niño de Jerez. But they were met with an unpleasant surprise of seeing Manuel prostrate and very unwell with a serious illness. Being unable to accompany his friends, Manuel said these words, "I can sing no more nor leave my bed. I am dying. Please go to Mairena del Alcor and ask for a gitanillo who has a tavern there and goes by the name of Niño de Rafael (Antonio Mairena). Tell him I sent you and he will attend you well and you'll like him."

"That same afternoon the aficionado from Carmona arrived at the taberna that I owned in Mairena in what is today the plaza Calvo Sotelo. When Mr. Mata arrived with his wife and a guitarist from Carmona they asked for a dozen cañas of manzanilla. On learning that I was the Niño de Rafael he gave me Manuel Torre's message. I was full of emotion and grief for Manuel, for he had done much for me spiritually. I immediately placed the group in a private room and we began to drink and sing. We continued until three in the morning when we learned the terrible news. Manuel Torre, el Niño de Jerez had died. We were immersed in a sadness impossible to put into words. We sang no more but stayed on together for some time and did no more than drink and cry."



Making a Flamenco Record

by Guillermo Salazar

Have you ever thought of making a flamenco record? Most records are made on a contract basis by well-known artists, since recording companies have reason to believe they will sell. However, many fine musicians never record because they are too esoteric in the eyes of the companies. Especially in America, recording companies make the artist famous. They choose who will make it, and it's not always the best talent, although in many cases it is. For some reason there is a lack of flamenco records available in the USA at present.

One way of creating new interest in this country is for flamencos to record their own records. Of course not everyone is able to do this for a number of reasons. Some flamencos can't afford it; others simply don't have the entrepreneur mentality. Then there are those who are not worthy or knowledgeable enough, and those who are not ready just yet.

Three years ago I recorded an album of guitar solos entitled "The Flamenco Guitar of Guillermo". Here are some of the decisions I had to make:

- 1) Is my toque exciting enough to turn a listener on?
- 2) Will I be able to sell all the copies I have pressed?
- 3) Can I handle all the comments and criticisms?
- 4) Do I have enough material ready?
- 5) Do I want to have palmas, cante, or baile on the record?
- 6) Should I record tracks of two guitars overdubbed?
- 7) If I record just one guitar, is stereo necessary?

There are plenty of other questions that confuse the issue: photographs, cover art, liner notes, type of print, quantity of records to be pressed, two tone cover or full color, which recording studio, which company to press and print covers, how many copies, is test pressing satisfactory, etc. If you are still sane after all this, remember not to pay the full amount of pressing in advance. That way you still have some motivation from the presser to get the job done by the promised date.

When you have received all of your records, you will want to hear how you used to play at the time of the recording. After doing a record there is more motivation to get new material, since you may get tired of hearing your own record. The difference between

recordings and live flamenco is the spontaneity. Records freeze flamenco, even if it is a recording of a juerga. Since we hear a record over and over, we can pick it apart. It reminds me of the instant replay used in television sports. The fans want to prove that the referee was wrong, and the aficionados, that the artist was out of compás. Then there is the problem of storage -- where do you keep 500 copies of "The Flamenco Guitar of Guillermo"? After having them in the living room for a month I decided to distribute them to local record stores. Then, I realized that the best place to sell them is at concerts and parties. Of course all the relatives want them and will even sell some for you, even though they don't appreciate flamenco.

If you are not considering making a record it's great fun to make tapes, either in a studio or at home on a cassette machine. This will furnish the goal of perfecting your art. Besides, you can listen to yourself without concentrating on performing. If you haven't done this, it might give you a whole new outlook on flamenco. Then when you hear flamenco records you will appreciate them much more and not be inclined to criticize them so harshly.

For dancers and singers it is somewhat more complicated to make a record. They have to hire other personnel, which makes the enterprise all the more expensive. The hired artists may want to be paid in advance and quibble over the size of their name in the credits. Or maybe the singer gets a sore throat the week of the planned studio rental. Dancers can only be heard through the footwork, and jaleos. The visual part of dance; arms, costumes, and general appearance of the carriage of the body can't be captured. However, you can capture contratiempos done with palmas. You do have to use the imagination, but it's certainly worth it.

After making your record you are in a better position, regardless of how it is reviewed. You've done something creative with your time and talents. Anyone who does anything becomes a target for others. The fear of not being accepted will hinder many people from ever making a record. Then others will never consider recording since they then become someone, thus losing the privilege of criticizing in public. America is a great lover of the underdog. People who record are constantly challenged and face upstaging. Though talent varies from individual to individual, egos seem to be the same wherever you go.

GUILLERMO SALAZAR

Guillermo Salazar, a flamenco guitarist who currently resides in Denver, Colorado, became interested in flamenco in 1964 upon hearing records of Carlos Montoya. After learning from records for several years, he discovered that his idol, Mario Escudero, gave lessons in New York. Before studying with the legendary Escudero, he had his first few lessons with Ramón de Algeciras when Ramón was touring the USA with dancer Carmen Rojas.

Guillermo says, "I used to get on a bus in Pittsburgh and ride eight hours to New York. I would arrive around 7 a.m., have breakfast, go flamenco record hunting, and call a few friends. Then I would get ready for my lessons with Mario Escudero. Usually I could get two or three lessons on a weekend, and Mario was graciously enough to give me a lesson on a Sunday, since I would come 300 miles to study."

Over a period of four years he had around 30 lessons with Mario. He would study Escudero records and come prepared to the lesson. During the lessons he worked on fingerings, correcting bass lines, and getting the exact notes that sometimes he couldn't pick off the records.

Later, Guillermo realized that it is very important to understand the other parts of flamenco and so he went to Spain, where anyone serious about flamenco eventually ends up. There he studied with Diego del Gastor, Joselero, and played for Luisa Maravilla's classes thanks to Donn Pohren's "Flamenco Flings". Guillermo attended two of the flings and then spent the rest of the year travelling around Spain in 1971.

Salazar then decided to seek a career as a flamenco guitarist. He lived in many cities, playing the guitar and setting up his Guillermo Spanish Center where he teaches Spanish. While living in Phoenix Arizona he became a close friend of the late Manolo Vázquez. The two would spend hours each day exchanging falsetas and flamenco stories. Guillermo says, "Manolo loved to drink beer and play guitars. He had his own juerga room, separate from the house, where he would organize parties for the Phoenix flamencos. Anyone who has seen Manolo dance, sing, and play at the same time, will remember this man very well."

Guillermo has lived in Los Angeles, Reno, Phoenix, Pittsburgh, Spain, and now Denver. When he first arrived in Denver he met guitarist René Heredia who invited Guillermo

to be second guitarist in his "Flamenco Fantasy" group. Back then, 1975, the group was basically involved in "Young Audiences" concerts. The group consisted of René, his sister Carmen Heredia, and Guillermo. Eventually Carmen moved back to California and was replaced by Vicente Romero. Guillermo remained with "Flamenco Fantasy" for two years and then decided to exit and do solo concerts.

Guillermo organized a series of concerts with his friend John Fodor. Fodor was fairly well recognized in Denver as a virtuoso of the classical violin. He is the brother of Eugene Fodor of RCA records. When Salazar met Fodor he said, "I admire your brother very much." John immediately replied, "Thank you, but I'm better!" The two musicians became friends and later launched their locally famous concerts. First came a three week engagement at the Touchstone Theater. Then several engagements at Global Village and Denver Folklore Center. Since these theaters were fairly small, the musicians decided to rent auditoriums of a larger size and went on to stage several sellout performances. When Fodor moved to Australia, Salazar pursued his solo concerts locally and continued his private business of teaching Spanish. More recent concerts by Guillermo Salazar were performed at the First Unitarian Church and Loretto Heights College.

In 1977 Salazar recorded his first album of flamenco guitar solos. "Recording an album really helps get your toque together," Salazar said, "I think more flamencos should do records in the USA. Maybe then flamenco will make a comeback, which will be better for everyone."



Some Records by American Guitarists

by Paco Sevilla

Recently, a number of records featuring American flamenco artists have come into my hands. It is not an easy thing for an American guitarist to enter the commercial recording world in this country or in Spain, yet a few have succeeded. Some of the following records were commercially produced, while others were done completely by the artists themselves. Most of them are available from the artists and are worthy of attention.

I have long avoided reviewing records, concerts, or anything else in flamenco because I have no desire to make enemies or create hostility in the flamenco world. In doing these reviews, I was torn by the desire to promote these artists' efforts and yet be fair to potential consumers and let them know what they would be buying. So I hope that the recording artists reviewed here will understand that it would be counter-productive to falsely promote their work, and that any criticisms are intended to be constructive and maybe help to improve their next effort.

We would like to hear from Jaleo's readers about other records featuring American artists.

"CARLOS LOMAS: CHOCOLATE" (Musimar ZUL 1-8575)

"Chocolate is an interesting and very enjoyable record that was made by Carlos Lomas in Málaga in 1978. It is primarily a collection of experiments with the lighter flamenco rhythms and the result is some good listening.

Each side begins with a flamenco rhythm played on the oud and accompanied by guitar, bass, and drums. Both "Vainilla" (rumba) and "Chocolate" (bulerías) are based on catchy melodies and come off well; they demonstrate that the oud is an effective vehicle for flamenco.

The second number on each side is of a classical or semi-classical nature -- "Danza del Molinero" (Manuel de Falla) and a medley of García Lorca tunes.

Two pieces have the collaboration of the guitarist Tomatito: "Mi Liliana" is a waltz-time bulerías with some excellent melodies; "Jazmín de Granada" is a granaínas with a fantasy-type opening section, followed by a treatment of the copla, and then a rhythmic finale with drum and bass accompaniment.

The last two selections are "straight" flamenco -- an original farruca and a fine guajira containing some creative ideas.

While I recommend this record highly, I do have two minor criticisms: First, the playing time is a bit skimpy, with about 15 minutes for one side and 16 for the other; that compares with average record lengths of 18-19 minutes and many as long as 23-25 minutes. Second, I feel that a piece like "Danza del Molinero" does not belong on a flamenco record. That is not what an aficionado wants to hear when he is expecting flamenco. Both of my criticisms would have been eliminated by the substitution of a longer piece from the flamenco repertoire for the classical number.

This record can be ordered from Carlos Lomas (see the following review).

"CARLOS LOMAS: LIVE IN CONCERT" (Simón Records FOZ1497)

This cassette was taped during a performance in Carnegie Hall, New York, in 1978 and the final production was done in Spain. The result is a recording that is definitely "live" with the inevitable shortcomings of less-than-perfect recording conditions and no opportunity for retakes. These factors can also be viewed as positive, since what one hears is "real" and human. As with "Chocolate", I feel that the buyer is short-changed a bit due to the length of playing time, with about 15-16 minutes and three numbers on each side.

Side A contains Carlos' original versions of farruca, tientos-tangos, and danza mora. There are many inventive ideas in these pieces and they make good listening. Side B opens with "Mi Liliana", accompanied by Tim Bond on what sounds like a steel-string guitar. It is interesting to compare this version to the one described above on "Chocolate"; the mood is very different from the one with Tomatito -- more haunting and, I think, more beautiful. The second number, "Siguiendo Mi Camino", starts out as some sort of Latin rhythm and eventually becomes a take-off on Paco de Lucía's rumba. It is also accompanied by Tim Bond. The last number, a siquiya accompanied by Arooj Lazewal on sitar, has some interesting moments and a certain beauty to it, but I don't feel it quite works. The presence of the other instrument seems to force Carlos to keep an even, metronome-like beat, stick to basic tones, and play very sweetly. The result is a lilting and pretty composition, but it is not a true siquiya in that it lacks the intensity, sharpness and emotional depth that can be attained with the solo guitar.

Overall, I feel that this is a worthwhile and enjoyable recording for flamencos or guitar aficionados. It can be ordered, along with the record "Chocolate", directly from Carlos Lomas by sending \$6.00 plus \$1.00 for mailing, for each cassette or record, to:

Carlos Lomas

319 W. 18th St., Apt. 6-J

New York, N. Y. 10011

(People in San Diego can buy the record or cassette from me directly -- I have 5 or 6 copies of each to sell).

"CURRO LUCENA" with guitarist, Rodrigo de San Diego. (Olympo L-551)

This record, with Rod Hollman accompanying the cante of Curro Lucena, was released in

Spain in 1977, although it was made at least a year earlier.

Curro Lucena is strongest in the cantes andaluces and they predominate on this record, which includes marianas, jabras, serranas, malagueñas de Chacón, fandangos de Lucena, fandangos de Huelva, and fandangos del Gloria.

A cana features an interesting treatment of the lamento ("ay" passage) which is done in a normal soleá compás, rather than the usual six-beat, free-style manner. There is also a well done soleá por bulería, a bulerías with original melodies, a tango accompanied in tarantas tones, and a siguiiriya.

Rodrigo accompanies in a manner that allows the singer to develop his cante, playing conservatively, solidly, but pretty much in the background and only occasionally displaying the inventiveness that characterizes his present playing. Therefore, one should not expect on this record a display of modern pyrotechnic guitar virtuosity, but rather, a demonstration of accompaniment based on the tradition of Melchor de Marchena and Manuel Morao, but done in Rodrigo's own style.

On first listening to this record, one is disturbed by the lack of balance on some of the numbers, with the cante being far too loud in volume compared to the guitar. Rodrigo has no explanation for this and says that it sounded okay when they listened to the playback at the recording studio. If it represents prejudice against a foreign guitarist, why have Rodrigo record in the first place? If it was Curro's ego that demanded the extra volume, he was cutting his own throat. Perhaps it was just technical incompetence by the producers of the record. Fortunately, the ear compensates and, after a few listenings, one can no longer discern the problem.

This record is not easy to obtain, since it has to be ordered from Spain. We have no price for it, but the address is:

Olympo Records
Tamarit 72
Barcelona, 4
Spain

"THE FLAMENCO GUITAR OF GUILLERMO SALAZAR"
(produced by Guillermo Salazar)

Guillermo offers on his first recording a good cross-section of flamenco toques: tarantas, bulerías, soleares, fandangos de Huelva, siguiiriya, rosas, malagueña, farruca, alegrías, granadinas, soleá por bulería, and bulerías.

On first listening to this record, I was immediately impressed with the quality of the recording (keep in mind that I am not much of

an expert on recording sound quality) and with Guillermo's technique. It is obvious that he benefited from his studies with Mario Escudero and he is a very clean player. The only technique that can not be judged well from this record is picado, of which there is very little. His compás and rasgueados are generally excellent, especially in the alegrías and bulerías.

For me, the most effective pieces on the record are the first two, a tarantos which is largely Escudero inspired and a bulería that is done within the Lucía school of playing. Although Guillermo claims to have studied with Diego del Gastor, I detected no trace of Diego's influence.

This record contains enjoyable listening music for the general public and many aficionados. However, since Guillermo was not attempting to be original and there is so much emphasis on Escudero material, there will be little that will be new to the knowledgeable guitar aficionado. It is an excellent first effort and I hope that Guillermo will consider some of the following for future records, especially if he would like them to be sold commercially: Emphasize original material; playing other people's music is for nightclubs or, if kept to a minimum, concerts, but records should offer something original, a personal statement by the artist. Second, perhaps give up some of that Escudero smoothness and perfection in certain toques; in the siguiiriya, especially, I would have loved to hear some snapping strings and dirty sounds, giving up some of the perfection and sweetness in exchange for bite and guts. Lastly, I would like to see a little more attention to composition; I know that composition is the antithesis of flamenco, but so is recording. For example, both alegrías on the record are little more than a long section of dance rhythm, followed by a few Escudero falsetas, and then some finishing rhythm. The soleares wanders a bit disjointedly. A really memorable record has to be well composed -- witness those of Sabicas or Paco de Lucía.

This record can be ordered by sending \$5.00, plus \$1.00 for mailing, to

Guillermo Salazar
2106 E. 17th Ave. #B
Denver, CO 80206

"FLAMENCO GUITAR IN CONCERT" with guitarist Ronald Radford (Peaceable Records)

Taped during a concert at UCLA in 1978, this record has surprisingly good sound quality. Ronald Radford's music is an excellent representation of flamenco for the

general audience. He plays strongly, cleanly (except for rough tremelos), and musically; his music is good flamenco, with generally good composition and melodies, and it is tasteful and true to tradition.

The granainas, tarantas, and zambra (in actuality, a danza mora) are all excellent. I was very pleased to see that Mr. Radford lists the pieces on this album as his "arrangements" rather than calling them his own "compositions" as many other guitarists do when the music is not their own. Although he has not developed a really unique personal style, Ronald combines ideas from many different sources into fine arrangements and gives them little touches of his own. The tarantas is the only piece on the record in which I could detect a little influence of his study with Carlos Montoya; the ligado passages are very strong.

Mr. Radford is the first person I have heard to give us the snare drum effect with simultaneous playing of the music of the Semana Santa processions. He uses it to begin and end his siguiriya.

The soleares contains many beautiful and well-played falsetas, but suffers from a lack of composition. It consists of a few falsetas, some rasgueados, a few more falesetas, more rhythm, etc. The bulerías follows the same pattern, but, of course, it works a little better in this toque.

Included on this record is an Etude by Francisco Tárrega. Once again, I don't feel that classical music belongs on a flamenco record. I don't mean to single out Ronald Radford for criticism -- many guitarists, including the best, are guilty of the same thing -- but we don't expect to hear bluegrass music on a record of classical music or have our Bach interrupted by German folk music, so why do we have to have Tárrega in the middle of our flamenco? The aficionado is turned off, and the general public is confused enough as it is. This applies equally to jotás, classical malagueñas, and other non-classical folk tunes. If this stuff must be included on a album, then title it "Spanish music for guitar", not "Flamenco!"

The last number on the record is a spontaneous encore, a tango in which Ronald was fortunate to be joined by some flamencos from the audience who sang and danced.

I have mixed feelings about the inclusion on the record of some of Ronald's comments and explanations to the audience. It does show how he establishes rapport with the audience, something for which he is widely acclaimed. On the other hand, for me, a mid-western voice speaking in English

presents a shock each time it is heard and breaks the mood. This is a problem that I have never resolved: How to help the audience enjoy the music by telling them a little bit about it and still be able to create and maintain a Spanish or flamenco mood. Some people try to solve the problem by speaking with a Spanish accent, but that can be a little phony.

This record can be recommended for those flamenco aficionados who enjoy solo guitar, but experienced guitarists should not expect it to provide them with new ideas or material. It can be ordered by sending \$6.95 for the record or \$7.95 for the cassette, plus 75¢ for shipping, to:

Marketing Media Ltd.
P.O. Box 980
Tulsa, Oklahoma 74101

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AND JALEISTAS



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Make check or money order to Pat De Alva and mail to: Pat De Alva, 523 Grape St. #12, El Cajon, Ca 92021

Add 50¢ for mailing.

Fandangos de Cabezas Rubias

(Part II in a series dealing with the styles of fandangos de Huelva)

by *Paco Sevilla*

Cabezas Rubias is a pueblo of only a few thousand people, located not far from El Cerro in the mountains of the central part of the province of Huelva. The fandangos from Cabezas Rubias are infrequently heard on records, which is surprising since the melody is quite beautiful and haunting. The unusual somber quality of these fandangos is due in part to its being in a minor key. This is the only style of fandangos de Huelva I know of that uses only two chords in the accompaniment (E7 and A minor); of course, G and F chords are used to modulate back to the E phrygian mode at the end of the copla. I found this melody somewhat difficult to notate, in part because each singer does it slightly different, but also because of the rhythm.

Rhythmically, these fandangos presented a problem to me. I had always assumed that they followed a bulerías type of accentuation (see last month's article or next month's "Fandangos de Santa Eulalia"), but when I went to write them down, I found that was not the case. The rhythm appears to be in 6/8 time, that is, a count of 1 2 3 1 2 3 1 2 3, but the last half of each line is a bit vague rhythmically, it would seem that a 6/8 rhythm would conflict with the 3/4 time of the guitar accompaniment, yet it doesn't. The accented rasgueado of the guitar at the end of each line usually comes right after the accent of the song, seemingly in conflict, but it sounds fine. Then, in the fifth line, the singer throws in a quick "Ay" to pick up that accent. This whole discussion of rhythm has little to do with performance of either the song or the accompaniment, but it demonstrates again how complex and varied flamenco can be. The following is a rough outline of the melody.

Repeat from beginning

Although I have collected only a small number of coplas, there is a uniformity in content that encourages me to generalize. The fandangos from Cabezas Rubias differ from most other fandangos de Huelva in that they

deal with more sober themes. There is more of a sense of the tragic than of festivity, romance, and idyllic mountain life. The verses are mostly philosophic and deal with the hardships of life and the frustrations of love. These themes are well suited to the melancholy tone of the melody. The last three coplas included below are exceptions, since they are part of a composed song and do not represent the true folk style from Cabezas Rubias. I include them only because they make a nice set that could be used together.

If a copla is not translated, it is because I couldn't be sure of the intended meaning. We can never be certain that a recorded version is correctly sung or that the letra is with its original melody. The major accents are marked above the words to assist in phrasing.

Although this style is hard to find on records, we are fortunate to have two readily available examples. One is the second copla sung by María Vargas on "The History of Cante Flamenco" (Everest 3366/5) and the other is the first copla (side 2) sung by Manolo Mairena on "Flamenco Fire" (Epic-BN26364).

(triste de tanto llorar)
Tengo el cristal de mis ojos
triste de tanto llorar;
he perdido la alegría,
no la puedo recobrar, ay;
pa'que te conocería?

The lenses of my eyes
are sad from so much crying;
I have lost my happiness
and can't get it back, ay;
why did I have to know you?

(ahora preguntar por mí.)
Yo no se como valerme,
ahora preguntar por mí.
Me valgo con mi prudencia,
me conformo con decir, ay,
eres causa de mi ausencia.
(Manolo Mairena "Flamenco Fire")

(Good luck on translating!)



(y pa' conocer el engaño)
Es my pronto pa' sufrir
y pa' conocer el engaño;
eso me ha pasao a mí
sin cumplir los veinte años, ay,
when I was just beginning to live.
(Maria Vargas)

It is very soon to suffer
and to know deceit;
it happened to me
before I was twenty, ay,
when I was just beginning to live.

(por no tener donde sentarme)
Yo me sente en una piedra
por no tener donde sentarme.
La piedra, al verme tan pobre,
se partió por no aguantarme; ay,
que pena del hombre pobre.

I sat down on a rock
because I had nowhere else to sit.
The rock, upon seeing me so poor,
broke in two so that it would not
have to support me; ay,
how the poor man suffers.

(y se encuentran en la calle)
Personas que se han querido
y se encuentran en la calle,
o se mudan de color
o se hacen un desaire, ay,
por dentro sufren los dos.

People who have cared for each other
and meet in the street,
either change color
or ignore each other, ay,
but inside they suffer.

(quién tiene piña, piñone')
Alto pino tiene piña;
quién tiene piña, piñone';
quién tiene amor tiene celos;
quién tiene celos, pasione', ay,
(arto pino y tiene piña)

The tall pine tree has pinecones;
that which has pinecones, has pine nuts
he who has love, has jealousy;
he who has jealousy, has passion.

The following are not traditional, but seem to be part of a composed song:

(donde está, que no lo veo)
Donde estará mi caballo,
donde está, que no lo veo;
esa yegüa entrometía
me lo estará entreteniendo;
vas a acabar con su vida.

Where can my stallion be,
where is he, I don't see him;
that meddling mare
must be entertaining him;
you are going to put an end to his life.

(se está muriendo de amor)
Mi caballo por su yegüa
se está muriendo de amor,
y yo, que sé de pasiones,
al campo los he soltado
a desfilas sus amores.

My horse for his mare
is dying of love,
and I, who know of passion,
have let them loose in the fields
to demonstrate their love.

(relinchando de alegría)
Mi caballo está contento,
relinchando de alegría,
que una mañana, señores,
nacía un potrillo castaño,
fruto de aquellos amores.

My horse is content,
whinnying with happiness,
when one morning, Senores,
a chestnut colt was being born,
the fruit of that loving.

Rafael de Cordoba

DIGNITY MADE FLAMENCO

(From: Alerta (Santander), December 9, 1979;
sent by Rosala; translated by Brad Blanchard)

by Roberto Cazorla

Rafael de Córdoba: Dignity made flamenco. Tall, thin to the point of causing envy among certain dancers who surround him, a model father and friend without limitations, this artist goes through God's world with art spilling out through all his pores.

But Rafael de Córdoba is news: he is going to tape a special program for American television. But he is always one to keep quiet... he's not one of those who likes to talk everywhere of himself and his successes.

We can't deny that there exist artists and ... "artists". As humans, all deserve the best opportunities, but not as artists. We find some who instead of dignifying (in this case, el baile flamenco) their profession, do the opposite. But if a man exists who deserves all the world's triumphs, he undoubtedly is named Rafael de Córdoba.

He is one of the most professional artists of our country. His high human sensitivity credits him wherever he goes. No one has ever heard him speak badly of his friends. He is one who always has a reason for everything, even be it something done wrong.

But the result is in all of the successes he has achieved inside and outside of Spain. All of Europe has surrendered to him. And now, a Hollywood producer has contracted him to be the leading figure in a musical dedicated to flamenco dance.

Many may ask themselves why it was Rafael de Córdoba who was selected, and those of us who know him personally would say:

"Because he dignifies the flamenco dance."

When I tried to draw out of him something related to the contract he just signed in the United States, he said:

"Cazorla, I prefer not to say anything until I've started the taping." It seemed just to me and I respected his attitude.

Simply by being a man of high human quality, Rafael de Córdoba lives in worry about the extremely large number of dancers who achieve no recognition and who have to live running from one place to another looking for work.

--Where does this problem of the dancers begin, Rafael?

"Well, someone is needed to help the dance in Spain. Our government doesn't offer what is really needed. And it is truly a shame because many things of worth are being lost".

--Have you received government aide for your ballet?

"No. It's all been, as some would say, a tremendous effort (a pulmón)."

--Are you one of those who regrets the profession he has chosen?

"No, never. The baile is my life".

--Much has been said with respect to the comparison that people want to make between this excellent dancer and Antonio Gades. I personally respect Rafael de Córdoba more. In addition to his artistic quality, he deserves every kind of humanistic respect.

Simplicity was married with this man, never to be divorced. And though many may doubt it, it's the best quality to open life's pathways.

But, besides the special program he will tape for United States television, Rafael de Córdoba will begin his seventh tour in the country of the Aztecs.

"I have much hope for this new tour because in Latin America I have many friends and a public that is fanatic about flamenco dance."

--For Rafael to speak of the unforgettable queen of flamenco, Carmen Amaya, is to mention the greatest, the most sublime that could ever have existed.

"There will never be another Carmen Amaya!" (he says this with definite emotion in his voice)

--Tell me, Rafael, what countries do you plan to visit in your next tour?

"All of them, including Canada, which is not an easy country to get to."

--Do you consider yourself to be a fulfilled man?

"Completely! Having the three children I have and such an exceptional wife, besides the artistic successes, it is normal to feel fulfilled.

--Perhaps it is from that fulfillment that comes his human sensitivity and sense of dignity toward all that surrounds him.

When Rafael de Córdoba appears on a stage, the sensation that is experienced is something indescribable. His figure is that of a man born for the dance...his perfection of line and internal strength have made him into a genius of the dance. The hands of this artist should be cast in plaster. He is the living image of the esthetic, of good taste, and emotion. A performance by Rafael de Córdoba is a cocktail of magic movements. He projects security on stage and makes the audience vibrate to the compás of the sharpest emotion of man.

He has sacrificed himself for his profession. He is one of those who live convinced that a good dancer has to take care of himself physically like a champion in any

type of sport. He doesn't drink anything with alcohol in it. He smokes very little... four or five cigarettes a day. "I smoke when I am rehearsing, a time of much nervousness, so it is normal." He tells me this as if offering an excuse like children usually do after committing some error.

--What advice do you have for young dancers...those who are beginning their career?

"They should study everything they can. Don't stop rehearsing or doing exercises even a single day. That is how you get the necessary knowledge and techniques that the dance requires".

--Words that come from a genius of the dance; don't forget them!



International Courses: Jerez

This year the Cátedra de Flamencología de Jerez de la Frontera is once again sponsoring their summer courses in flamenco and the "XVIII Festival Flamenco en Jerez". The program will run from July 1 to 12 and conclude with the "Fiesta de la Bulería". Nightly performances will feature artists such as Lebrijano, Chocolate, Terremoto, Matilde Coral and Mario Maya with their respective groups, Parrilla de Jerez, Manuel Cano, Paco Cepero, Enrique Melchor, the flamenco pianos of José Romero and Alejandro Villatoro, and the flamenco theater and poetry of Pepe Marín. The fee for attending only the performances, plus visits to bodegas and peñas, is 3,000 pesetas (roughly \$50; the conversion rate constantly changes).

The courses being offered in guitar and dance are similar to those of previous years, with soleá, alegrías and bulerías being taught by Parrilla de Jerez and Teresa Martínez de la Peña. In addition, baile por bulerías will be taught by Tomás Torre. These classes are not for beginners; you must have some basic knowledge of the subject.

Each course will cost 15,000 pesetas (c. \$250), with 5,000 pesetas (c. \$85) to accompany the reservation application and the rest due before the course begins. The price includes all of the other activities, including admission to the "Fiesta de la Bulería".

For further information or to apply for the courses, write to:

Cátedra de Flamencología de Jerez de la Frontera,
Apartado 246
Calle Quintos, 1
Jerez de la Frontera, Spain

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Flamenco?

From the record "Songs and Dances of Spain, Vol 1" (Westminster W-9802) by Allan Lomax:

"Band 9. Soleares. Gypsy women, with guitars. With this selection we return to the valley of the gypsies in Granada. We are in a cave of earth, a low room hardly five feet high, perhaps ten feet long and five feet wide. There are thirty gypsies inside, a row of ragged women to make musica de palmas, two women to sing and dance, two guitarists with primitive instruments. The whole population of the Rabbit Warren is outside, shouting, shoving, cursing, dancing, blocking the entrance to the cave. The strings of the guitars twang like African zithers, the women howl out their verses like harsh-voiced demons, thirty pairs of hands, dirty hands, clap out the rhythm as the women, swinging their haunches and bellies, cry out in orgiastic frenzy."

From "Olé for the Gypsies" by Florence Stevenson (sent by R. Reyes and La Vikinga):

Florence Stevenson gives the following quote from Chabrier, who traveled in Spain in 1882: "The 2/4 of the tango is always like the habenera...one or two women dance and two silly men play it doesn't matter what on their guitars, and five or six women howl with excruciating voices, and in triplet figures impossible to note down because they change the air -- every instant a new scrap of tune. They howl a series of figurations with syllables, words, rising voices, clapping hands which strike the six quavers, emphasizing the third and the sixth, cries of Anda! Anda! La Salud! Eso es la Monaquita! Gracia! Bella la chiquilla! Anda! Anda! Olé la Consuela!... Que gracia! Que elegancia! All that to excite the young dancers. It is vertiginous! It is unspeakable!"

JELP JALEO!

Jaleo needs its annual booster shot. We are out of money again. This problem stems from the fact that our income is sufficient for printing and mailing a 20 page newsletter with no cover and few pictures. The color cover, extra 8 - 20 pages, and all the photos have used up all of our reserves. This year, instead of just asking for contributions, we thought we would have some fun with it in the form of a drawing. For each dollar sent in, we will put your name on a ticket and enter it

into the drawing. On April 20th we will draw out three tickets and award the following three prizes: a large woodcut print called "Bajo la Luna Gitana" (value: at least \$100), the record "Cante Gitano" with Gitanillo de Bronce, and the record "Chocolate" with guitarist Carlos Lomas.

Remember, each dollar gives you an entry into the drawing. Prizes will be awarded immediately after the drawing and we will announce the winners in the May issue.

Bailes De España

by Isa Mura

The Patri Nader Spanish Dance Co. will be performing "Bailes de España" at the Steinbeck Forum, Monterey Conference Center, in Monterey on April 26. To illustrate the breadth of the program, the first half will consist of El Baile de Luis Alonso performed by four girls, La Vida Breve by Cruz Luna and Patri, Jota España by the company, La Cana by Patri, Zapateado by Cruz Luna, Alegrías by the Company and Tangos with cante and baile by Isa Mura accompanied by Juan Moro. The major work in this half is a special ballet, "La Despedida" (The Farewell), based of the rhythms of the siguiriya and martinete. It is the story of a condemned man who relives past moments with his novia. The story is poignant, the work is extremely moving and has been received with great enthusiasm by the public. The cante of Isa Mura and the vibrant strains of Juan Moro's toque set the stage for a truly emotional experience in flamenco song and dance. The work was conceived by Patri; Cruz Luna collaborated in the choreography.

The second half of the program opens with Ravel's Bolero. Dedicated to the memory of La Quica, the work is a ballet which gives a sweeping panoramic look at Spanish Dance from the delicate opening to the passionate finale. It is a constantly changing spectrum of the dance, including a segment of beautiful cape-work by Cruz Luna, a charming moment of Caracoles by Patri and somber moments of Soleares by the company.

The cuadro which follows, brings the company together for a grand time with fandanguillos, sevillanas, mirabras, tientos, soleares, guajiras and bulerías. Company members are: Angeli Jimenez, Margarita Favel, Carolina Flores, Delys Loxas, Diego Sequira and Rosana Vela.



Anzonini In San Diego ?

?

San Diegans have been very slow in responding to the idea of bringing Anzonini to San Diego. Most ticket reservations have come from Los Angeles and people who are not members of Jaleistas.

If you are interested, send a note (don't send money) with the number of tickets you would like (\$12 single; \$10 each for two or more) to Paco Sevilla, care of JALEO.

The maximum number of tickets to be sold is 120. The performance, which will be held on a Wednesday evening in the Andalu-cia restaurant, will either be sold out soon or cancelled if there is not sufficient interest.

?

LATE ANNOUNCEMENTS

"ANDA JALEO" flamenco group will perform April 11th 8:30 pm at La Peña on Shattuck Ave. Berkeley. Dancers are Patri Thomas, Anita, Paci and Joanna; guitarists: Agustin Quintero and David with Cantaora-bilaora Isa Mura.

THEATER FLAMENCO'S major works to be presented at the Victoria Theater in San Francisco (see announcements) will be Missa Flamenca, Triana, Leyenda, Siguiriya and Caña. El Cuadro will include Garrocin, Alegrías, Farruca, Tangos and Bulerías.

PAST EVENT: On March 4 Julio Clearfield and Pamela Kingsbury performed for "Spanish Alliance of Philadelphia" at the restaurant Don Quixote. (All flamenco program.)

MARCH JUERGA

Back to the National U.! Cuadro B, Staphanie Levin's cuadro, will be in charge. In case you don't know who you are, these are the members of Cuadro B: Stephenie Levin, Raquel Reyes, Deanna Davis, Armando Dubon, Earl Kenvin, Gunnar & Carolina Mouritzen, Jess & Mariana Nieto, Victor Gill, Mary Ferguson, Bill Stuart, Mary Palmer, Don Edson, Walter & Maria Teresa Kranzler, Simon Andrews, Yuris Zeltins and Vickie Drietch.

If Stephanie has not contacted you, give her a call and see how you can help at 296-6490.

This will be a dinner juerga so cook up your best Spanish recipes.

DATE: March 22

PLACE: National University Alumni Cottage, 4141 Camino del Rio South

TIME: 7:00 pm (Junta meeting 6:00pm)

BRING: food corresponding to the first letter of your last name.

A-E Main Dish

F-L Dessert or chips and dip

M-SE Main Dish

SF-Z Salad and bread

GUESTS: There will be a guest limitation of 20 non-members and a limitation of two guests for any member. To make reservations for your guests call Deanna Davis at 277-6141.

If you have any problems - if the booze runs out at the juerga, if there are no pictures or juerga report in JALEO - refer your complaints or suggestions to CUADRO B!!

NOTE: We appologize again for the late appearance of the newsletter and the change from our established 3rd Saturday custom. The alumni cottage was reserved for the third week instead of the third Saturday which it should have been.

CUADRO C, Brand and Paca Blanchard's cuadro will be in charge of putting on the April juerga. The National U. cottage will again be available on the third Saturday - April 19 - if they wish to use it. Members of CUADRO C are: Brad & Paca Blanchard, Gisella Duarte, Roberto Vasquez, Alfredo Larin, María Soleá, María Jackson, Gerry Day & Wick Hauser, Gene & María José Jarvis, Julia Romero, Alvaro & María Clara Lizano, Nora Sheker, Paco Sevilla, Herbert Goullabain, Ricardo Rico, Jesus Benayas and Juana De Alva & Jack Jackson who are ex officio members of all cuadros.

It is the cuadro's responsibility to: set up, clean up, tend door & bar, take pictures, write a juerga report, act as hosts, take charge of food, have contact person for guest reservations and organize any planned activities. To find out in what area your assistance is needed call Brad or Paca at 281-4887.

ANNOUNCEMENTS

Announcements are free of charge and will be placed for two months; they must be received by us by the 15th of the month previous to their appearance, earlier if possible. Send to: JALEO, P.O. BOX 4706, SAN DIEGO, CA. 92104.

JALEO CORRESPONDENTS

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

canada

DANCE INSTRUCTION, TORANTO

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

pennsylvania

DANCE INSTRUCTION:

María Bitting (Philadelphia) West Chester State University

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

GUITAR INSTRUCTION:

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

new york

MESON FLAMENCO presents dancers Alberto Montemar & Aurora Reyes with guitarist Miguel Cepedes every weekend at 207 W 14th St. N.Y. For Res. call 243-9205.

DANCE INSTRUCTION:

Jerry LeRoy Studios:

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

Ballet Arts:

Mariquita Flares (212) 582-3350

Alicia Laura (Long Island) (516) 928-3244

GUITAR INSTRUCTION:

Mario Escudero (212) 586-6335

Michael Fisher Ithaca) (607) 257-6615

REHEARSAL SPACE AVAILABLE 40 West 24th St. 3rd floor phone (212) 675-9308

washington d c

EL BODEGON features dancer Ana Martínez and guitarist Carols Ramos. They are joined on Fri & Sat nights by guitarist Paco de Málaga 1637 R St.

TIO PEPE features dancer Raquel Peña and guitarist Fernando Sirvent.

GUITAR INSTRUCTION:

Tom Kreuzburg (rofton, MD) (301) 261-0261
 Mariquita Martorell (301) 992-4792
 Paco deMalaga (Arlington, VA)
 Carlos Ramos (Arlington, VA)
 Fernando Sirvent (Arlington, VA)
 Torcuato Zamora (Silver Spring, MD)

DANCE INSTRUCTION:

Raquel Peña (Virginia) (703) 537-3454
 Flamenco, Joto and 18th century Bolero
 Ana Martínez

georgia

FLAMENCO DANCE WORKSHOP will be conducted by Martha Sid-Ahmed in Atlanta on March 21 as part of Spelman College's "Dance Festival". She will be assisted by guitarist Vicente Messina.

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. Flager St., N.W. Miami.

BODEGON CASTILLA features guitarrista-cantaora, Leo Heredia. 2499 SW A St.; Fri- Sat

DANCE INSTRUCTION:

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

minnesota

MINNEAPOLIS

GUITAR INSTRUCTION:

Michael Hauser 333-8269

DANCE INSTRUCTION:

Suzanne Hauser 333-8269

colorado

GUILLERMO -FLAMENCO GUITARIST IN CONCERT-

April 19, 8:00 pm, First Unitarian Church, 1400 Lafayette. (Denver)

IKAROS RESTAURANT & LOUNGE presents flamenco guitarist Rene Heredia Tue-Thur 9 & 11, Fri & Sat 9, 11 & 12:15, 1930 So. Havana
 Tel 755-2211

GUITAR INSTRUCTION:

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

WASH

PABLO'S ESPECIAL features dancer Eloisa Vasquez and guitarist Gary Hayes Thur- Sat nights 14 Roy St. in Seattle.

DANCE INSTRUCTION:

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

iowa

RONALD RADFORD, guitarist, will be in residence from March 18 - April 2 at Dubuque University and offer a concert march 31 at Five Flags Theater 8:00pm. For inf. call Dubuque Arts Council.

oklahoma

GUITAR INSTRUCTION:

Ronald Radford (Tulsa) (918) 936-3319

tennessee

FLAMENCO GUITAR CONCERT presented by Ronald Radford, April 18, 8:00pm, Memphis State University for Memphis Guitar Society.

california

BAILLES DE ESPAÑA Spanish dance company will present a concert April 26 at Steinbeck Forum, Monterey Conference Center, Monterey.

DANCE INSTRUCTION:

Paula Reyes (New Monterey) 375-6964

GUITAR INSTRUCTION:

Rick Willis (Oakland) 482-1765
 Mariano Cordoba (Sunnyvale) (408) 733-1115

san francisco

THEATER FLAMENCO CONCERT SERIES: Winter season: March 21-23, 27-30, Spring season: May 3-4, 9-11, Victoria Theater, 2961 16th Street at Mission, 8:00pm (March 23 & 30 2:00)
 Admission: adults \$6.50, Students & senior citizens with I.D. \$3.50, group discounts available. Call: 431-6521.

FLAMENCO GUITAR CONCERT by Ronald Radford, April 8, 8:00pm, Dinkelspiel Auditorium, Stanford University.

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 & Lionel; guest appearance by Agustin Rios and others. 476 Green Street just off Grant Ave.

BAILLES DE ESPAÑA Spanish dance company will present concerts May 31st and June 1st at the Victoria Theater, 16th & Mission Street.

CANTE INSTRUCTION:

Isa Mura at Las Cuevas (707) 459-9639

DANCE INSTRUCTION:Adela Clara & Miguel Santos (415) 431-6521
Theater Flamenco

Rosa Montoya (415) 824-5044

Dance Spectrum Center 3221 22nd St.

Isa Mura (707) 459-0639

at Las Cuevas

Teresita Osta (415) 567-7674

Fine Arts Palace

José Ramón (415) 775-3805

Nob Hill's Flamenco Dance Center

841 Jones St. (Visitors welcome!!)

GUITAR INSTRUCTION:

Mariano Cordoba (408) 733-1115

Ricardo Peti (415) 851-7467

los angelesDANCE INSTRUCTION:

Roberto Amaral (213) 469-9701

462-9356

Pedro Carbajal 1828 Oak St.

Ester Moreno (213) 506-8231

san diego

* IDLUCIA RESTAURANT features Paco Sevilla playing solo guitar from 8:00-11:00pm on Tue & Wed; Thur-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 & LaJolla 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 DeAlva 442-5362

444-3050

Juanita Franco 481-6269

María Teresa Gomez 453-5301

Rayna 475-4627

Julia Romero

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.

MALE DANCER WANTED: Contact Laura Moya, 1541 W. Palmar Ave., Phoenix, AZ 85021 Tel. (602) 995-1402.

A WAY OF LIFE, Donn Pohren's latest book on flamenco \$6.95 softbound or \$10.95 hardbound, and other Donn Pohren books are available from the Society of Spanish Studies, c/o Sunrise Press, P.O. Box 742, Chandler, AZ 85224. Add \$1.50 for mailing.

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

GUITARISTS AND STUDENTS are welcome to accompany dance classes. Call Juana 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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