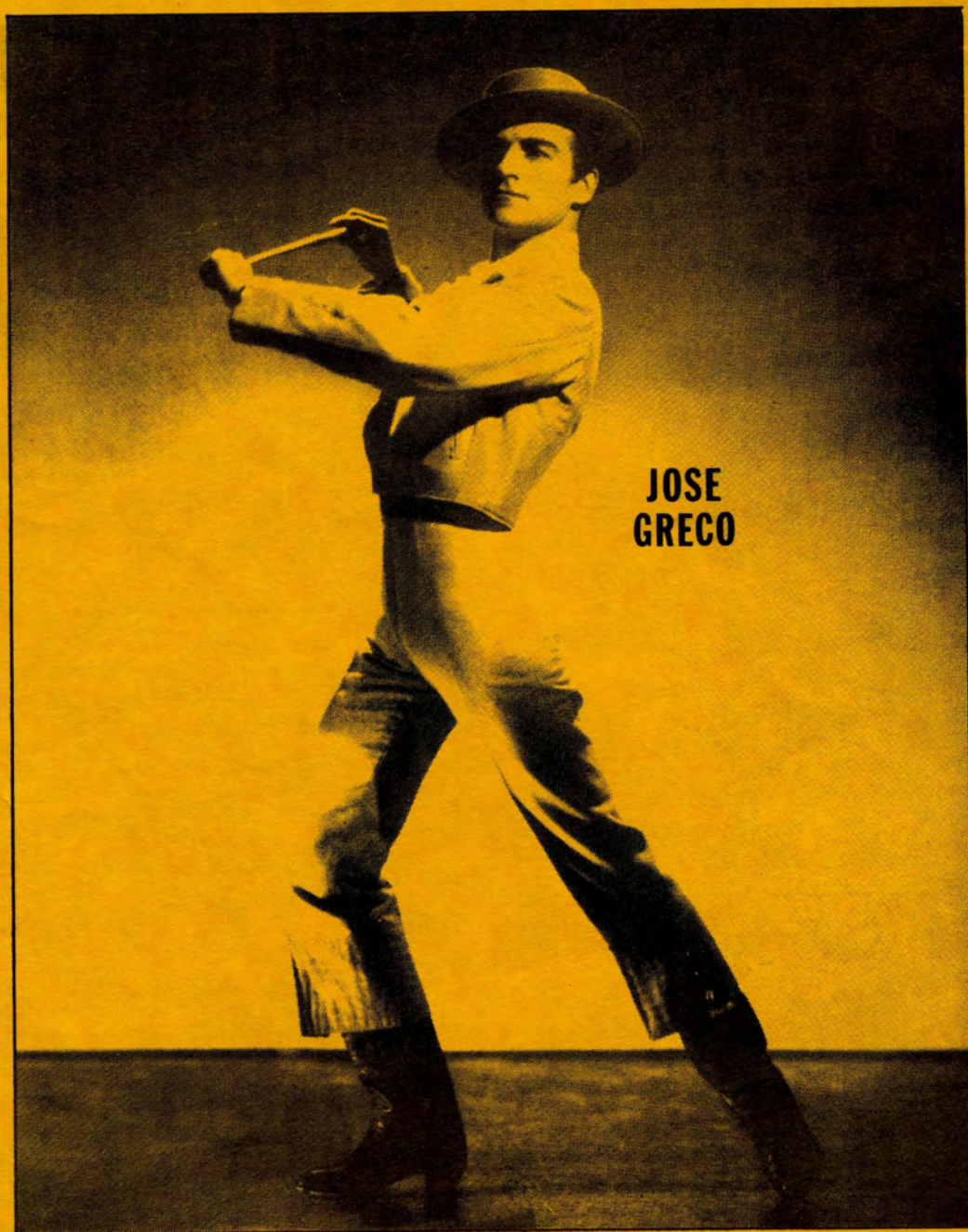


# Artforum

**April 1980**

**Vol. III No. 9**



**JOSE  
GRECO**



# JALEO



newsletter of the flamenco association of san diego

VOLUME III - No. 9

JALEO, BOX 4706 SAN DIEGO, CA 92104

APRIL, 1980

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

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## IN THIS ISSUE

MARINA TORRES.....	PAGE 3
EDITORIAL.....	PAGE 5
LETTERS.....	PAGE 5
PUNTO DE VISTA.....	PAGE 6
JOSE GRECO AND HIS COMPANIES.....	PAGE 8
WHAT'S FLAMENCO? CEDARTOWN	
AUDIENCES KNOW.....	PAGE 14
MANUEL TORRE: INTERVIEW WITH	
HIS DAUGHTERS.....	PAGE 15
FLAMENCO DANCER TEACHES AT COLONY....	PAGE 17
THE MAKING OF JALEO.....	PAGE 18
ARTE ANDALUZ.....	PAGE 20
JUERGAS.....	PAGE 22

## SUBSCRIPTIONS & ADVERTISING

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# MARINA TORRES

by Carlana Gerheim

My first glimpse of Marina was a shocker. I happened in on the end of a rumba, barely able to see her from the wings. My husband and I were finishing our last set on the Colony tablao and I had hurried down to guide the newcomers to our stage. All I knew at the moment was the surge of my own blood and the sudden chill to my skin that identified this performance as something special. That Marina and José Luis, her husband and guitarist, are Spaniards and authentic representatives of their country's dance was only partially to blame. During fifteen years of involvement in flamenco, I've seen the baile performed by gitanos, Españoles and those of foreign extraction like myself, who so strongly feel the call to Spain that it seems we were truly Andaluces in another time and the present bears witness to an Iberian past. All this obsession for flamenco has made me discriminating against imitation of any sort, be it inadequate technique and a lack of "aire"; or at the other extreme, excessive technique accompanied by cold delivery - again, no "sentido". So, here was Marina Torres, following her rumba with an alegrías that drove under any prejudices I might have had for overkill, because she danced with footwork unbelievably intricate and at once filled with that elusive element, that creative energy that makes sound speak of other dimensions.

Her alegrías was full of gracia. The sounds of her feet were far more than a drone. There was color, accent, and an earthy fire that burned low, then raged, then flickered, teasing, threatening and appeasing every whim. As pleasantly devastated as I was by Marina's taconeo, I was in for another surprise the following night. She nearly replaced her usual concentration of footwork with that of palillos. With the exception of llamadas to indicate changes in the dance and a finale of taconeo interspersed with carretillas, there was little footwork. Instead she explored the alegrías rhythm with speed and agility that I have rarely seen. Marina captures our attention with her hands, not as disastrously cupped distortions of the braceo and therefore the beauty of the dance, but working nimbly, she spins a web that entwines and enraptures us. I would like to mention that the degree of her technique in



no way seems to interfere with spontaneity. Every time I've seen her she reflects a different mood, her alegrías always open to change. With aficionados in the audience, be it only one table full, she lapses into every improvisation. Their last night on our tablao, José was calling to her to hurry so he could pack "las maletas". She was so involved, so lost in her dance and the moment!

Marina seems to have a blend to her dance that is old and new. The technique is so developed, I immediately thought of the "new" flamenco, but as I thought back to Carmen Amaya movies, there was nothing new. In fact, her baile seemed old, so earthy, bringing to mind that ancient figurine of the Minoan snake goddess. When I questioned Marina about the gypsy element of flamenco she said "Of course they grow up with the ritmo and can feel it naturally, but the great bailaoras have expanded themselves to study with professionals...Los gitanos lo

tienen dentro, por crecer con el ritmo...no se pueden hacer vueltas, ni mantener los brazos, los codos cayen...estudian...es técnica."

Then she went on to say flamenco has its repose, its tranquility, expressed by beautiful line, especially well-placed arms and upper body "no es solo una cosa gitana." And with this description she got up and showed the difference between the body in flamenco positions and the movements of the classical Spanish dance. The latter movements were much more plastic, the feet set at sharper angles, the head held up in a stately air. Now I saw another side of Marina and learned of her classical beginnings.

Marina is Madrileña. At 7 years old she began dance training at La Escuela Bolera in Madrid. Her teacher was Victoria Píters -- in her words, the best, "lo mejor que hay, con brazos preciosos; enseña lo mas elegante, lo mas mariposa". At 14 or 15 her interests turned to flamenco. She learned mostly from friends, some gypsy. She went on to learn a taranto from Antonio Marín. Then she found Paco Fernández and with him she studied extensively. Marina began the tablao circuit in Madrid, later on performing at the Torres Bermejás for one year. Then she joined Los Chavales de España and has since travelled throughout the world. She was one of three or four girls in a cuadro that represented Spain in the Feria Mundial in Japan of '70-71.



MARINA TORRES AT THE COLONY RESTAURANT

For the past three years she has lived in Miami, Florida, working in the tablaos at the Hotel Doral and the Hotel Carrillón. Nearly a year ago she married José Luis López, now her guitarist. Since October of last year, they have had an open-ended engagement at the Colony in Cleveland. But due to an emergency in José's family, they have returned to Miami.

During their brief stay in Cleveland, Marina and José have permeated the fabric of our flamenco community. Marina has performed magic on the tablao. She has taught classes in flamenco with emphasis on a base of footwork, braceo and choreography por fandango de Huelva. Her classes have not been cut and dry technique; throughout, she has worked to give us the source of improvisation; at times having us do palmas in soleares tempo for beginners, alegrías and bulerías for the more enterprising. And with the rhythm, each one of us was to create a dance complete with entrada, desplantes, escobilla and finale. Along with the ritmo ever present in our minds, Marina hummed the paseillos in the fandango and sang the coplas. She emphasized the role of the cante, showing its relation to the dance, where and how it fit the compás. She does not claim to be a cantaora, but she sang a rumba in performance that had all the charm and magnetism of her dance. There is a rajo quality to her voice. Then it will clear and she will belt out a high note at the peak of the letra that sends the chills once again. And I find myself recalling the first moments I saw her with those of her last performance. In between, her time with us was intense, her talent multi-faceted, her personality rich and generous. To the critics of today's flamenco and its supposed degeneration into empty shells of sound, bombardments of footwork, I recommend Marina Torres. The origin of her baile goes far deeper than a pretty face. Marina is a force to be reckoned with -- and loved.

(see related article page 17)

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## EDITORIAL

by Paco Sevilla

This issue of Jaleo is a thin one, intended to get us caught up and on schedule again. Each December we seem to fall behind and then, this February we hit a low point in our morale. We were just about out of money, subscriptions were dropping off instead of increasing, our staff was reduced to a barely workable minimum and some of us, particularly me, were discouraged by the general apathy of the flamenco world and the frustration of trying to make Jaleo work. Three years is a long time to pound one's head against a wall--it would seem to indicate a lack of rationality.

Then, a number of things happened to give us new life and renew our efforts. Stan Schutze returned from almost two years in the middle and far East and decided to take on the challenge of putting Jaleo on its feet. He is the one who established much of our structure in the beginning and is now tackling some of the business aspects that neither Juana nor I had the time nor ability to handle. Martha Sid-Ahmed in Atlanta, Georgia, put together a list of potential library-subscribers and started us in a direction we have talked about but never got around to. A group in New York (see the following letter) involved Jaleo in the importation of Spanish flamenco records and evolved a scheme that will not only bring you the latest records, but will promote Jaleo. We discovered that we have been losing many subscribers, not because they lost interest in the magazine, but because our renewal system was not working properly; we now have a new system and hope that it will result in the return of many old subscribers.

It gave us a big boost to hear from the Cátedra de Flamencología de Jerez de la Frontera and to learn that our magazine will now become part of their flamenco museum. We regret to say that we are pretty sure that we are now the only flamenco magazine being published (there are a few newsletters); as far as we know, the Spanish Flamenco has not been continued (no wonder -- their subscription rate didn't even cover mailing), and we haven't heard from the German Flamenco for a long time.

These and many other small events have combined to insure that we will have Jaleo around for awhile yet. If any readers would like to put some energy into the magazine, there are some things they can do. We can always use new subscribers, of course, so we welcome names and addresses of people we can

send a complementary copy of Jaleo. We also need articles -- original or from magazines and newspapers. There has been no response to the idea of an issue dedicated to Diego del Gastor and others of his era in Morón de la Frontera; if we don't receive any input in the next month, we will give up the idea and publish the few things we have. Where we really could use help is in the area of advertising. If you have ever considered running an ad in Jaleo, now would be an excellent time to do it. Or if you know of potential advertisers, you could send us the names and addresses.

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## LETTERS

Dear Jaleo,

First of all let me personally congratulate you on your progress with the newsletter. It is with this in mind that Roberto Reyes, La Vikinga and I have made New York's effort to find a way of increasing Jaleo membership. We are all too concerned with the possible decline in the interest in flamenco. We reasoned that in order to increase interest in flamenco, the public must have it made available to it in the form of recitals, lecture demonstrations and most of all, in terms of continued appreciation, RECORDS. Availability of a broad spectrum of old and current recordings is paramount in following trends and is the lifeblood of any effort to interest people in a growing art form. One of the ongoing gripes we have in New York is that we don't have current records available to us, and on the rare occasion that one is found on the shelves, it's not there long.

So what does all this have to do with increasing Jaleo membership? Here's how. If we can help the importer/distributor of flamenco records increase it's sales by ordering the records we need, perhaps they can help us increase membership by letting people know we exist. With this revelation firmly in mind, I was elected to try to interest International Book & Records (IBR) of Long Island City, N.Y. in the concept. I met with it's charming General Manager and Sales Chief, Kay Jackson, who runs a most impressive operation. If you've bought any flamenco records at all, you have most likely found IBR's sticker on the record jacket, as they are the largest importer/distributor of records so vital to our interests.

In the course of our conversation it was revealed that there was little way of IBR

knowing what records to import other than a hit and miss approach and they would much appreciate having an organization like Jaleo advise them in this regard. All that is required of our membership is to keep in mind new records that we've come in contact with and records which we can't seem to find on the shelves, jot them down on a note and send the information in to Jaleo. A list will then be submitted to IBR on a quarterly basis to supplement its own information. In return for this advice, IBR has agreed to insert our flier in each imported record to be distributed throughout the entire U.S. Distribution should be over 5,000 records the first year. In addition, each of IBR's retailers will receive separate fliers to induce them to carry flamenco records by showing them that there is a market for them.

We have now finished putting together a flier for this purpose in time for distribution of the records now being imported. When the records arrive, we will compile a list of them and where they are being distributed. The list, with your approval, should be printed in Jaleo and modified every three months to reflect changes. Placing the list in every issue, as part of the issue or as an insert, will be beneficial to new members as they join and will serve as a reminder to the rest of us to keep this concept going.

In closing, if this concept is to benefit everyone, it needs the support of members writing in and letting you know where the "pockets" of flamenco interest are and what they need in terms of records. If the retailers in those areas don't carry flamenco records, then IBR may have reason enough to set up distribution to them.

For now, on behalf of Roberto, La Vikinga and myself,

Very truly yours,  
Gene St. Louis

Editor's note: We at Jaleo wish to thank the New York group for their efforts and all

aficionados will appreciate the fact that we are for the first time going to have quality flamenco records available in this country. Due to IBR, we in the West already have a good selection of flamenco records available in the Tower record stores (found under "Spain" in the international record section). To make this record importing plan work, we need to buy records and let store owners know of our interest. At last we will have the chance to keep up with what is going on in Spain -- and at very reasonable prices (\$5-8, cheaper in many cases than in Spain). Right now there are Paco de Lucía and Camarón records on the shelves and for the real aficionados, the "Los Ases de Flamenco" series, which are LP versions of old 78's featuring the great cantaores of the past.



## PUNTO DE VISTA

submitted by Paco Sevilla

This a rather provocative excerpt from the book Antonio and Spanish Dancing, by Elsa Brunelleschi, (Adam and Charles Black, London 1958) who was the founder of a Spanish dance school in London, writer for the magazine Ballet and a frequent reviewer of the dance scene. She was born in Argentina, studied dance in Spain and performed as a professional Spanish dancer. In writing of Antonio's and Rosario's performing, at the time of their return to Spain in the early 1950's after fourteen years of touring, she says (pg. 34-36):

The appearances of Rosario and Antonio soon after their return to Spain showed little change in the style of their dance. Flamenco, which was eventually to be the very root of their success, was yet to assert itself, and as yet occupied only a small proportion of their performances. The partners were mostly what was known as Andalusian castanet dancers, and danced more often with orchestra and pianos than to the guitar. The legacy of Argentina, their famous predecessor, had not yet spent itself. Granados "Dance No. 5" in E minor also called "Andaluza", which Argentina was the first to set as a dance, and which started the fashion for this type of dance composition, incorrectly termed "classical", usually accompanied by long passages of trilling castanets, was still one of Rosario's and Antonio's

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numbers. This dance belongs to a type of stylized neo-Spanish dancing which was personal to its creator, and Antonio was later to realize it and to stop dancing it himself. Altogether he had grown well above the "Leyenda del Beso" or "El Relicario", those rather long, commonplace dances which everyone was dancing when, fourteen years previously, he had left Spain for South America. Popular theatre dances like "La Boda de Luis Alonso" or the "Peanut Vendor" remained for a while in their repertoire, but in order to achieve the rank of a recital artist, all traces of previous cabaret and music hall influence had to be discarded. The dances to piano pieces of Albeniz, Granados, or Turina were, in a way, still "de riguer". It had become almost traditional for a recital to begin with a dance of this genre. Antonio had made several arrangements for himself and Rosario, and none was more beautiful to watch than "Triana" of Albéniz, the very first dance to be seen at their London debut. I had been commissioned to write some explanatory notes for the programme of the Cambridge Theatre performances, and of this particular work I had this to say: "The stylized choreography of this dance is in the noble and purest conceptions of the Andalusian tradition. It offers a visual parallel to the music which is part of the famous 'Iberia' Suite composed by Albéniz on the melodic themes of Southern Spain. The castanets are not used as mere rhythmical accompaniment, but as a fine musical enrichment, faithfully following and underlining the pattern of the music."

On re-reading these lines, one discovers the reason why this type of Spanish dancing is outdated. It had too many of the personal characteristics of one particular dancer, and anybody else dancing in this manner would only be reproducing to a great extent Argentina's mannerisms and personality. The other reason is that it represented a Spain just a little too romantic and idealistic. The dancer using this type of music cannot bring to the surface the other, truer Spain of lust

and violence. Everyman's idea of what Spain is, is not as wrong as the "purists", quick at crying "Espagnolade!" would have us believe, and in this respect the "idealized" Spain of these composers is much less true than the "picturesque" one which the latest catchy pasodoble might show us. From a pure dancing point of view, most of these tunes, whether they are called "Almeria", "Cádiz", "El Puerto", Málaga, or "El Albaicín", offer too little variety or scope to the choreographer. The titles matter little, they are only an excuse for changing from one picturesque costume to another, the costumes, for instance, of fisher folk for pieces like "Málaga" or "El Puerto", or the costume of gypsies for "El Albaicín". The musical structure is nearly always the same, starting with a rhythmical entrance and followed by a melodic phrase to which is invariably added, in a minor key, a cadenza borrowed from cante jondo -- this being used as a link which returns one once more to the opening bars. The trouble is that these cadenzas are not very suited to dancing. The origin of the cadenzas were grace notes, on which a singer would embroider at will, subtle, indefinable, oriental subdivisions of notes, but once written down and "organized", they become weighed down by an unconvincing formality. This cry from the soul, so typical of flamenco singing, is transformed into well ordered Italianate "fiorituri". With this undanceable ad-libbing, the dancer generally resorts to near words with his castanets and to plain miming instead of dancing. The mime is never very enlightening either -- being mainly concerned with lamenting over an absent lover, describing a scene of jealousy, or perhaps a little flirtation with some undefined member of the audience. The dancer usually advances towards the footlights and picks her victim. The castanets, cleverly, it must be said, provide the "faithful reproduction" and help the dumb show, which is meant to say: "I think I love you and I might like to come with you," or, quickly fickle, the dancer might wander to the opposite corner of the stage and decide she would rather have a different admirer. But it all turns out, as we notice by her look of disappointment, that he does not want her after all, whereupon, shrugging her shoulders and her castanets, she returns to her gay little dance. These so-called evocative pieces and the numberless choreographic versions, often with more than one or two participants, that have been made of them, have had their day. Nobody can develop that theme any further.





## JOSE GRECO AND HIS COMPANIES

*by Paco Sevilla*

Over a year ago, I put out a request for José Greco souvineer booklets in the hope of being able to put together an article. I had a good response and here are the results. The original intent was to compile a list of flamenco artists who performed with Greco in the United States, but the article has expanded to include a short biography based on information from many sources, including Greco's book The Gypsy in My Soul.

### JOSE GRECO

Costanzo Greco was born in Montorio, Italy, on December 23, 1918, into a family of bakers. Nine years later, the Greco family established itself in New York, where the young Greco was called "Gus" by his friends. In 1933, when he was almost 15 years old, Gus Greco began dance lessons with Madame Veola and for the next eight

years studied and worked in New York City with people like Aurora Arriaza, Antonio Triana, Anita Sevilla, and Teresita Osta. During this period he married and divorced his first wife, Sarita.

At the age of 23, Greco met La Argentinita; it was she who changed his name to José. Soon he became her partner and worked alongside such artists as guitarist Carlos Montoya, Argentinita's sister Pilar López, and Manolo Vargas. When Argentinita died in 1945, José went to Spain for the first time

PHOTO ABOVE: JOSE GRECO IN FOREGROUND; GUITARISTS (L to R), ANTHONY BRAND, MIGUEL GARCIA, MANOLO BARON; (L to R) PAQUITA BUSTAMANTE, MARIA SOTO, PEPE DE LA ISLA, VICENTE PASTOR, PACO DONIZ, EL MILIONARIO, BARRILITO, CORAL DE LOS REYES, LOS SALAOS.



AN EARLY GRECO COMPANY (1951-1952)  
CHININ DE TRIANA IS STANDING BEHIND GRECO

(27 years old) and became part of Pilar López' new company. For the next three years the company met with great success in Spain and José Greco was widely acclaimed. In 1948 after quarreling with Pilar over billing and his role in the company, José left her to form his own group. He began with Nila Amparo and Luis Olivares (a sister and brother from New York), Norina (Greco's sister), Carola Goya, and Joaquina Marti (pianist from the Pilar López company); eventually the company was built up to 22 members. Many of their dance choreographies were those of Argentinita and some were borrowed from Pilar.

After a number of setbacks, the Greco company finally found success in Paris and from there went on to receive overwhelming acclaim in the Scandinavian countries, South America, Europe again, and finally, in 1950, London. In 1951, José brought his company, now including Lola de Ronda and Roger Machado, to New York, where they opened an 8-week Broadway stand on October 1, 1951. From there, it was on to a tour of California in 1952 and then twenty years of bringing top quality Spanish dance and flamenco artists to the stages of the United States and the rest of the world.

One of Jose's most important contributions to the flamenco aficionados of the United States was his importing of quality flamenco artists from Spain. That meant many hassles with visas, work permits, passports, vaccinations, union problems -- either paying the union a "bribe", paying union membership

fees for all of his artists, or hiring union artists to stand by during the performances; there were also income taxes that had to come out of Greco's pocket. As a result, the American public was able to experience dancers like Teresa Maya, Carmen Mora, Matilde Coral, Farruco, and Paco Fernández, singers such as Rafael Romero, Juan Vallejo, and Manuela de Jerez, and guitarists of the quality of Emilio de Diego, Vargas Araceli, and Paco de Lucía.

In addition, many artists eventually settled in the United States to become part of and enrich the flamenco world here, as for example, Chinín de Triana, Carlos Ramos, José Molina, and Manolo Barón. Also, Greco provided a training ground and a showcase for many non-Spanish

artists who later went on to head their own companies or star in other groups, people like Luis Rivera, Roberto Lorca, Pasqual Olivera, Timo Lozano, and Roberto Amaral.

José danced and acted in a number of movies, including "Manolete", "Sombrero", "Ship of Fools", "Around the World in 80 Days", "Holiday for Lovers", and "The Proud and the Damned". The Greco companies were featured on the following records: "Spanish Dance Spectacular" (Columbia ML6296 and MS6296), "Spanish Songs and Dances in Motion" (Columbia ML5665 and MS6265), "Flamenco Fury" (M.G.M. 3741), "Noche de Flamenco" (M.G.M. E3802), "Presenting José Greco" (RCA Victor 2300), "José Greco Ballet" (Decca DL9757, ED788), "José Greco, Danzas Flamencas" (Decca DL9758, ED786).

José has been responsible for a number of educational projects. He founded the A.C.A.D.E.M.A. (Academia y Conservatorio de Arte de Marbella y Andalucía) in Marbella, Spain, where he offered courses in Spanish dance, guitar, language, literature and other arts. In the United States he offered courses in dance and guitar under the auspices of the Northwood Institute. The José Greco Foundation for the Hispanic Dance attempts to further Hispanic dance in this country. In 1974, he founded "La Campana" (Centro de Arte Español) in Marbella. In addition, since 1973, when he stopped touring with large companies, José has toured each year with lecture demonstrations, classes, and symphony appearances.

In recognition of his contributions to the Spanish arts, José Greco was presented the "Cruz de Caballero del Mérito Civil" by the

Spanish Government in 1962.

On a personal level, José separated from Nila Amparo and lived with Lola de Ronda as his common-law wife for a number of years. Finally, in 1972, he divorced Nila and was able to marry Nana Lorca the following year in Rome. He had two children with Nila (José Luis and Alessandra), three with Lola (Pepe, Carmela, and Lolita), and Paolo is his son by Nana Lorca.

#### THE JOSÉ GRECO SPANISH DANCE COMPANIES

José Greco's companies appeared under a variety of names. At first it was "José Greco and his Company of Spanish Dancers". Then he changed the name to "José Greco and his Spanish Ballet". In 1965-66 the company was called "José Greco and his Gypsies" and in 1969, it became "José Greco and his Dancers with Nana Lorca's Flamenco Dance Theater".

The flamenco artists listed in this article represent only a part of the total number employed by José Greco during his 25 years of active touring. For various reasons a number of artists did not appear in the souvenir booklets and are therefore not listed here. José said that even he would have a difficult time compiling a complete

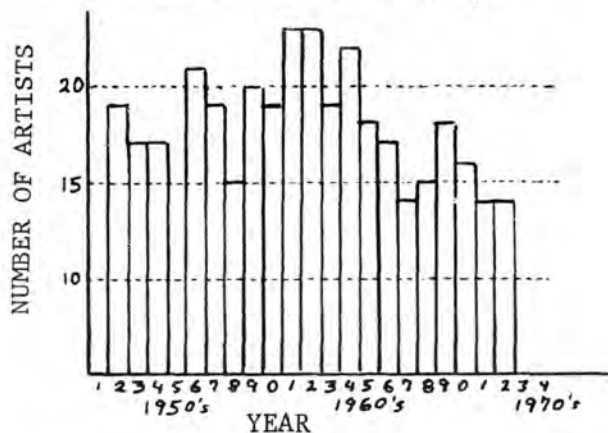
list of artists. In addition, these artists represent only the companies that toured the United States. The companies that toured Europe were usually much larger than the ones that came to this country. Obviously, the cost of travel, among other factors, limited the number of performers that could be brought here. To give an idea of the difference, here are the members of the company that toured America in the spring of 1968: José Greco, Nana Lorca, Luis Rivera, Pasqual Olivera, Timo Lozano, Victor Alonso, Susana Miranda, Pepita Fúnez, Antonio Rojas, Tessa Roldán, Amparo Lozano, guitarists Julio de los Reyes and Roberto Ríos, singer Juan Vallejo, and pianist Roger Machado -- fifteen in all. A few months earlier, this same group appeared in England with the following additional artists: Paco Fernández, Antonio Rivas, Roberto Mayor, Julio Príncipe, Juan Ortega, Tomás Gutiérrez, Eduardo Valle, Sonia del Río, Perla Beatriz, Alba Mercé, Tamara Sie, Raquel Rodríguez, Carmen and Justo Quintero "Los Salaos", and guest guitarist, Ramón de Herrera -- adding 15 members to make a total of 30. We in the United States never got to see a real Greco extravaganza.

The following graph shows how the size of the Greco companies changed over the years. The exact date for each company is not cer-



C. 1959; (BACK ROW L TO R) ENRIQUE HEREDIA, MIGUEL GARCIA, JOSE MOLINA, CURRO RODRIGUEZ, RAMON VELEZ; (SEATED, L TO R) MANUELA DE JEREZ, RICARDO BLASCO, MARIA MERIDA, LUPE DEL RIO, MARIA ANGELES, DOLORES DEL CARMEN; (FRONT ROW, L TO R) TERESA MONTEZ, JOSE GRECO, ROSARIO CARO.

tain, but should be within a year of the actual performing period. It is hard to date these companies because the booklets usually contain no date and the performing season normally ran from one year into another. In some years, there were three different books printed. So it took a lot of detective work -- comparing lists of artists, checking newspaper articles and biographies of artists, etc. -- to come up with an approximate sequence. The same holds true for determining which years an artist was with Greco. In any case, as far as size is concerned, Jose's companies were the largest from the late 1950's until the mid 1960's, which coincides with a period of great interest in Spanish dance and music in this country.



One laudable aspect of the Greco companies was the presence of a good number of American artists, especially dancers (there were far fewer American guitarists and no non-Spanish singers). In the companies that toured the United States, almost a third of the dancers were non-Spaniards, and, of those, about 80% were American. So José did a double service by bringing outstanding Spanish talent to this country and by allowing Americans to work with them, develop their abilities and make a name for themselves. Many artists have left Greco to go on to head their own companies. Greco's name became so synonymous with Spanish dance in this country (just as Montoya's name did with the guitar) that to have worked with him in any capacity was a powerful asset; as far as the general public was concerned, José Greco was the only name worth mentioning in a resumé and meant instant acceptance as a flamenco artist.

I found it interesting that most of the dancers from Spain were from Madrid (40%). About a third of them were Andaluz and the rest from other parts of Spain. All of the singers, except Chinín de Triana, were from Andalucía, and the guitarists, with not much data to go on, seem to have a slight majority from Andalucía.



NANA LORCA

The dancers are listed below in alphabetical order. The guitarists and singers are listed in the order of their appearance with Greco. Keep in mind that the dates are only approximate:

#### BAILARINES - BAILAORES

Angel Peralta (1956-57)  
 Angel del Rey (1956-57)  
 Angel Soler (1953-55)  
 Antonio Candela (Alicante; 1971)  
 Antonio del Castillo (Madrid; 1967)  
 Antonio Jaen (Jaen; 1967)  
 Antonio Jiménez (1953-55)  
 Antonio Monllor (Spain; 1963)  
 Antonio Montoya "Farruco" (Andaluz; 1965-66)  
 Benito Albéniz (Spain)  
 Curro Rodríguez (Sevilla; 1959-63)  
 Domingo Montez (1952 and 1956)  
 Edo (Spain; 1970)  
 El Millonario (Granada; 1965-66)  
 Enrique Ruben (Argentina; 1961-63)  
 Felix Granados (Madrid; 1962-64 and 1966)  
 Gitanillo Heredia (Spain; 1956-65)  
 José Antonio (Madrid; 1971)  
 José Granero (Argentina; mid-1960's)  
 José Heredia "Josele" (Madrid; 1966)  
 José Luis Greco (U.S.A.; late 1960's)

## JUSTO &amp; CARMEN QUINTERO "LOS SALAOS"



José Luis Vega (1956-57)  
 José Mancilla (Spain; 1953-57)  
 José Molina (Madrid; 1956-62)  
 José Talavera (late 1960's)  
 Juan Esquina (Spain; 1960)  
 Juan Lerma (Holland; mid 1960's and 1970)  
 Juan Manuel (Granada; 1968)  
 Juan Mari Astigarraga (San Sebastian; 1962-64)  
 Juan Torres (1958)  
 Juanele Maya (Granada; 1952-53)  
 Julio Torres (Madrid; 1952-53)  
 Justo Quintero (Spain; 1964-68)  
 Luis Montero (Granada; 1960)  
 Luis Olivares (U.S.A.; 1952-57)  
 Luis Rivera (U.S.A.; 1967-69)  
 Luis Sánchez (Madrid; 1964)  
 Manolo Valente (U.S.A.; 1968)  
 Martín Vargas (Valencia; 1964)  
 Oscar Nieto (U.S.A.; 1970)  
 Pablo Candelas (1952)  
 Pablo Medina (1958)  
 Paco Alonso (Sevilla; 1967-69)  
 Paco Dóniz (Madrid; 1962-67)  
 Paco Fernández (Madrid; 1958-63)  
 Pasqual Olivera (U.S.A.; 1968-71)  
 Pedro Azorín (Basque; mid-1960's)  
 Ramón Vélez (Cadiz; 1956-60)  
 Roberto Amaral (U.S.A.; 1969-71)  
 Roberto Lorca (U.S.A.; 1956-57)  
 Sebastian Heredia "El Cancaucilla" (Malaga; 1966)  
 Timo Lozano (U.S.A.; 1967-68)  
 Tomás Gutiérrez (Madrid; 1970)  
 Vicente Pastor (Spain; 1965)  
 Victor Alonso (Argentina; 1971)

BAILARINAS - BAILAORAS

Alba Merce' (1967)  
 Amalia Jiménez (Madrid; 1970)  
 Amparo Lozano (Madrid; 1968-70)  
 Anita Ramos (1954-55)  
 Antonia Granados (Jerez; 1962-64)  
 Antonio Rojas (U.S.A.; 1969)  
 Azucena Flores (Madrid; 1968-70)  
 Carla Enrique (U.S.A.; 1970)  
 Carmen Dávila (Puerto Rico; 1971)  
 Carmen Domínguez (Spain; 1960)  
 Carmen Mora (Madrid; 1962)  
 Carmen Quintero (Sevilla; 1965-68)  
 Carmen Villa (1963)  
 Coral de los Reyes (Granada; 1964-66)  
 Curra Jiménez (Madrid; 1962-63)  
 Dolores del Carmen (U.S.A.; 1954-59)  
 Elba Ocampo (1952)  
 Elena Santana (late 1960's)  
 Encarnación (Madrid; 1971)  
 Estrella Flores (late 1960's)  
 Gracia del Sacromonte (Granada; 1952)  
 Irene Alba (Spain; 1965)  
 Isabel Miranda (U.S.A.; 1968)  
 Linda Rivera (U.S.A.; 1952)  
 Lola de Ronda (Madrid; 1952-63)  
 Luisa Fabiola (Madrid; 1962-63)  
 Luisa Heredia "La Chichi" (Málaga; 1966)  
 Lupe del Río (U.S.A.; 1954-64)  
 Lydea Torea (U.S.A.; 1963-65)



ANTONIO MONTOYA "EL FARRUCO"

Malena Vargas (U.S.A.; 1952-53)  
 Margarita Zurita (Spain; 1953-56)  
 Mari-Carmen Fuentes (Málaga; 1963 and 1967)  
 María Angeles (Madrid; 1958-60)  
 María Antonio (Madrid; 1965)  
 María-Carmen Villena (Madrid; 1968)  
 María del Río (late 1960's)  
 María del Rocío (Almonte; 1960-62)  
 María Luz (Madrid; 1971)  
 María Mena (Spain; 1965)  
 María Merida (Canary Islands; 1958-59)  
 María Soto (Málaga; 1964-68)  
 Matilde Coral (Sevilla; 1966)  
 Nana Lorca (Murcia; 1964- )  
 Nelida Imperio (Argentina; 1967)  
 Nila Amparo (U.S.A.; 1952-53)  
 Paquita Bustamante (Granada; 1965)  
 Pepita de Arcos (Madrid; 1960-63)  
 Pepita Fúnez (Madrid; 1969)  
 Pilar Parra (Madrid; 1956-57 and 1965)  
 Rosario Caro (Madrid; 1956-62)  
 Rosita Lugo (1970)  
 Rosita Torres (1954-55)  
 Rosita Vélez (1956)  
 Salomé de Córdoba (Spain; 1952-53)  
 Sonia del Río (Canada; 1965)  
 Susana Miranda (U.S.A.; 1967-69)  
 Teo Santelmo (Sevilla; 1967)  
 Teresa (Spain; 1958)  
 Teresa Maya (Granada; 1954-55)  
 Teresa Montes (U.S.A.; 1958-64)  
 Tessa Roldán (U.S.A.; 1969)  
 Tina Vélez (Argentina; 1953)  
 Victoria de Córdoba (U.S.A.; 1968)



MATILDE CORAL

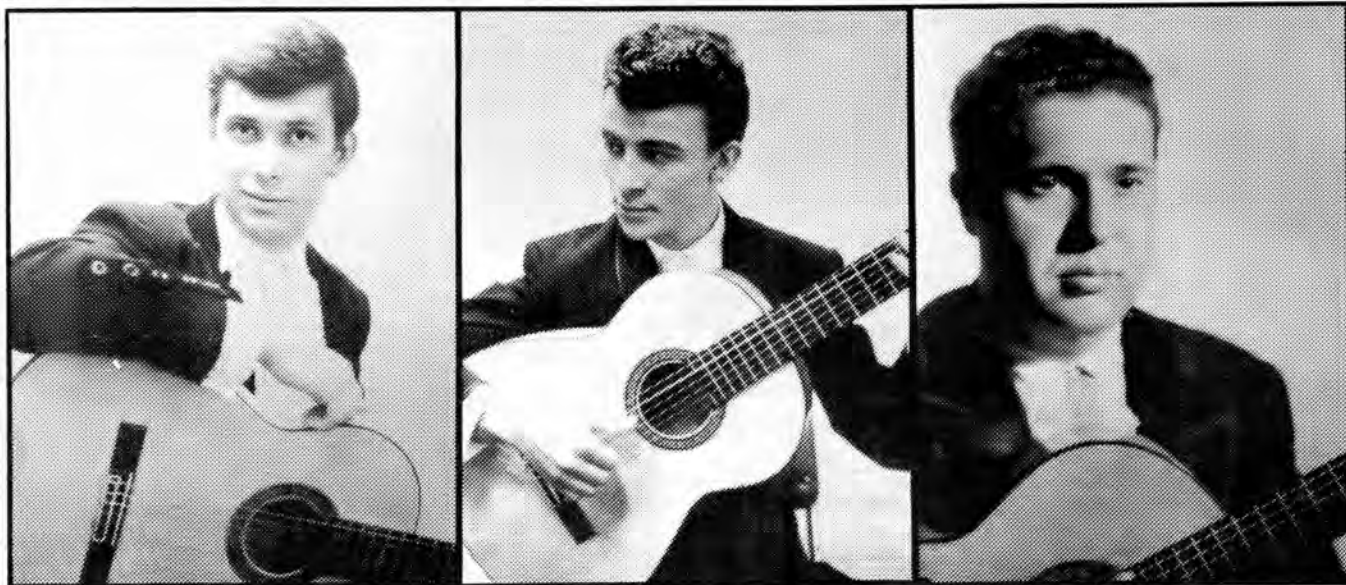
## RICARDO MODREGO

GUITARISTS

Juan Hidalgo (Spain; 1952)  
 Manuel Hidalgo (Spain; 1952 and 1956)  
 Vargas Araceli (Spain; 1952)  
 Miguel García (Sevilla; 1953-65)  
 Ricardo Blasco (Spain; 1953-56 and 1959)  
 Carlos Ramos (Málaga; 1956)  
 Sami Martín (1957)  
 Enrique Heredia (U.S.A.; 1959)  
 Francisco Espinosa (Cádiz; 1960)  
 Emilio de Diego (Madrid; 1962)  
 Martín Pelta (Spain; 1963)  
 Ricardo Modrego (Madrid; 1964, 1967 and 1971)  
 Manolo Barón (Spain; 1964-66)  
 Antonio Brand (U.S.A.; 1965)  
 Paco de Lucía (Algeciras; 1966)  
 Beltrán Espinosa (Cádiz; 1966-68)  
 Juan Jiménez (Spain; 1967)  
 Antonio Maravilla (Sevilla; 1968)  
 Julio de los Reyes (Málaga, 1969)  
 Roberto Rico (U.S.A.; 1969)  
 Pablo Marchena (late 1960's)  
 Agustín Reyes (Madrid; 1970)  
 Luis Cuadra (Spain; 1970)  
 Gino D'Auri (1971)  
 Luis Adame (?)

CANTAORES

Chinín de Triana (Spain; 1952-54)  
 Manuela de Jerez (Jerez; 1956-63)  
 Pepe de Algeciras (Algeciras; 1964)  
 Pepe de la Isla (Cádiz; 1965-66)  
 Barrilito (Andaluz; 1965-66)  
 Juan Vallejo (Cádiz; 1968-70)  
 Manolo Fernández (Algeciras; ?)

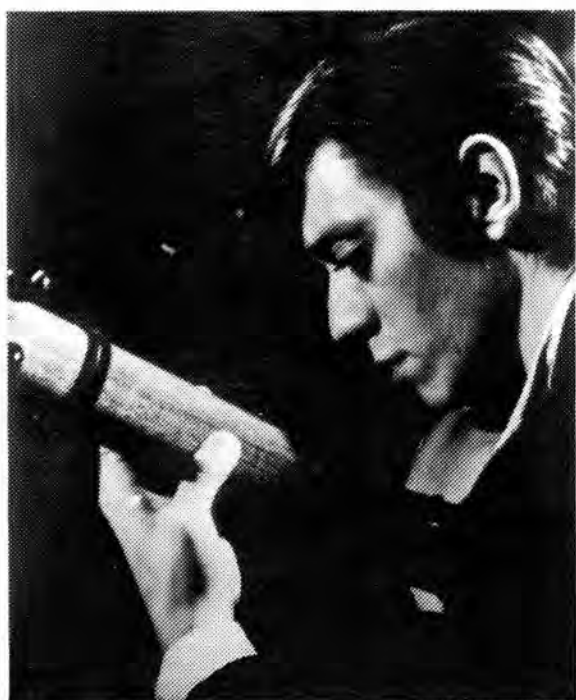


PACO DE LUCIA, BELTRAN ESPINOSA, AND MANOLO BARON IN 1966

OTHERS

Pablo Miguel (pianist; 1953)  
 Lydia Latzke (pianist; 1956)  
 Lydia del Mar (pianist; 1959-1965)  
 Roger Machado (pianist; on and off 1952-71)  
 Norina (? early 1950's; early 1960's)

If Jaleo's readers would like to see a follow-up article on this subject, they can send the following information to our post office box: Artists who worked with Greco but were not listed here. Information about what any of the performers did after leaving José and where they are now.



GINO D'AURI

## WHAT'S FLAMENCO? CEDARTOWN AUDIENCES KNOW.

(from: The Atlanta Journal and Constitution,  
February 17, 1980)

By W.C. Burnett

It was a cold, raw morning in Cedartown. An ice storm had been forecast, and even though it didn't occur, the weather was dreary.

Even so, about 60 people had gathered in the small auditorium of the Georgia Power Co. office downtown to hear an "informance" by guitarist Ronald Radford.

He already had performed and talked to audiences at a factory and several other sites during the previous few days. The week would culminate with a performance at Cedartown Auditorium.

It was CART Week in Cedartown. CART is the acronym for Community Artist Residency Training, a program of Affiliate Artists, Inc., of New York City. CART also is supported by the Southern Arts Foundation. The organization is familiar to many Atlantans, since its activities include the Exxon-Endowment conductor's post of the Atlanta Symphony Orchestra (now filled by Sung Kwak and formerly by Michael Palmer), and the Xerox Affiliate Artist with the Atlanta Symphony (now pianist Leon Bates).

At the Cedartown informance, guitarist Radford looked out over the audience and said, "I see a few repeat customers from previous occasions. This is a dialogue and

if you think of any burning questions you always wanted to ask a flamenco guitarist, you may feel free."

He explained to his audience that flamenco is the "folk music of Spain," which includes dancing and singing. He compared flamenco festivals to bluegrass festivals, a grass-roots approach that seemed to please the audience.

Radford's informance was one of nine such events he conducted in Cedartown that week. Long before his arrival, community volunteers had prepared for the week, raising funds for his fee and obtaining sites.

The object was to put people into close contact with an artist, letting them hear him talk about his career and what it means to him to perform. And they could ask him questions.

Radford is from Tulsa, Oklahoma, and his background and experience enable him to establish an immediate bond with his audiences in the small towns of the South.

In his informal discussion at Cedartown, Radford explained how he got into the business of making music. "My mom taught me to play the ukelele when I was 7 years old," he said. He then learned the piano, took up the cello, "and then discovered the guitar. I immediately became a fan of Chet Atkins, playing the basic country music. I discovered rock'n'roll, like most people in junior high school did at that time." He joined a rock'n'roll band, he said.

Then his mother bought a "1.98 special record at a supermarket check-out station. Side No. 1 featured a cha-cha band, but side two was the guitar music of Carlos Montoya.

"There I was, 17 years old, never even heard about flamenco guitar. But when I put the record on, it was as though my whole life was changed in a matter of a few moments. I'm not exaggerating. I began to listen to the sounds of this music and it was as if a new door had been opened for me and there was a whole new world out there. I walked through that door and never played another note of rock'n'roll music."

Radford played several flamenco selections for his audience and, toward the end, even succeeded in getting them to back him up with the syncopated hand-clapping which is normally part of the performances. Attempts to get them to shout "olé!" and other Spanish exclamations were less successful, although a few voices were raised at the end of the session.

A question-and-answer session followed the performance.



# Manuel Torre

## An Interview With His Daughters

(from: Nueva Andalucia,  
Sept. 21, 1978; sent by  
Bettyna Belen; translated  
by Roberto Vazquez.)

by Ángel Marín Rújula



It is known by all  
aficionados that Manuel

ANTONIA "LA GAMBA"

Soto Loreto, "Manuel Torre", spent most of his life in this Sevilla that was able to savor the miracle of his voice and that, later, watched him die in the worst of miseries in the small outbuilding on Amapola Street. Because of these circumstances, it is logical that all descendants of Manuel Torre have been Sevillanos and that some of his children still live in our city.

From his early youth, Manuel Torre was very fond -- aside from his obvious love of the greyhounds and cockfights -- of "jaleos de faldas" (skirt chasing), as some people who knew him told us. People comment about many of his love affairs at that time, in his wanderings through the steps of fame. Among them, Pepita la Murciana, his first passionate love, Antonia la Gamba, with whom he lived and had two children, Tomás and Juan, and in the last years of his life, María, with whom he had five children, Tomasa, Amparo, María, Consuelo, and Gabriela.

Amparo and María, both of them married now, had the good luck, although they were very small, of knowing their father, of listening to him sing sometimes, and of knowing his habits and obsessions. In order that they would tell us everything they remember about such a singular father, so enigmatic and so brilliant, we wanted to speak at length, filling voids that we were unaware of and going deeper, once more, into the life of the great Manuel Torre in the commemoration

of the centennial of his birth.

--What was Manuel like?

"I was around 8 years old (María answers) and Amparo five when my father died. I remember he would go to a corner of the coal shop and would sit me on his knee, always humming a song."

--Is it true that he had many obsessions?

"The greyhounds were his great obsession and he wouldn't allow anybody to touch them. I remember the last two he had, Andújar and Amapola, that were the best of his life and to which he gave very special pampering. Many times he would sit us on his knees so we would not touch them or play with them."

"Besides," adds Amaparo, "we remember another habit he had when somebody came looking for him. 'Manuel,' we would say, 'there is a señorito looking for you!' and the first thing he would say was, 'Who is with him? What kind of wine is he drinking? What kind of cigarette does he smoke? What is he wearing?' And, based on what we told him, he knew beforehand who was waiting for him. If the person was of his pleasing he would go; if not, he would stay in the little yard with his cats and roosters, or stay sitting in his chair."

--Did Manuel make much money?

"At that time he was making a lot of money, but since he was a very strange man, he spent everything; he could have earned a lot more, but he would not sing until his money was gone, or if he enjoyed very much the friends he was with at the moment."

--Manuel Torre, in the history of flamenco, has been one of the men with the most diverse collection of anecdotes. Do you know any about him?

"The one anecdote we remember most about him took place when we were with him on the Calle de la Feria and he was carrying our sister, Gabriela, the youngest one, in his arms. Since she would not stop crying, he started to sing a lullaby, and it was such a lullaby that he stopped the traffic of horse-drawn carts and the few motorized cars that there were, the whole street bursting into an ovation. It is told that, when he rented a flat on the street of Torrejón, at the dawn of his fame, a similar incident happened every night, since the neighbor ladies would wait several hours for his return so that he could sing a lullaby for their babies, causing a big disturbance in the neighborhood."

--How did Manuel die?

"He died in his chair. At that time, we girls were staying at the Red Cross of Capuchinos, but only in the morning because he always wanted us to all sleep under the

same roof. One day, when we arrived, we heard some yelling and running and somebody's voice telling us, 'Father is dead.' We were not allowed to see him. Later on his brother Pepe came and got us, until he could not support both his children and us and he took us, walking, to our mother in Utrera."



ANTONIA "LA GAMBA"

--Did anybody worry about your fate after your father's death?

"Yes, a man who had a big heart and who organized a gigantic festival where much money was collected for our upkeep during the time we were with our uncle. That man was Pepe Marchena; aside from him, nobody remembered Manuel Torre, as much as they said they loved him."

--It is strange that nobody took an interest in his remains. Is there any explanation?

"None! We were too young to know about that. The one who should have done it was his brother; he is the one who picked us up, although we don't know why he didn't do it."

--Do you think that Manuel Torre has had someone to continue his cante?

"The only one to continue our father's cante was his son, Tomás Torre, although the only one who can sing his cante is Antonio Mairena and Curro Mairena who have a little of his 'eco'. The rest have only made false imitations without stature of any kind."

--I don't know, but I believe that the gypsies -- mind you, I speak from a different point of view, that of the payo, gachó, or whatever you want to call them -- are too radical and you go from one extreme to the other with nothing in between. You tell me how thankful you are to Antonio Mairena, but then you will never forgive him. Can you justify this?

"What we won't forgive is that Tomás, in the hour of his death, asked for Antonio and he didn't appear. And then, one day in the Tertulia de Radio Sevilla, he said that he was with Tomás until the end, which was not true because Tomás called out for him and Antonio Mairena did not appear. If his sensitivity and his heart problem prevented him from attending the burial, okay, but he

should have appeared at the mass or offered his condolences in these eighteen months since Tomás breathed his last breath."

--Tomás, being what he was, the direct descendant of Manuel, how is it that he has not made himself a place in the history of flamenco?

"He didn't have it because Antonio, in spite of everything, took it on himself to cheat Tomás, to see that he couldn't rise up, and because of that Tomás did not stand out as he should have."

--And, how is it that after so many years in anonymity, María and Amparo lend themselves to the cante on stage?

"It happened in a very simple manner, in a festival of the Peña Torres-Macarena, which coincided with my husband, Pepe Ríos', birthday," says Amparo, "We appeared on stage to sing after a dance recital by his academy and the success was enormous. From there, Jaime del Pozo, a member of the Peña, thought of the possibility of a record, which he is going to promote."

--Are you in agreement with the events that are developing on the occasion of your father's centennial?

"We are very grateful to Juan de la Plata and the Peña Torres-Macarena for this organization of so many events that are taking place and have already been organized in memory of that genius that was our father. The plaque with which Sevilla is going to perpetuate the memory of Manuel Torre is wonderful and it seems to us the right thing to do; at the same time, we thank the artists who took part in the "Misa Flamenca" at the basilica of the Macarena; it will mark a transcendental date in the annals of flamenco history."

--If Amparo had to ask something of life, what would she ask for?

"That my father would be returned home -- to have him at my side, at least for one moment, as the copla says."



## Flamenco dancer teaches at Colony

(from: The Plain Dealer, Ohio; sent by Carlena Gerheim)

Greater Clevelanders have an unparalleled opportunity to watch and study one of the most famous of all dances -- Andalusia's flamenco that for centuries upon centuries has expressed the spirit of the Spanish in music, rhythm and color.

Manuel López of the Colony restaurant, 2510 St. Clair Ave., has brought in on an open-end engagement, dancer-singer Marina Torres and her husband, José Luis López (no relation to the restaurateur), an outstanding guitarist.

The couple met three years ago when they were with the well known group, Los Chavales de España, and toured the world. They left the company this year, were married in February and now reside in Miami.

Here they are presenting two shows nightly at 8 and 10 p.m., Wednesday through Saturday.

Ms. Torres was born in Madrid and studied all aspects of the Spanish dance, for which there are one or more for each region, at the Royal Conservatory of Music. Upon graduation she became a teacher there. At the age of 18 she turned professional and has been touring the world ever since.

Her husband explained that true flamenco is improvisation within a certain chord and rhythm pattern. The music and the dance steps are improvised. Flamenco cannot be performed in a routine framework, it calls for creation, he emphasized. He follows her steps, she does not follow his music, yet they both work to combine in a recognizable structure. She dictates the pace and the mood, he added.

Each night's performance varies for they are revved up emotionally and respond to the audience's responsiveness that changes with every nuance.

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MARINA TORRES AT THE COLONY RESTAURANT

"Interestingly though, there is a reaction, as flamenco is being influenced by pop stuff. It is becoming fore complicated, its chords getting more intricate, giving to flamenco a new depth of richness. That is the only way I can describe it."

This husband and wife team are looking forward to their long stay in Cleveland, although the reports they hear of the rough, tough winter weather has them seeking reassurance from the hardy types that it isn't that bad at all.

Interest in flamenco is such that Ms. Torres has begun to give lessons in it in the Bodega Flamenco which is the lower level of the Colony. Presently the classes for beginners and advanced students are on Saturdays, Mondays and Tuesdays and if the enrollment continues will be expanded. The restaurant should be called for more information.

Ms. Torres attributes her miniscule shape to the exercise and nervous energy consumed in doing the flamenco properly.

Ms. Torres has a stunning wardrobe of 20 stage outfits with the long ruffled train. The origin of that style, according to her husband, is lost in cloudy history, but some scholars believe that it derives via the Moors and the Phoenicians, from serpent worship. The sinuous body movements appear serpentine at times.

Several years ago, Ms. Torres had an en-

agement in Tokyo. She was flown from there to an international fair in Osaka, Japan, to do the flamenco in a documentary movie dealing with the development of the dances of the world. It was put away with instructions that it was not to be shown for 1,000 years. So she laughingly tells friends that she still will be doing the flamenco 1,000 years hence.

José Luis uses a flamenco guitar that is slightly different structurally from the classic guitar, for its strings are somewhat shorter, the box a bit narrower. It has a driving, gutsy sound whereas the classic guitar is mellow.

The versatility of José Luis extends to other instruments such as the clarinet, saxophone, violin and bass guitar.

Regretfully, he complains that the traditional music of Spain is losing ground to rock 'n' roll and that the race of genuine musicians has died in Spain's discotheques.

"In 1975 when Gen. Franco died," he recalled, "people rushed into the streets to celebrate by singing and playing and listening to all the new tunes that had been prohibited during his regime."

"That was wonderful, but that rampant freedom led to the present phase of contemporary music that in our country is ruining the traditional."



## The Making of JALEO

For more than two and a half years Jaleo magazine has been produced by a group of volunteers. In an attempt to recognize the efforts of these people and to let Jaleo's readers know what goes into the production of the magazine, we bring you the following job descriptions and mention the people who are currently doing the work.

### EDITOR: PACO SEVILLA

Plans issue content; solicits articles; writes articles and editorials; edits incoming articles; gathers and prepares photographs; delivers material to typist and printer; directs layout.

### MANAGING EDITOR: JUANA DE ALVA

Coordinates all activities and does whatever others are unable to do; seeks out volunteers and sets up organizational or layout sessions; participates in collating and mailing of finished issues; screens incoming mail and deals with difficult matters such as irate subscribers and special mailing --



JUANA DE ALVA SORTING BACK ISSUES.

including back issue orders, supervises all secretarial, membership, and financial matters; monitors spending, makes up subscription and renewal forms; buys and distributes supplies; maintains the sanity of the editor by constantly bailing him out of trouble when he can no longer cope and threatens to quit.



MEMBERSHIP SECRETARY: DEANNA DAVIS

Writes receipts for all incoming money; keeps records of new subscriptions, renewals and address changes; issues membership cards; answers inquiries; updates mailing list for preparation of mailing labels.

#### BUSINESS MANAGER: STAN SCHUTZE

A new position created by the return of Stan Schutze which should fill a critical void and perhaps get Jaleo on its feet. The Jaleo staff has been so preoccupied with just surviving that there has been no time nor manpower for those activities that could help us to become self-sustaining. Stan is tackling that aspect of Jaleo. He will attempt to improve the appearance of the magazine, seek advertizing, and increase circulation. Suggestions, information, or inquiries should be directed to him through Jaleo or by calling 714-462-2016.

#### TYPIST: MARÍA SOLEÁ

For almost two years María Soleá has done most typing for every issue, often under great pressure to meet deadlines and having to decipher almost illegible handwriting.



MARY FERGUSON, NOW ON A LEAVE OF ABSENCE, DID AN INCREDIBLE AMOUNT OF SECRETARIAL AND DISTRIBUTION WORK AND ORGANIZATION.

#### TABLE PREPARATION: TONY PICKSLAY

Updates computer cards each month and then uses the computer to print our mailing labels in order of zip codes.

#### TREASURER: NORA SHEKER

Keeps books and deposits money.

#### LAYOUT: THOR HANSON, TRISHA DE ALVA

Many people have assisted with layout during the last three years, but they tend to work a couple of months and then disappear. Layout (preparation of material for the printer) involves 4 to 6 sessions, lasting from 3 to 8 hours each, with 2 to 5 people working.



TRISHA DE ALVA PASTING PAGE NUMBERS.

## DISTRIBUTION CHAIRPERSON: DIEGO ROBLES

Picks up Jaleo from printers, gathers crew for collating, folding, stapling, stuffing, labling, and bundling; takes prepared magazine to Post Office for bulk mailing.



LUANA MORENO AND THOR HANSON -- LAYOUT.

## Arte Andaluz

The performing group "Arte Andaluz", under the direction of Juanita Franco, was very active around San Diego in March and, even though they have now split into two separate groups, they are still working frequently. Watch the announcement section for future engagements.



JUANITA FRANCO DANCING; IN THE BACKGROUND, SINGER, MARIA DIAZ, DENISE SANTILLANA, AND GUITARIST, RODRIGO DE SAN DIEGO.



MIKE DAVIS AND EARL KENVIN -- LAYOUT.



(L TO R): ANGELA, DENISE SANTILLANA, MARIA DIAZ, JUANITA FRANCO, RODRIGO, SINGER, REMEDIO FLORES



REMEDIO IMPROVISING POR BULERIAS.

## Anzonini In San Diego

The proposed plan to bring Anzonini to San Diego and start a series of concerts and recitals by other top artists has been cancelled due to a lack of interest. Those who sent money will have it returned to them by mail.

## APRIL JUERGA

The National U. will again be the site of this month's juerga. Brad Blanchar's cuadro is in charge. Our famous 'Back Room' has been filled with shelves so we may not continue to use this facility. CUADRO C. members were preinted in the last issue with the exception of Michel Martin who is also a member. The correct phone number for Brad and Paca is 281-8447 to offer your assistance.

**DATE:** April 19

**PLACE:** National University alumni Cottage  
4141 Camino del Rio South

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

**BRING:** Tapas

**GUESTS:** Guests by reservation only, call Deanna Davis 277-6141 if you wish to bring a guest. Limitation of two guests per member a twenty per juerga.

**NOTE:** Tentative date for May juerga is the 17th, CUADRO D in charge, no site as yet.  
CUADRO D leader - Benito garrido 565-2354  
CUADRO D members: Celia Macias, Nayvin Gordon, John & Carmen MacDonald, Rosario Testaman, Jesus Soriano, Naji Cabrera, Cynthia Jackson, Valentin Cameza, George Willis, Sagario Din, Rosemary Fitzgerald, Rafael Diaz, Luana Moreno. And Juana De Alva & Jack Jackson exofficio members of all cuadros.

## 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 (Silverspring, MD)

#### DANCE INSTRUCTION:

Raquel Peña (Virginia) (703) 537-3454

Flamenco, Joto and 18th century Bolero

Ana Martínez

## georgia

MARTA DEL CID will present a flamenco workshop at Spelman College March 21 and two concerts April 12 at Casa Cultura Iberoamericano Academy of Medicine Hall 7:30 and Atlanta Arts Festival 3:00 on May 10. Atlanta

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-cantadora; 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

## washington

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

BAILES 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

JUAN TALAVERA and company will again perform at the Lobero Theater during the Old Spanish Days Fiesta in Santa Barbara July 30-Aug 2.

## 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.

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.

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

### 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

CANTE INSTRUCTION:

Isa Mura at Las Cuevas (707) 459-9639

**los angeles**

EL CID; Flamenco show follows disco dancing Tues-Sun with the following: dancers Angie Macias & Juan Talavera accompanied by guitarist Marcos Carmaon; the singer Tues & Wed is Concha de Moron, Thur-Sun Rubina Carmona; Wed & Sun singer-dancer Antonio Sanchez replaces Juan Talavera. for show times; 666-9551

DANCE INSTRUCTION:

Oscar Nieto 265-3256  
Roberto Amaral (213) 785-2359  
Enrique Valadez (213) 589-6588  
Carmen Fabriga (213) 589-6588  
Pedro Carbajal 1828 Oak St 462-9356  
Ester Moreno (213) 506-8231

GUITAR INSTRUCTION:

Gabriel Ruiz (Huntington Park) (213) 583-2801  
(213) 589-6588

**san diego**

ANDALUCIA 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 Bazzarr del Mundo.

DANCE INSTRUCTION:

Juana DeAlva 442-5362  
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. Palmdale 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.

FOR SALE: Flamenco guitar by EDWARD FREEMAN, Mediterranean cypruss, Rosewood fingerboard and custom case. Call: Marvin Hirschfield (213) 342-4157,



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