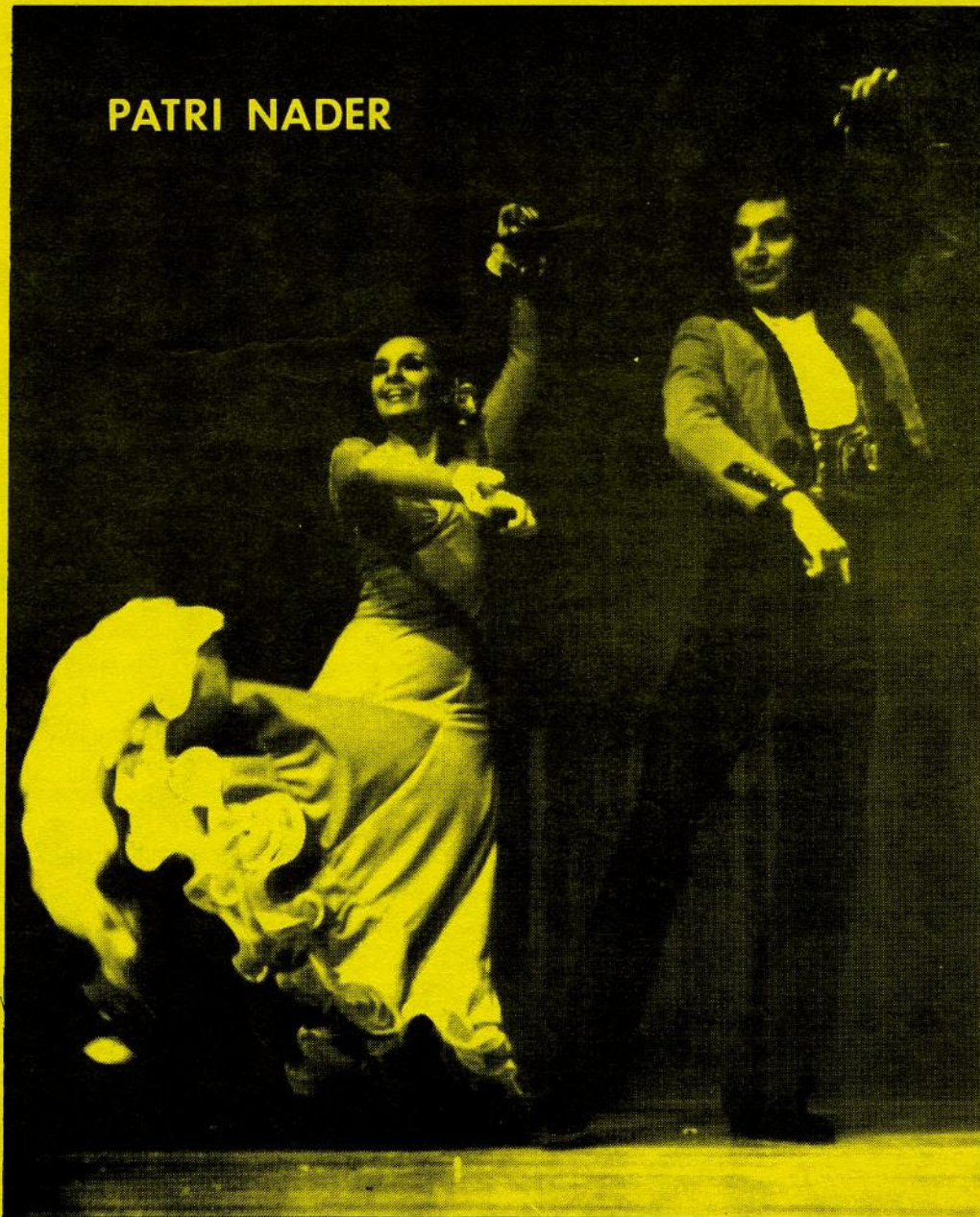


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May - June 1980

Vol. III No. 10

PATRI NADER





# newsletter of the flamenco association of san diego

VOLUME III - No. 10

JALEO, BOX 4706 SAN DIEGO, CA 92104

MAY-JUNE - 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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### SUBSCRIPTIONS & ADVERTISING

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## JOEL BLAIR

By Ron Rohlfes

Perhaps you have heard of this fine flamenco guitarist -- perhaps not. In any case, after thirty years of devotion to the art, he deserves some recognition, which I would like to give him here. For those who have never heard Joel Blair play, let me say just this: He is one of the finest composers of flamenco music and one of the best soloists I have ever heard.

Originally from Canada, Joel says of his beginnings, "I just got a guitar when I was twelve years old. It was really a horrible instrument -- an f-hole steel string guitar. To me, however, it was the most beautiful thing in the world. I started learning chords from an instruction book and used a plectrum on the steel strings.

"For seven years I played folk and country music and became very adept with the plectrum, so much so that I also learned to play the mandolin -- which, in later years, I used to play jotas."

When he was nineteen years old, Joel saw a television show called "Guitar" about a clas-

sical and a flamenco guitarist who were at odds with each other. The classical music was dubbed in by Rey de la Torre and the flamenco by Carlos Montoya. He says, "The next day I ripped off my steel strings, put nylon ones on, and started studying from a classical guitar book. Shortly afterward, I bought another book that included a section on flamenco and then discovered my first flamenco record in a Winnipeg department store. It was a record of duets by Sabicas and Escudero; after listening to it, I never read another note of music. During the next year I almost destroyed the record, slowing it down and trying to play everything as it was on the record, desperately trying to sound like Sabicas."

Joel continued to learn from records while working on his engineering degree at the University of Manitoba. In 1961, at twenty four years of age, he went to Montreal to work. There, he met his first flamenco group, "Sol y Luz." Its members were Amelia Pérez from Spain, Patrick Schupp from France, a

French-Canadian girl from Quebec named Jackie, and a guitarist named David L'Espérance from Montreal. He adds, "Amelia and Patrick were still working together when I last saw them in 1973. David helped me to learn accompanying and we performed as a duet in the group; we are still close friends. The rehearsals, the first experience of working a flamenco group, and the sounds David and I were putting out, were all ecstasy to me."

The next year, Joel went to Toronto and became part of a group that included Paula Phillips, "...an excellent dancer who is still working in Toronto with her husband, guitarist David Phillips."

Joel continued, "In 1965, I returned to Montreal from California and one of the first places I went was the Asociación Española. The 'Sol y Luz' group had performed there when I was with them, and I wondered if anyone was performing there three years later. There was someone -- a guitarist named Bernabé de Morón.

"When I walked up the familiar stairs -- the Asociación was on the second floor of a building near Aylmer and Sherbrooke Streets in Montreal -- I saw Bernabé playing on the small corner stage. He was a small thin man with light brown hair and I noticed he was blind in one eye. He had small delicate hands and was an outstanding guitarist. I was soon to learn that his nature was not so delicate!

"I looked around the old room of the Asociación -- the same bar, the same atmosphere. Pedro, the manager, was still there and remembered me. He told me that Bernabé had just started playing there; his playing was great, but he was always getting drunk. Sure enough, later in the evening we heard a tumbling sound down the stairs. Bernabé had plastered himself in the dressing room, gotten into an argument with the waiters, and was practically rolled out the door. Pedro asked me to play the next set. I took the house guitar and nervously placed myself on the little stage in front of all the people who were used to hearing Bernabé play. I survived, but near the end of my set Bernabé appeared in the doorway at the back of the room. He just stood there watching me. There was no mistaking that mean look. When I finished playing, I introduced myself. All he said was: 'Muy bien' and it was obvious that he was satisfied that I didn't play better than he did.

"As it turned out, Bernabé got used to having me play there every once in awhile, even when he wasn't drunk. When he left for Madrid at the end of 1965, he sold me his guitar, a 1963 Estesos built by Faustino (one of the Sobrinos de Estesos), that I am still

playing. When I was last in Madrid, in 1973, I visited Estesos's little shop on Calle Gravina and saw Faustino. I asked about Bernabé and was told of some bars where I might find him, but I was never able to locate him."

For the last fourteen years Joel has been living in California, with frequent visits to Europe and, of course, Canada, where he still has some old flamenco friends. For the last year he has been "scraping" together a living in Sonoma County, California, plunking a living out of little restaurants and coffee shops and doing the odd solo concert.

"Inflation has caught up with me," he said recently, gazing wistfully at his old battered guitar case (the same "estuche" that Bernabé had owned), "I gave up electronics for flamenco twelve years ago and now I'm thinking of getting an electronics job again -- back to the mines!"

One day, while playing at the Pabellón Español in San Francisco, Joel was approached by another flamenco guitarist as he finished playing a soleares. He was asked: "That was a lot of Niño Ricardo's material, wasn't it?" With some difficulty, the reply came: "Uh... hh, no...oo -- it was my own!"

Joel doesn't like to teach very much, preferring to play his solos for a living; "woody" coffee shops are the best but they don't pay much. Next month, he'll be back in San Francisco. Perhaps the Pabellón Español will be seeing a familiar face again and that same soleares will be heard once more.

## I Bienal de Arte Flamenco, Ciudad de Sevilla

(from: Delegacion de Cultura del Excmo. Ayuntamiento de Sevilla; sent by Vicente Granados; translated by Paco Sevilla)

If Andalucía is the synthesis of cultures, then the flamenco art, the most universal of its expressions, is the encounter of the sorrows and joys of the rhythms of the people. It is an art that has grown in two centuries, incessant creator of new forms and esthetic dimensions of "el grito" (the crying out).

If flamenco, instead of being born in Andalucía, had been created on the southern coast of the United States, it is more than likely that the number of Spanish flamenco aficionados would be substantially greater than the number who are presently capable of feeling the "ecos" of Tomas el Nitri or Silverio.

Flamenco, in spite of its capacity for creating so much beauty, is still contemptu-  
(continued on page 23)

## LETTERS

Dear Jaleo,

Just a line from London, England, to let you know that flamenco thrives here. There are many classes for dancing and guitar; I teach the dance in three of the evening Institutes, that run classes in all subjects here and there is good enthusiasm among the students, some of whom visit Madrid when they can to study at Amor de Diós. Some of my students, in a group known as "Los Bohemios", will be appearing in "The Festival of Mind and Body" at Olympia on June 28th. We are looking forward to this event which is timed for six p.m.

We are preceded by a group of Spanish children called "Niños de Oro" who play flamenco guitar. Their tutor is Paquita Pérez, a professional who plays regularly for a small company led by dancer María Rosa.

Flamenco enthusiasts here meet the first Sunday in every month at a restaurant in east London called "The Sultan Amet". They have to have a meal there, but can take their own wine and usually have a juerga which sometimes starts in the afternoon and carries on in the evening at someone's home.

I was interested to come across your magazine and to find that there are pockets of flamenco spread around the world. Long may it continue to be international!

Sandra Escudero  
London, England

## PUNTO DE VISTA

By Brook Zern

It occurs to me that I have not written any crank letters to you for many months. So, after reiterating how much I have enjoyed your publication, I'd like to rectify this oversight. To that end, I'll seize upon an innocent remark by your editor, in his interesting and considerate appraisals of flamenco guitar records by Americans (March issue).

Paco raises the issue of playing other people's material. "Emphasize original material," he advises. "Playing other people's material is for nightclubs or, if kept to a minimum, concerts, but records should offer something original, a personal statement by the artist."

Okay -- in the particular case he was describing, Paco's point was well taken. To replicate already-recorded material by a single and well-documented player does dimi-

nish the values of a recording. But he is touching on a broader question for guitarists, and one which has occupied me for some time.

What are the artistic implications of playing other people's flamenco on the guitar? I suggest that this is something to which all generalities are inappropriate (except, of course, those I am about to make). I understand the inclination of many American players to create their own material and to let it predominate in their toques. But I also question the wisdom of this, for several reasons. First, it is almost axiomatically true that this involves substituting inferior material (one's own) for the generally superb traditional material which one tries to learn. True, one's own material is one's own, and a better reflection of the player. But is that really what matters most? Is flamenco an ethnic music -- one in which acknowledged masters from within the tradition create the material that is worth playing -- or is it a sort of international, free-form musical stylization which can be worthily created by anyone who takes a fancy to it?

Case in point: I recently felt privileged to meet an American guitarist who had studied with Perico del Lunar (padre), who was too sick to teach when I found him in Madrid in 1961. I sat him down behind a guitar and waited anxiously for the pleasure of hearing Perico's unearthly falsetas. Instead, I heard a vague, pretentious and sadly mixed-up rendition of a form I could hardly identify. "That's very nice," I lied, "but didn't you study with Perico del Lunar?"

"Yeah, man," he replied, "but I transcended that a long time ago."

I have taken a stance that may represent the opposite extreme. I play flamenco by other guitarists who -- and I'm not embarrassed to admit it -- are better at making up great falsetas than I am. That doesn't mean that I cannot, after twenty years of playing and analyzing and learning, create material that has some positive qualities. But even my best stuff -- music I might want to learn if it were labelled "Niño Ricardo" or "Manolo de Huelva" -- doesn't have the same weight in my mind as do the actual creations of these geniuses.

So, with rare exceptions, I base my playing on other people's material. Indeed, I'd be very proud to create just one or two falsetas which entered the grab-bag of the passalong tradition. Does this mean that my playing is necessarily not creative, or necessarily less worthwhile than that of the many Americans who quickly decide that if Ramón Montoya can do it, then they certainly can, too?

I may not know from creative, but I do know that it's hard as hell to do justice to the great music I've begged, borrowed and stolen. If it's a challenge to play your own stuff, it is less of a challenge to dare to meddle with the inimitable music of a "brujo" like Diego del Gastor, hoping you'll again have one of those nights when you won't be insulting his memory by trying to bring it back to life? Is there no personal statement in tracking down, selecting and combining the best existing flamenco to synthesize a unique and always changing toque?

The inspiration for all of my flamenco efforts has been the song. I notice that even the greatest cantaores don't feel compelled to create their own novel melodies for every form. El Chocolate does very well with other people's compositions, thank you, transforming them into his own by simply interpreting them better than anyone else. He is a far better -- and in a profound sense, a far more original -- singer than any of the kids who are whipping up Gypsy Lib records with chorus and balalaika accompaniment. La Niña de los Peines and Manuel Torre made the freshest music in flamenco's history while almost never writing their own material.

The classical guitar tradition is clearly to interpret the music of others. The jazz guitar tradition is clearly to compose new material, and even to improvise on the spur of the moment. The flamenco guitar tradition is not so clear. It isn't really like jazz, in part because on-the-spot improvisation is not a part of it. (Listen carefully the next time you think you hear it. I've heard many Americans try it, because they think they are supposed to; but players from within the tradition are usually just playing music they already know, or simple variants and inversions thereof -- they are not creating developed falseta conceptions to be tossed into the wind and never heard again.)

The disadvantages of being an American flamenco guitarist are too numerous and too obvious to mention. But there is one potential advantage: You can go and learn the best music of the best players, without the same ego problems which make most Spanish players feel they must do their own thing at any cost. So while the real flamenco players in Seville were dismissing Diego del Gastor as (in the words of Pepe Martínez) "some primitive from the mountains", Americans could go and sit at his feet in the hope of learning something.

Javier Molina and Patiño and Sabicas and Paco de Lucía are masters, and their music is important. I am anxious to learn their music because of who they are, as well as because of

its intrinsic merit. Considering the statistics, it seems unlikely that any American would manage to come out of the list of important creators within flamenco. But I've heard at least one of us who seems to qualify -- David Serva -- and I've done my best to learn from him on those rare occasions when our paths crossed. Good music is where you find it, but you don't find it often.

Which brings me back to my initial point. Generalities are dangerous. It would have been a shame to see so many less gifted Americans desperately trying to "transcend" the glorious material in the flamenco guitar tradition -- all on the assumption that it is inherently better to play original music.

Considering the prevailing bias, I'd say instead that it's original to play better music -- and that means the music of the tiny minority of artists who have really added to the art.



## EDITORIAL

by Juana De Alva

This issue of JALEO will be a combined MAY-JUNE issue to get JALEO back on track and into readers' hands toward the beginning of each month instead of the end. Advertisements taken out for May and June will be extended an extra month.

There will be other policy changes which will be announced in upcoming months to facilitate production and cut down expenses.

Special thanks to those readers who are passing on the enclosed gold subscription forms to prospective subscribers. If you will include your name on the back when passing on these forms it will enable us to express our appreciation individually to you.

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# I Quincena de Flamenco y Arte Andaluza

(From: ABC, Dec. 1979; sent by John Fulton; translated by Paco Sevilla and Brad Blanchard)

We received in the mail an assortment of articles about the "I Quincena de Flamenco y Música Andaluza". Only one of them had a date on it and none of them gave a comprehensive description of what it was all about. However, we can make some assumptions: "Quincena" means "two weeks" (fifteen days in Spanish). So, this was a two week series of performances of flamenco and Andalusian music that began around December 1st and ended on the 14th. It was held in Sevilla's "Lope de Vega" theater and coincides with the theater's fiftieth anniversary. Since it is called the "I Quincena", we can assume that it is intended to be an annual event.

We have fairly complete information on the second week, but only scattered information on the first week. The performances (afternoon and evening) were thematic and ran roughly as follows:

## Week One (Dec. 1-6):

- Guitar soloists: Rafaelito Riqueni, Enrique de Melchor, Paco Cepero
- The gypsies: Angelita "La Gitanilla", La Susi, El Biencaño, Familia Montoya, Manuela Carrasco
- Flamenco piano: Arturo Pavón, Felipe Campuzano

Fri. Dec. 7 --Sevilla: Chano Lobato, Curro Fernández, Manolo Mairena, Naranjito de Triana, Chiquetete, Chocolate, Paco Taranto, Manuel Domínguez, Manuel Cala "El Poeta", Ana María Bueno

Sat. Dec. 8 --Jerez y Cádiz: Camarón de la Isla, La Paquera, Beni de Cádiz, Terremoto de Jerez, Juanito Villar, La Tati

Sun. Dec. 9 --Voces Rocieras (Sevillanas): Los Marismos, Romeros de la Puebla, Amigos de Gines, Paco Palacios "El Pali"

Mon. Dec. 10 --Rock: "Guadalquivir", "Fragua", "Pata Negra" (Raimundo and Rafael Amador)

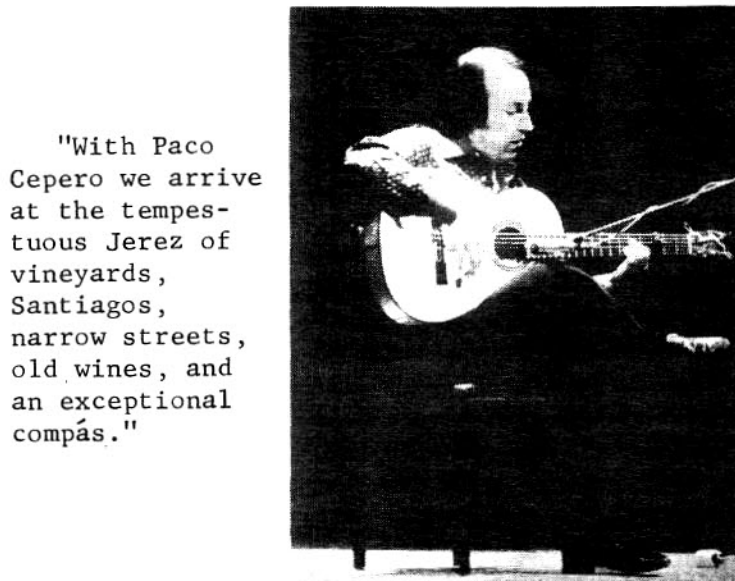
Tues., Wed., Thurs (11-13) --Juanita Reina, "La Escuela de Danza de Caracolillo"

Fri. Dec. 14 --Los Grandes Maestros: Pilar López and Curro Vélez, Matilde Coral and Rafael "El Negro", Rosario with Juan Morilla, Enrique "El Cojo"

Rafael Riqueni  
"...strictly a concert artist, he began as a child to perform alone."



Enrique de Melchor,  
"...he drank from one of the purest of fountains -- El de Marchena."



"With Paco Cepero we arrive at the tempestuous Jerez of vineyards, Santiagos, narrow streets, old wines, and an exceptional compás."



MANUELA CARRASCO

The night of the "gitanerías" was most important. Angelita and her boy, Joselito -- who comes impetuously to be a great bailaor; the sorrowful "ecos" of La Susi, the tremendous dignity of the artistic approach of the cuadro "Los Montoya"; and of course, Manuela. There was a voice in the background that was the ultimate in flamenco -- that of Boquerón (singer for Manuela) -- and it shook the very curtains. Manuela Carrasco responded fully to her task. Against the black background, the copper color of a beautiful gypsy at her finest -- Manuela Carrasco.



LOS MONTOYA

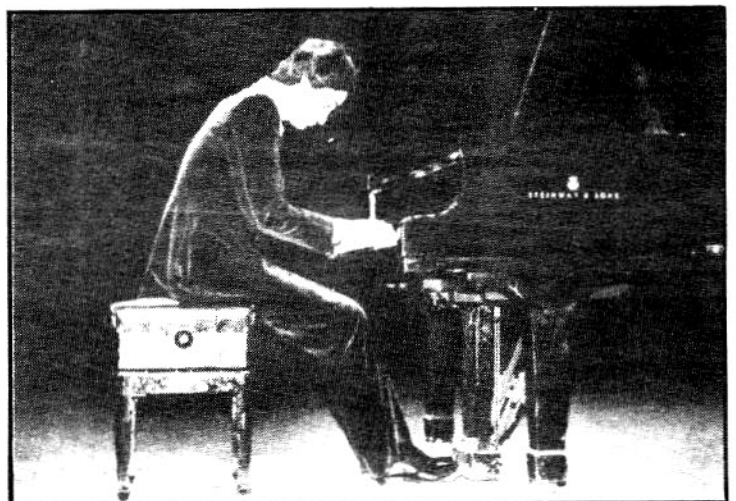


MANUELA CARRASCO

(above & right)

TWO FLAMENCO PIANOS

Arturo Pavón and Felipe Campuzano were great and the day of flamenco pianos was especially triumphant. Arturo, in a special way, reached the greatest heights of success by incorporating in his repertoire, deep "remembranzas caracoleras" (reminders of Manolo Caracol) that moved a public to recall the giant of the copla.



FELIPE CAMPUZANO

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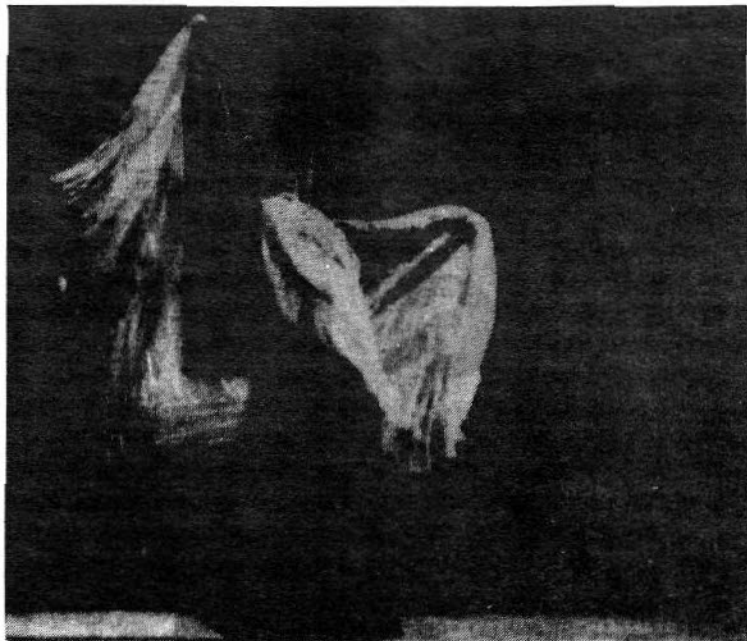
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## ES EL BAILE DE SEVILLA

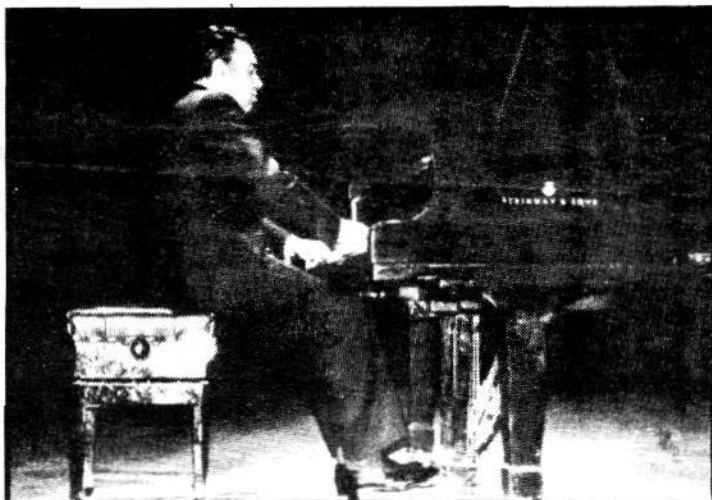
Last night, a great night of the extensive and varied program of the first Quincena, was dedicated to the cantes and bailes of Sevilla. A really sensational performance by Naranjito de Triana, Manolo Mairena's answer to his own responsibility as a singer, and the delicate fragrance of the technique of Ana María Bueno were the very firm foundations of a show with tremendous flamenco content. The public responded to the flamenco gathering of the Quincena, which, behind the quite notable success of Arturo Pavón, gained considerable prestige during the turn of the representative artists of Sevilla.



La bailaora, Ana María Bueno... "a porcelain elegance to dance with personality."



JUANITO VILLAR



ARTURO PAVÓN

### Tonight, Jerez on the Program

Tonight, five fighting cocks, five sharpened knives in throats overloaded with flamenco sounds. Camarón, who, as Burgos said, "...made acceptable the stretching of the bulerías"; Paquera, who is an overflowing torrent that finds its incredible channel in the compás; Beni (de Cádiz), "plaza del cante caracolero"; Terremoto, who brings, of course, the most sorrowful aspect of the siguiriya; Juanito Villar, with a "I can't live this way" that is totally flamenco. With them, with the five fighting cocks, La Tati, who is very strong in the bulería. All of the cante festero, all the compás of Jerez, Los Puertos and Cádiz in the Quincena.



PAQUERA DE JUREZ



BENI DE CÁDIZ



LA TATI

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TERREMOTO

### THE BAILES AND CANTES OF CADIZ

By B. Cabrera

There was a time when the flamenco artists took leave from the usual "respected and distinguished public" to make long speeches expounding their singing abilities. Then there was Lola who would proclaim her love for the audience and another dauntless Jerezana, La Paquera, has now come to put herself in the role of orator of the "casa de vecinos" (many apartments built around a common patio), as if to perform a flamenco festival carried with it the obligation of entering into long speeches to the public. If exquisiteness, good taste, and respect for the audience had characterized the happy session of "Los Cantes y el Baile de Sevilla", the "artistas del rincón" (from Jerez and Cádiz) came to us tumultuously and, with only a few saving exceptions, "cambiaron oro por cobre" (exchanged gold for copper) as Caracol sang. It was a great night for Juanito Villar; Terremoto gave forth the most jondo sounds in doing the siquiya of Marrurro; Beni (de Cádiz) made us realize his capacity as an artist; Camarón was only a whisper of good cante -- in some part of the tientos or in the "fandangos del remate por el Gloria". La Paquera wanted to be involved in everything -- from producer to director of the orchestra, from sponsor to controller of lights and sound -- so she wasn't in anything,

If Arturo Pavón, in the night of the flamenco pianos, struck deep with his sorrowful remembrance of Caracol, La Paquera thought this approach would be the easiest way to make good contact with the public. She did something or other ("algún que otro taco"), hints of bad taste, and even "toques de posaderas" that deprived the flamenco recital of the stature that could have been enjoyed by the audience that filled the Lope de Vega Theater for both afternoon and evening performances.

Juanito Villar was very good. The Quincena now has another name inscribed in its gallery of winners, in the place of honor of the best exponents of voice, dance, or guitar: Paco Cepero, Arturo Pavón, Ana María Bueno, Naranjito de Triana, Manolo Mairena, Juanito Villar...Yes, we would have added Terremoto -- impressive in his siguiriya -- but he entered into the fiesta games of La Paquera and the derogatory belittlement of La Tati who, in the bulerías, had so much to give.

### LA TATI, GRAN FESTERA

Having discharged the batteries of the Sevillian artists of Thursday night -- good bullets, no artificial shots -- the artists of Jerez arrived twenty-four hours later, voices of Jerez, la Isla, and Cádiz, to -- starting from the fact there were no tickets available -- bring to the Quincena all the musicality offered to flamenco by the land of sand, sun, and foam. La Tati covered the ground reserved for the "baile del rincón" (dances from Jerez-Cádiz). A splendid "festeria" (performer and spark plug in the lively fiesta styles).



LA TATI

TODAY, THE PROGRAM BECOMES ROCIERO

Los Marismeños, Los Romeros de la Puebla, has Amigos de Gines and Paco Palacios compete tonight. And one must anticipate competition because the Quincena has become serious about flamenco and all of those called come responding with extraordinary dignity, knowing the the importance of the program and the public that is going to listen to them and demand of them. With Los Marismeños, a Rocío with a taste of Huelva; with those from La Puebla, echoes of nice fields and swamps; in Gines, the purest traditions of the raised lands of Alfaraje; with El Pali, nostalgia of Sevilla and the quiet accent of he who fights alone.



EL PALI



LOSMARISMEÑOS

VOICES OF ROCÍO

With a "no tickets available" for the afternoon performance, the groups with strong, popular resonance -- Marismeños, Romeros, and Amigos de Gines -- along with the unquestionable personality of El Pali and his nostalgic sevillanas, took their turn. A public that was generous in its applause, seconded their performances. Los Marismeños made the mistake of doing too many rumbas with a musical flavor that sounded like anything but the "marismas" (swamplands of Rocío) and the cante of Rocío.

THE VOICES OF ROCIO

By B. Cabrera

Sunday the groups from Rocío and that Sevillanan troubador of the skies and the things that Sevilla has lost, Paco Palacios, came to do battle. Let us state at the beginning that Los Marismeños should not have consented to the use of electronic music -- guitar, piano, and even drums -- for the simple fact that it was the "Day of the Cantes Rocieros" and everybody knows that such musical elements have not yet profaned that scared arena (Rocío). Los Marismeños performed as if they were in a discoteque. And they hit you with nothing but rumba after rumba.

Very good in the traditional vein, secure and consistent, was the musical team of Moya. Los Romeros de la Puebla -- the hot voice of Faustino -- presented the best of their repertoire. Also good was Los de Gines, vibrant and bold in songs that had their own personal mark.

But El Pali really sailed -- to the point of a clamorous success. His approach is very simple. It is more than El Pali, more than his voice; what comes forth are his themes. His grief for a lost Sevilla, his nostalgia for so many things that continue to leave us,



EL PALI

his memory of the "casa de vecindad", of the dark skin of a religious image, of the color that would have to be invented to paint the "Nazareno de Sevilla", for the agonized gesture of that gypsy who inspired Ruíz Gijón to give form to the "Cristo al Cachorro". (This all refers to the religious sculptures used in the processions of Holy Week).

Los corrales estan vacíos  
Triana ya no es Triana  
con lo que Triana ha sío.

The patios are now empty  
Triana is no longer Triana  
with that which Triana has been.

And the last "pregón" (street vendors' cry or song) and the Alameda with its characters and its seedy world, and booths to sell cactus fruit, and a Puerto Real of villages and bullfights with much fear. El Pali filled the session of the cantes rocieros with the things of Sevilla.

#### TOMORROW, ROCK

Tomorrow, Monday, the I Quincena de Flamenco and Música Andaluza opens its doors to regional rock, forcing open a small crack so that three groups from here may offer two recitals. "Guadalquivir", "Fragua", and "Pata Negra" will play in the Lope de Vega. Three different sounds; three different ways of conceiving a type of music. The concerts are opened, afternoon and night, by Guadalquivir. Their jazz-rock, of great value, is categorized as "nationally number one" and has strength and imagination. They play serious music, well worked; themes like "El Manqués", "Generalife", or "Baila Gitana"



AMIGOS DE GINES



LOS ROMEROS DE LA PUEBLA

give proof of their quality. After them, a young group; "Fragua"; clear sounding, clean, a sellable Andalusian rock that sounds good. "Pata Negra" -- Raimundo and Rafael Amador -- close the cycle.

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#### TRINI, THE YEARS AWAY FROM SEVILLA

It could be that our sky, that the predominating winds or breezes -- caressing breezes that come from the best corner of flamenco, wouthwest winds of "coplas" and the bays -- are regorously necessary to encourage the restlessness of arms and waists. An extraordinary bailoara, Trini España, with the perceptible anxiousness to give Sevilla the best of her baile, a baile in which the tempermental is the skeleton, the essence, the base. Trini España maintains her prestige without a blemish. But it wasn't her night, on the especially flamenco night of the Quincena, she wasn't met with either voices or with guitars. But she is still Trini Espana, one of the great ones.

### THE GRAND FINALE OF THE QUINCENA

Tonight is the culmination of the "I Quincena de Flamenco y Música Andaluza" which met with great success, exceeded all expectations and optimistic prophesies, reaching an unforeseen dimension and resonance as it unfolded in the beautiful coliseum in the park. It has served as an ample demonstration of the richness of our best folklore and to determine the dimensions of some expressive forms that come from the roots of our popular culture. José Javier Ortíz is the agent for this happy undertaking. From the opening proclamation of our friend Antonio Burgos, the "Lope de Vega" has served as a showcase for performances full of highlights. And so, the Quincena has seemed unexpectedly short. For this closing night, a list of important names has been put together. Those of Pilar, Rosario, and Matilde. Those of Enrique el Cojo, Curro Vélez, Juan Morilla and Rafael el Negro. All of their prestige is incorporated in the great flamenco demonstration that today provides the finish.

### BECAUSE HE DESERVES IT - PEPE SOLLO

The fields of injustice would be invaded if Pepe Sollo, who has been an excellent master of ceremonies, were silenced. He has supplied the precise, perfect prologue for each performance, so that the public would have the points of reference necessary to know about each person. Sollo, besides satisfying phenomenally his mission, has given these days a singular affectionate accent by showing the virtues, characteristic schools of cante, and form and style in the baile. He has done it singularly well. As everyone knows.

### THE GREAT MAESTROS

A series of important names was programmed. A real outburst was to be expected in the conclusion of an exceptional "Quincena Flamenca". Clavero Arevalo, Minister of Culture, who supported and encouraged the singular exhibition, also attended the night of Juanita Reina's goodbye performance. With the "Lope de Vega" completely filled, there was the dance of Pilar, Rosario, Matilde, Curro, Juan, Rafael and Enrique. It is not necessary to add fringe to the shawl because none of these artists needs a last name. There was science, spark, sweetness, rigor, genius, knowledge, and "el caramelo". Each did that which suited him best. The Quincena had put into good hands the key that would have to close, in a flamenco manner, the case made from the Lope de Vega that had been opened fifteen days earlier to the beat of our flamenco, the best of our popular culture.



PILAR IN BULERÍAS

What importance can your place of origin have if you reach perfection? Pilar, the immense Pilar López was born in Cantábrico. But, just as if she had come into the world two hundred meters from the Venta de Vargas, next to the Zauzo bridge, the great maestra is a treasure of perfections. Beni de Cádiz, Curro Vélez, Matilde Coral and Rosario do palmas and jaleo for her. And Pilar dances!

### PILAR, ETERNAL PILAR

There in Madrid, on General Goget Street, she locked herself in her immense coffer of memories. Encarnación closely guarded in the trunks. A thousand trophies. A fabulous caña she did in Sevilla with the unbeatable accompaniment of a gypsy from Trina: Curro Vélez.



MATILDE CORAL



CURRO VELEZ

### MATILDE AND RAFAEL

A complete school in a corner of Fray Isidoro in Sevilla is an oven for cooking the bread of the art. Matilde and Rafael in a triumphant night, against the definitely flamenco background of the guitar of Manolo Domínguez. Two artists of Sevilla.

### ROSARIO Y JUAN: NOSTALGIA

Eleven years without setting foot on her land, Rosario took a plane to be at the opening of a maestro's school, that of Juan Morilla. Juan had been her partner and now he and Rosario appeared in the great flamenco night in Sevilla.

### ENRIQUE: MAESTRO OF MAESTROS

He doesn't have a waist like a reed, nor could he be a flamenco Nureyev. He is Enrique. The man who fights alone. Alone, against everybody. With his special manner of transmitting, with his unusual way -- a sport jersey and to the beat of a cane -- of showing why he is a militant magistracy.

### WITH THE ROLE OF THE BEST ARTISTS

The Quincena now is in a declining time, in the final stage, the fight is over. Sadly for all those who wanted to live it intensely, we shine the good part against the less good, gauging how the nerves in certain moments could unhinge the good will of some artists, because Sevilla is difficult. But the Quincena should help to put on the pedestal of winners some men, who being second string, in a secondary role, have known how to cooperate -- plainly triumphant -- in the happy moments and in the others when a voice lost its flourish or a heel lost the compás. They are: Chano Lobato -- infinite dominator of flamenco's roots; Curro Fernández, gypsy flourish, purity and depth of Mairenan bewitchment; Manuel Domínguez, a special flamenco musicality that fulfilled the place of soloist on the Day of the Guitar, and Manuel Cala "El Poeta", who was there as first class "banderillero", exceptional "peon de confianza" (both are terms borrowed from bullfighting and refer to members of the matador's team), along with Naranjito the night that that man from Triana took the theater to the boiling point.

## Granada: Doctorate in Cante Flamenco

(From: ABC, Madrid, Nov. 1, 1978; sent by Roberto Reyes and La Vikinga; translated by Paco Sevilla)

By Pérez Mateos

The photograph has gone full circle -- in the newspapers -- through all of Spain and has evoked sparkling comments from all who have seen it. Because it is unusual to see a man defending his thesis before an examining board, while bringing smiles to the long, serious faces of the professors with cante flamenco. Alfredo Arrebola, for the record,

and for the world of records and recitals, has defended his doctoral thesis, the first of this type to be done in our country with cante from the student. The title of his thesis is "El Cante Flamenco, Vehicle of Human Communication and Artistic Expression".

As a finishing touch, Alfredo Arrebola "se arranco" (threw himself into the cante) before professors of art, history, literature, and linguistics of the University of Granada with tonás, martinetes, deblas, seguiriyas, verdiales (cantos abandolaos), malagueñas... In sum, twenty minutes of cante in the very "Aula Magna" (lecture hall) of the University, packed with the public. And a long ovation at the end of the recital, which was accompanied by the guitar of Manuel Cano. Naturally, the thesis was qualified with a mark of excellent, "cum laude". It was the least he could receive, for Alfredo Arrebola has sung since childhood. Later, Arrebola studied classical languages and philosophy.

Forty two years old, a Granadino from Villanueva de Mesías, Arrebola currently lives in Málaga where he gives classes in language and literature and directs the class in flamencología at the University of Málaga. "This course", states Arrebola, "has been active since last year and is the only one in Spain with such a rigorous curriculum. Flamenco culture is taught in all its aspects, in its environment, along with the etymological, literary, and musical development of all the cantes. Last year, five hundred people took the course, which lasts a year. This year there are more."

Do people sing there? "Nobody sings -- nobody except me!"

Artistically, Arrebola sings everything, "but I specialize in the cantes puros: tonás, (martinete, debla, siguiriyas, soleares), malagueñas, and cantes de Levante (tarantas, mineras, cartegeneras, murcianas, tarantos..)".

--Have you been responsible for gaining recognition for any special cante?

"Yes, some malagueñas that were not available commercially, like those of Chato el de las Ventas, those of Fósforo el Viejo, and some peteneras."

--But you prefer to sing...

"Tonás, siguiriyas, and malagueñas."

Arrebola, besides singing, has written a great deal about flamenco. "I have brought it recognition," he says, "in eight articles dealing with García Lorca and cante flamenco."

Alfredo Arrebola has recorded several flamenco records. He gives recitals when classes are finished. And he thinks that this thing of flamenco is on the upswing and that it is an important culture.



## PATRI NADER

By Isa Mura

Born in Sydney, Australia, of Lebanese Irish descent, Patri Nader started ballet training at the age of four. She also studied piano and soon found that, as her formative years passed, her musical preferences leaned more and more toward the Spanish composers. In ballet she found too that she gravitated more towards the character dances of Spain.

To devote herself to an art form so complex and so steeped in the traditions of the country from which it came, Patri went to Madrid to study with the great maestra of the dance, La Quica. She studied intensively on a daily

basis, eventually expanding her studies to include dances from the 18th century bolero school with the Pericet family and regional dances with the famed Pedro Azorín of Zaragoza and Amunariz in San Sebastian. She also studied with Mariemma and attended classical ballet classes with Hector Zaraspe, now

PHOTO ABOVE: PATRI NADER IN TANGUILLO WITH SINGER, ISA MURA; GUITARIST, JUAN MORO.

FRONT COVER: PATRI NADER AND CRUZ LUNA IN "LA VIDA BREVE"

master teacher at Julliard in New York.

Although her classical background in both music and dance drew her toward classical Spanish dance, her familiarity with Moorish chants and rhythms from her musical grandfather helped her to identify with the cante of the flamenco singer as well.

Her first professional performance was in Madrid in the Rendezvous Room of the Castillana Hilton, dancing flamenco with the famed gypsy group "Los Quatro Vargas". She then joined and toured Spain with the company of the great Rosario, dancing works that covered the spectrum of Spanish dance -- from the classical works of Turina, Granados, de Falla and Albéniz, through the regional jotas and highly dramatic flamenco dances such as soleares and siguriya to the light and rhythmic caracoles. Upon completion of this tour, she became the featured soloist with the company of Paco de Ronda, performing throughout Spain and Portugal.

After several years as a student, performer, and soloist in Spain, Patri returned to Australia to open her own school in Sydney under the patronage of the Spanish Consul. While in Australia, in addition to a demanding teaching schedule, she performed extensively in theatre, television, and nightclubs. She also appeared throughout the Far East on three separate tours which took her to Taiwan, Malaysia, Singapore, Vietnam, Hong Kong, and Thailand.

Upon returning to Spain she formed her own small group with Eduardo Valle, enjoying an exciting and highly successful season touring Spain and southern France. Press notices during this tour, such as the following from Unidas of San Sebastian probably best sum up her dedication to a demanding art and career: "...even though she is Australian she dominates the Spanish art and interprets it in all its purity".

From this background Patri is now deeply involved in teaching with her school, "The Spanish Dance Center", in Aptos, California, and in directing, choreographing, and training people for her new company "Bailes de España".

When I asked her her goals and her feelings regarding Spanish dance in this country, she was delighted to contribute the following:

"My aim is to develop dancers with well-rounded knowledge in flamenco, Spanish classical, and regional -- in other words the whole spectrum of Spanish dance. Also, I wish to give young dancers a place in which to practice their art in close contact with experienced professionals and, finally, to bring to the public a rounded approach to Spanish dance by offering a varied program

with emphasis on flamenco, but balancing it with more familiar music of the classical and regional works of Spain. With this approach I hope to make aficionados out of a public who might otherwise never take the opportunity to experience the excitement of flamenco cante, toque and baile.

"In developing young dancers, the Spanish Dance Center offers students instruction in the basic essentials of dance -- good posture, footwork technique and understanding of compás, palillos, and braceo. Many students are interested in the dance as a hobby with no aspirations of becoming professional, nor is it possible for every beginner to reach this level. However, every student who spends time in even basic study will help to create a more understanding public for the art and will help to develop public appreciation of the fact that it takes as many hard years of intensive work and study to develop as a flamenco dancer as it does to become an exponent of any other art.

"An essential part in the development of a dancer is to have the opportunity to practice the art, preferably under the apprenticeship and direction of experienced people. This has been the proven method in classical, jazz and modern ballet and was, up until recent years, the way young dancers gained experience in Spanish dance. During the epoch of the great companies, like José Greco, Rosario, Antonio, Pilar López, Vargas and Jiménez, and Luisillo, to name but a few, young dancers were able to work alongside the greats in dance, music, and song and thereby develop as professionals. Even the great flamenco artist, Carmen Amaya, realizing that the public was attracted to the broader program, included in her company a supporting group of dancers to perform classical and regional works, making a contrast to the powerful impact of her own performance and bringing to the public a taste of the incredible variety of the dances of Spain. Certainly the true flamenco aficionado is able to appreciate long stretches of flamenco, but the greater mass of people find this a little overwhelming and, because of lack of exposure, rather repetitious -- rather like seeing night after night of Swan Lake. So it is a case of 'variety adds spice'".

In reading the biographies of most of the top soloists of today, one will notice that they had their early years of experience under the guidance of company directors who themselves served their apprenticeship by working along side the great performers of their formative years. With this in mind, and with her years of study and experience under such great teachers and artists as La



Quica, Mercedes y Albano, and Rosario, Patri is now channeling her energie into creating a company where young dancers can work along side experienced professionals like Cruz Luna, Isa Mura, and Juan Moro. Her "Bailes de España" creates such an opportunity. While still in its formative years of development, the standard of dance and variety of presentation is high, although done on a "shoe string", with as yet no backing from anyone other than her own Spanish Dance Center, with its devoted students and friends, and from the enthusiastic and unselfish support of its guest artists who give far more of themselves than called for in their contracts. The six young dancers in the company have trained extensively with Patri for from three to four years and have previously appeared with her in local performances as student dancers, gradually gaining in strength and now working as professionals. Most have had experience in other forms of dance -- like Delys Loxas, who performs a solo in the cuadro; her tientos is received with tremendous enthusiasm by the public as is the work in pairs and larger groups by the other company members.

Patri continues: "To me Spanish dance in all its forms has tremendous appeal because it can be placed in any setting. A small intimate setting is ideal for a juerga for sure, but this limits the number of people who are able to enjoy this most exciting form of the art -- so the theatre has its place in bringing flamenco along with the music of the great classical composers and the works of Spain's literary greats to a much greater body of people -- and in return creating a growing number of aficionados for flamenco".



## NEW GUITAR STRINGS

### "FLAMENCO SUPREME" GUITAR STRINGS

By Paco Sevilla

The E & O Mari Company ("La Bella" strings) has introduced a new guitar string, the "Flamenco Supreme". Their distributor, Antonio David (see ad), sent me a set to test along with the following promotional statement:

"Flamenco Supreme strings are rectified and perfectly wound for true intonation."

"Flamenco Supreme strings' elasticity and recovery have been the best I ever tested -- In bringing out the natural quality of sound (formant) with a guitar...unsurpassed" -- Carlos Gomes-Fernandini, Engineer, New York City.

In evaluating these strings I will naturally be comparing them to the strings I normally use, "Sávarez" high tension (red card) and "Augustine" high tension (blue card). Having tried only one set of "Flamenco Supremes", I will not make any statements about tone quality or intonation except to say that they were acceptable and I found no outstanding deficiencies. The tension seemed comparable to the strings I normally use, if anything, a little lower.

The first thing I noticed while putting the strings on was that the 4th (D) string was generously long enough to string up easily -- not always true with other brands. They seemed to tune up rather quickly, but did stretch for several days (not as much as "Augustine", however). One quality that may be appreciated by those who change strings often is the good sound of the "Flamenco Supremes" from the first moment they are tuned up; they don't seem to have that very "tinny" sound that is so characteristic of new strings. One might expect that to relate to string life. I normally change strings every week and, if I try to stretch a set into a second week, I usually regret it about the second day. With the "Supremes" I didn't suffer until the beginning of the third week.

At \$10.00 list price per set, "Flamenco Supremes" can be compared with "Sávarez" at \$12.00, "Augustine" at \$8.00, and "Aránjuez" at \$7.00. I suggest that "Flamenco Supremes" are worth trying on your guitar, especially if you normally use the higher priced strings.

**FLAMENCO WORKSHOP** given by Rosa Montoya and Lourdes Rodriguez on the 26th & 27th of April at Dance Spectrum in San Francisco.

**AGUJETAS DE JEREZ** "Cante Gitano" was presented May 11th by the Casa de España. He was supported by dancer Tibulina and guitarist Miguel Cepedes (New York City)

# Manuel Torre:

## On the Centennial of his Birth

(From: Nueva Andalucía, July 21, 1978; sent by Bettyna Belén; translated by Roberto Vázquez)

By Emilio Jiménez Díaz

The newspaperman, Manuel Alarcón Díaz, in 1933 -- the year of the death of Manuel Torre -- did an interview in Sevilla with Fernando Rodríguez, better known -- in fact, very well known -- as Fernando de Triana, one of the most knowledgeable authorities on the flamencos of that time. Cantaor, tocaor, author of hundreds of "letras" (verses) from those years, Fernando is the author of a book, which, although not a formal and strict study of flamenco, has served as a means of comparing "desplantes", discussing anecdotes, and assimilating, in one way or another, the many impressions of the flamenco world that surrounded him. In addition, curiously, most of the photographs that adorn peñas and flamenco places all over Spain are taken from the

valuable book Arte y Artistas Flamencos; collected by Fernando de Triana who, without realizing it, is going to contribute with his words from those years, to the centennial of the birthday of Manuel Torre -- that cantaor who was, for him, simply inimitable. The interview is dated "Camas, July 1933", a few days after the departure of the unequalled cante of Manuel Torre, of which Fernando de Triana was a fervent admirer.

Manuel Torre, the magician of cante jondo, has just died in the most desolate poverty after having earned half a million pesetas with his art. Thus said the headline of the newspaper Estampa of that date. And this was the interview:

"Minding a tavern in which one breathes flamenco in all corners, we find, tuning his guitar, the dean of the cante Andaluz, of that flamenco cry that defines us and marks us in the world as a people of feelings and styling of our art in its many manifestations.

--We want you to tell us something about Manuel Torre,-- we say to Fernando Rodríguez (Fernando el de Triana), who knows how to

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carry his seventy years like nobody else and talks with his happy memory of the most remote events, when these are related to the cante, baile or bullfighting -- so that we can tell it to the readers of Estampa.

"Poor Manuel, may God have him in his glory! His death causes a reawakening in my memory of an epoch of glories and agonies that is so distant, I don't know whether what I am going to say will be interesting. Above all, I advance my appreciation. This appreciation is for Manuel Torre who has been the singer of most glorious reputation, from the most remote times, who had nothing to be envious of, including that colossus, Tomás el Nitri, who so much resembled Manuel in the superstitious and the extravagant."

--Isn't that typical of the race?

"But in these two artists, more accentuated than in anybody else. Manuel Torre, if he happened to notice in a gathering something that was not to his liking, no money or friends could make him sing well. On the other hand, when he was 'a gusto' (in the mood), in his preferred surroundings, he could turn himself into a cantaor who was simply inimitable and the duendes of his pharaonic style would get inside the soul in such a way that one couldn't help but drink wine and proclaim him a unique artist. As an artist, it may be held against him that he was not a faithful imitator of the famous singers who served him as a base for his creations, but this lack of accuracy in copying was replaced with that unmistakable stamp that he put on all his cantes."

--Who did he imitate?

"Nobody. Am I not telling you that he created better than he imitated? His favorite cantaores were El Nitri, Manuel Molina, El Loco Mateo, El Viejo de la Isla, Juan Junquera, and Francisco de Perla. He copied all of them more or less accurately, but to many of the songs of such famous composers, he would give more artistic life than they had in themselves, imprinting them with the unmistakable 'flamenquismo' such as that with which the ill-fated Manuel would dress the cante por seguirillas. Such a copla that Manuel used to do so well...

Aunque vayas y te bañes  
donde se bañó el león,  
no se te quita la mancha  
que de mi se te pegó.

--He also sang por fandangos, in spite of the fact that it was a modern cante; isn't that so?

"On the subject of that question, I am going to tell you an anecdote to show you the

temperment of this artist. One day we were both in a bar in La Macarena, and I asked him: 'Do you like the fandango, Manuel?' He returned the question and, like the one who dictates a sentence, he said to me, 'It's all Greek to me'. And in spite of his aversion to that cante, all of a sudden he came out singing that fandangos de la paloma:

A un arroyo a beber  
bajo una pobre paloma.  
Por no mancharse su cola  
se fué sequita de sed.  
Qué paloma tan señora!

"Manuel used to sing that copla with expression and soul that made the fandango different from all other styles and song forms. But how can I tell you what Manuel used to do with all the cantes? There you have that monotonous thing that they call campanilleros; in Manuel's throat it was a most sensitive creation. Manuel would start off and would say, rather than sing:

A las puertas de un rico avariento  
llegó Jesucristo, limosna pidió  
y en igual de darle limosna,  
los perros que había se los azuzó.  
Pero quiso Dios  
que los perros murieran al momento  
y el rico avariento pobre se quedó.

"He used to sing that copla in such a way that one could almost hear the dogs of the copla barking..."

--How much money do you think Manuel earned?

"It's hard to calculate, especially realizing that salaries were smaller before. But in his life he squandered hundreds of thousands of pesetas."

--Would it be as high as five hundred thousand?

"It seems much to me, but I think that such a number would not be an exaggeration, even though he died in poverty, with several small children piled into one room; a preferential place was reserved for his dogs."

--That also?

"His fondness for dogs and English roosters was his weakness. As soon as somebody told him that in such and such a place there was a good dog or a couple of roosters, he would get on his donkey, gypsy style (without saddle, sitting over the hind legs) and he would pay what they asked for it. Now, in his dealings, he always preferred a trade-in. If he were going to buy a dog, he would take another and he would make the trade with money on top of it; the same thing would

happen with donkeys and roosters. I remember one time when a seniorito gave him a donkey that was worth at least 3,000 pesetas, a magnificent specimen; he had barely arrived in his barrio, riding his precious donkey, when the dealers and runners, who knew of his weakness, traded him for an inferior one, but a small one, the kind he liked better. His brother didn't like the exchange and asked very seriously, 'why did you trade it?' Manuel answered, 'Because falls are shorter from this one!' And off went Manuel Torre on his small donkey, dragging his feet on the ground, as pleased as a horseman in the feria.

"And it was the same with the greyhounds. I remember one time in Málaga when I saw him with a couple of greyhounds on Larios Street and I asked him where he was going. He answered very naturally, 'Where would I be going? To the park to try this pair of greyhounds that they sent me from Carmona.' And I could go on all night telling stories about this great artist, idol of his time with the fans of the cante, but that would be endless."

--And Fernando Rodríguez "El de Triana", dean of the cante Andaluz and fervent admirer of the ill-fated artist, shows us the book where he writes down all the songs that he invented in his life and there are more than five hundred of them. At the end of all of them, dated July 22, 1933 (one day after the death of Manuel Torre), this spirited little old man of seventy, has imprinted the following fruit of his talent:

Descanse en paz, Manuel Torre.  
Que desde hoy la afición  
siempre le tendrá en memoria,  
pidiendo con devoción  
que Dios le tenga en su gloria.

Rest in peace Manuel Torre.  
From this day on, the afición  
will have you in its memory,  
asking with devotion  
that God has you in his glory.

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## Merengue de Córdoba

### INTERVIEW

(from: Guitar & Lute, Oct.-Dec.1974; we thank Guitar & Lute for permission to reprint this article)

By Henry Adams

Rafael Rodríguez Fernández, Merengue de Córdoba, is always experimenting with and looking for new combinations of notes and chords in order to express himself better in his music, in flamenco. Although he is only 30 years old, he is already a well recognized guitarist, both as a soloist and as an accompanist in the art of flamenco, and has been awarded three very important prizes for his excellence as a guitarist in various flamenco competitions in Spain; El Premio Nacional de Jerez de la Frontera - 1962, El Premio Nacional del Arte Flamenco de Córdoba - 1968, and El Diploma de Honor de Paco de Lucena - 1972. As a soloist he has given recitals in Switzerland, Italy, northern Africa, Spain, and most recently, in the U.S., in Hawaii.

G & L: Can you tell us something about what got you interested in the guitar?

MERENGUE: My father used to play the guitar but not professionally. He was the owner of a mesón, called La Flor de Mi Viña on Santiago Street, where many of the flamenco performers used to go to earn their living. Among those who used to frequent the place were Pepe Marchena, El Cojo de Huelva, Ramón

Montoya, Antonio el de Lunar, that is, the people who were very important in the old flamenco. One could say that it was there that the first seeds of my afición for flamenco and the guitar were sown, but I didn't begin to play the guitar until I was 14 at which time I began to study with Antonio el de Lunar, the father of the great guitarist Juan Serrano. That same year I started working in a flamenco tablao called El Zoco, but since it belonged to my father I didn't get any wages; but it didn't matter because I was there to practice and to learn. The following year, my father, without my knowing it, entered my name in the Festival de Jerez de la Frontera. Well, I went, still in short pants, with my guitar in hand and had the good fortune to be recognized "Merengue de Córdoba" for my accompaniment with many different singers. I'll never forget that festival where I got my first prize and earned my first money as a guitarist.

G & L: In relationship to this contest, what do you think about the festivales flamencos and what is their role in flamenco as a whole?

MERENGUE: The festivales flamencos, really fantastic, whether they take place in the larger cities or in the small towns, help tremendously to preserve and elevate the art of flamenco. However, something else which is also very helpful towards these ends are the peñas flamencas where friends, all of them devoted flamencos, go to listen to flamenco at its best. I would like to mention "La Peña el Rincón del Cante" and "La Peña Flamenca de Córdoba" where I have spent a lot of time. The president of the latter, Luis Mergal Reina, has taken the peña to unprecedented heights utilizing the great variety of interpretations of flamenco to bring forth new celebrities from the area, with his "albolafias", the name which has been given to the contests at that peña. The flamencologists, such as D. Antonio Murciano, D. Pedro Palop, D. Jesús Heredia and many more, have also made extremely important contributions to elevate the art of flamenco. Flamenco has had some pretty bad times but "gracias a Diós," with the help of the flamencologists, peñas, and the festivales flamencos, it has reached new heights of excellence and has become one of the most popular forms of musical expression in the world.

G & L: In your opinion, what is the most important role of the flamenco guitarist today, being a soloist or an accompanist?

MERENGUE: Heh, every aspect about playing flamenco guitar is important, but accompanying is the most difficult part, because as a soloist, you can do a lot of different things,

often without beginning or end and never the less they are pleasing, but when you are accompanying the cante, you can't do anything except the basic accompaniment, no fancy stuff nor anything else. You have to follow the singer's voice and the flow of the song, and that's difficult.

G & L: Among the different cantaores, who do you enjoy accompanying most?

MERENGUE: Luckily, I have had the chance to accompany many of today's great cantaores, including Antonio Mairena, Fosforito, and Menese. Presently, there are a lot of very good cantaores in Spain: Luis de Córdoba, el Pele, Juan Navarro Cobos, Rafael Mesa Guerra and many others, all of which I enjoy accompanying but of all the cantaores, my favorite is Fosforito who I think is the most complete and the most accomplished.

G & L: And among the great guitarists, both past and present, which ones do you consider outstanding?

MERENGUE: In my opinion, it was Javier Molina who really advanced the guitar by a number of years. Ramón Montoya is also very important, the unforgettable Ramón Montoya, with his free style of playing which was really something else. There are a lot of guitarists -- El Habichuela, Melchor de Marchena, Niño Ricardo, Sabicas -- who have made many contributions to the advancement of flamenco guitar and it is from them that today's guitarists, including some of the greatest ones -- Paco de Lucía, Serranito, Manolo Sanlúcar -- get much of their inspiration.

G & L: In your opinion, do you think that there is much difference in the style of playing between the guitarists of yesterday and those of today?

MERENGUE: My feeling is that neither the technique nor the harmony have changed much. Guitarists are still playing the melodious falsetas of Ramón Montoya and Niño Ricardo and using the same kind of tremolos and arpeggios. In the old days, they used the picado the same way we do today except that most of today's guitarists play with a little more speed. I really feel that this speed may be doing some damage to flamenco because in my opinion, the more flowing and musical flamenco is, the more pure it is.

#### JUERGA IN OHIO

There will be a juerga at the home of Joan and Larry Temo, 325 Retreat Dr., Akron, Ohio 44313. Phone: 216-666-8564. to be held July 4,5,6. All flamenco aficionados invited, from beginners to professionals. People will be coming from places like Pittsburgh and Atlanta, Georgia.

# RECORDS

Thanks to New York flamencos, Gene St. Louis, Roberto Reyes, and La Vikinga, Jaleo has embarked on a cooperative effort with International Book and Record Distributors (IBR). Jaleo will be helping IBR to select records for importation and to promote them in this country. The hoped for end result will be the availability of Spanish flamenco records in this country. To help this plan succeed, there are several things that aficionados can do: First, we must buy records; if we want the records to be available, then we must demonstrate it by purchasing them. The second thing that will help is for readers to send us their opinions of the records they buy. That will help others to know which records they wish to buy. Thirdly, we need to encourage record stores to stock flamenco records; speak to your local store owners and let them know they will be able to sell a certain number of records. The address to contact is:

International Book & Record Dist.  
40-11 24th St.  
Long Island City, New York 11101

Here are the stores currently stocking these records:

**CALIFORNIA:** Tower Records in San Francisco Sacramento, Los Angeles, Anaheim, West Covina, Cambel, and San Diego. Also, Bernard H. Hamel (Spanish books and records) in Los Angeles.

**CHICAGO:** Rose Records, Sounds Good.

**CAMBRIDGE, MASS:** Harvard Co-op, Discount Records, Strawberries.

**MIAMI, FLORIDA:** Capital, Hi-Fi, Spec's

**NEW YORK CITY:** King Karol, Sam Goody

**WASH. D.C.:** Record & Tape Ltd., Serenade Record Shop, Disc Shop

The first list of records has come in -- all Hispavox label and many of which have been in the stores for some time now. There are many records that are not flamenco, so the buyer must be careful. Many of these records are unknown to us so we can only give some general indications of content here. Also, we are not certain how many of these records will be available at each store:

Sevillanas (especially valuable for dance teachers and singers looking for new coplas):

- "Sevillanas de Oro" (HH 10381)  
Hermanos Reyes, Hermanos Toronjo
- "Sevillanas de Oro" V.2 (HHS 10413)  
Romeros de la Puebla, Marismeños
- "Sevillanas de Oro, V.3 (HHS 10426)  
Romeros de la Puebla, Los Duendes
- "Sevillanas de Oro, V.4 (HHS 10437)  
Marismeños, Hermanos Reyes
- "Sevillanas de Oro, V.5 (HHS 10446)  
El Pali, Amigos de Gines, Marismenos
- "Sevillanas de Oro, V.6" (HHS 10466)  
Romeros de la Puebla, El Pali
- "Sevillanas de Oro, V.7" (HHS 10475)  
Romeros de la Puebla, El Pali
- "Amigos de Gines, De la Feria al Rocío" (HHS 10439)
- "Amigos de Gines, Nuevo Amanecer" (HHS 10469)
- "Los Marismeños, Fandangos, sevillanas, rumbas" (HH 10351)
- "Los Marismeños, Fandangos, sevillanas, rumbas" (HHS 10444)
- "Los Marismeños, Lo Mejor" (HHS 10452)
- "Los Marismeños, Nuestra Andalucía" (HHS 10471)
- "Los del Rio, Los Choqueros, Sevillanas Mana a Mano" (0064)

Not particularly recommended:

- "Dolores de Cordoba, Fandangos y Bulerías" (0006); Fandango grande and cuplé's por bulerías.
- ✓ "Curro de Utrera, Manuel Cano - Dialogos Flamencos" (0011)
- ✓ "Juan de la Vara, Lo Mejor" (S 20169)

Recommended for lovers of traditional cante:

- ✓ "Manolo Caracol, Una Historia del Cante Flamenco" (0034)
- ✓ "Canta Jerez, Terremoto, El Borrico, Diamante Negro, El Sordera" (0050)
- "Enrique Morente, Homenaje a Antonio Chacón" (181380/1)
- ✓ "Enrique Morente, Cantes Antiguos del Flamenco" (S 20047)
- ✓ "Enrique Morente, Homenaje Flamenco a Miguel Hernández" (181251)

Guitar Solo:

- "Sabicas, Flamenco Virtuoso" (HX 00003)
- ✓ "Victor Monje, Serranito, Virtuosismo Flamenco" (S 20047)
- "Antología de la Guitarra Flamenca, Ramón Montoya, Manuel Cano, Serranito (HH 10326)

## Rumbas:

- "Rumbas Flamencas, Los Marimeños,  
Pericón de Cádiz, Florentino, etc."  
(181247)
- "Rumbas de Oro, Los Marismeños, Los  
Hermanos Reyes, etc." (181336)
- "Rumbas de Oro, V.3, Marismeños,  
Romeros de la Puebla" (181365)

Lucero Tena (Eight records are listed, but we give here only those that appear to have flamenco content):

- "Andalucía Flamenca" (HHS 10428)
- "Flamenco" (HH 10339)
- "Tremelo" (HHS 10465)
- "Palillos Flamencos" (HH 10281)
- ✓ "Lección de Castañuelas" (HH 10286)

## Others:

- ✗ "La Esmeralda de Sevilla y sus Flamencas  
(HHS 10493)
- "Canciones y Danzas de Málaga" (181370)  
(a collection of folk music performed  
primarily by amateur groups; of  
interest to flamencologist types)

**SPECIAL RECORD OFFERING:**

Publisher's Central Bureau is offering the classic flamenco anthology, "History of Cante Flamenco" (Everest) in its current catalogue (pg 44 for those who receive the catalogue). This is the five record set that was recorded primarily in juergas and features an impressive list of artists, including Diego del Gastor, Joselero, Fernanda and Bernarda, as well as many more commercial artists. Send \$10.99 plus \$2.10 for handling, to:

Publisher's Central Bureau  
Department 042  
1 Champion Avenue  
Avenel, New Jersey 07131

Ask for "History of Cante Flamenco";  
catalogue number S43601

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SAN JOSE, CALIF. 95130  
378-1545

(Bienal - continued from page 4)

ously considered by many to be something belonging to savages, drunks, and lazy good-for-nothings. In the wake of the writers of '98, the voice of the poets has been the only defender of the dignity of the cante and has proclaimed its importance. It is precisely this voice, and that of many faithful aficionados, that have secured a higher position for the "lamentos y alegrías" of the artists -- who are admired more and more all the time and valued for their rightful dimension as creators.

The strength of this artistic expression has been so imposing in its inspiration and presence that it has crossed its own borders and infected other forms and artistic disciplines. The "I Bienal de Arte Flamenco -- Ciudad de Sevilla" attempts to bring together an exhibit of all these manifestations, to join them in a single competition so that we can make a reliable check of the generative capacity of flamenco. During the two weeks, on different stages, Sevillans had the opportunity to see the voice of flamenco reflected in movies, the plastic arts, theater, and literature.

The session began on April 6, 1980 with an opening speech by the poet from Granada, Luis Rosales, and a concert by the Orquesta Bética Filarmónica de Sevilla. That same day, doors opened on exhibitions of painting, sculpture, ceramics and photography -- the first exhibitions of such magnitude in Sevilla. In the afternoon, Mario Maya presented his dance theater. Toward the end of the week, the movies -- from the old films of the 1940's to the television serials to the shorts and documentaries.

From Monday the 14th until the closing of the "Bienal" there was an exhibit of flamenco records and books, including all of the most recent editions. A special book of the best photos and letras was published, along with the essays and speeches delivered in homage to Antonio Mairena in another edition.

There was a contest, "Giraldillo del Cante," in which six of today's most important flamenco artists (not named in the article) each sang twelve different styles of cante in a rigorous search for the most complete cantaor, the one capable of interpreting the widest variety of flamenco forms. It was a contest in which all of the participants were winners, since they were selected by all of the flamenco peñas in Spain.

The "I Bienal del Arte Flamenco -- Ciudad de Sevilla" was an effort to universalize even more, and more profoundly, the image and presence of flamenco.



## Miami Flamenco

By Adela

El Mesón Español is a charming, quaint restaurant in the heart of "Little Havana" in Miami, a cozy spot with all the flavor of Spain. The customers are made to feel at home by the very friendly proprietor, Agustín Fernández, who likes to mingle with the patrons and pass the wine bota to all. The singer of the show, Arturo de Ronda, keeps everybody in good spirits with his spontaneous sense of humor. Arturo speaks with an unmistakable Andalusian accent, so when he explains he was born in South America it comes as a surprise. Formerly a dancer, he is today mainly a singer of Spanish songs, from flamenco to all the regional folk music. And when it comes to reciting García Lorca he is a master.

The guitarist is Pepe Menéndez from Madrid, also a former dancer. He has been involved with flamenco all of his life and has a long background as a guitarist and accompanist for different troupes. Having lived in Cuba for several years, he really absorbed that rumba technique and can play with it delightfully.

The shows, with dancer Adela, range from flamenco grande to chico with highlights of



ADELA, ARTURO DE RONDA AND PEPE MENENDEZ IN "TANGUILLO"

Moorish rhythms and rumbas. It is all ad-libbed and unrehearsed; we simply "take it over" before going on. The numbers flow according to the mood of the audience, sometimes with a request for a "paso doble" or a Latin American song.

The food, as versatile as the show, offers paella and all the typical Spanish dishes, as well as some Cuban specialties and international dishes.

After the customers leave, it's jaleo time. This is the time when other flamencos in the area like to drop in to play, sing, talk, and just plain enjoy each other's company in a friendly atmosphere and share the wine bota.



ADELA & PEPE



## MARCH JUERGA

by Stphanie Levin

The first two hours of the March juerga did not look too promising. There were perhaps a dozen people milling around wondering if a juerga were going to take place. A few of us began to think that the juerga was going to flop before it had a chance to convene. Lack of people proved to be the least of our problems on this cold chilly night.

Held at the National University Cottage, the water lines had broken the day before the juerga. In true bureaucratic tradition someone had neglected to inform the Jaleistas of this event. We decided that the lack of water was not a good enough reason to discontinue our juerga.

Around 10:30 p.m. people began appearing at the door and by 11:00 our juerga was complete with around 50 members. It was small and delightful, intimate and full of guitarists. The ambiente was ripe and the juerga proceeded in gaiety and fun.

Juana de Alva, Magdalena Cardoso; a guest from Mexicali and Julia and her daughter gaily danced to the guitars of Yuris Zeltins, Miguel Ochoa, Joe Kinney, Roberto Vásquez and Herb Goularian.

Someone built a cozy fire in the fireplace which added to the warm glow of the room. By the end of the evening it seemed everyone had participated in the juerga through dancing, singing, guitar playing and spirit. I think everyone that attended the March juerga would agree that it was perhaps the smallest juerga Jaleistas has put on, but in many ways the most delightful.

## APRIL JUERGA

by Brad Blanchard

The April juerga took place in surroundings familiar to many Jaleistas, the National University Alumni house. By 9:00, the house was fairly full but the atmosphere was all too quiet for a juerga; people were quietly conversing and concentrating on the tapas and fairly good selection of tortillas Españolas. Then suddenly someone was playing fandangos de Huelva, Juanita Franco was tempestuously beating out their rhythm on the tablao in the central room, and everything had changed into a fast paced evening of flamenco that didn't let up until 2:00 in the morning. Rodrigo,

Remedio and María José arrived and performed a few fast rounds of bulerías; throughout the night Alvaro, Julia Romero and María Clara could be found in one part or another dancing sevillanas, fandangos de Huelva and at one point, a long set of guajiras; Juanita Franco followed María Solea in dancing por siguriya later in the evening as María José sang. In between songs, Benito rounded up all of the rumba aficionados and treated us with rumbas, and throughout the night Juana de Alva could be found dancing and/or singing por alegrías. At one point we were treated to a set of sevillanas danced by Marvila and Marina Madrid. One good thing about the juerga was that the aficionados who are learning the baile were not shyed away by the ability of those who have studied the art longer. Those who danced sevillanas and rumbas the best they could, received the encouragement they deserved and helped give a good ambiente to the juerga. Things stopped early -- at about 2:00 a.m. -- but those who attended agreed that it was a success.

## MAY JUERGA

Repeat performance at the National U. Alumni cottage. "CUADRO A" not "CUADRO D" will host this juerga. Cuadro A members are: (leader) Juanita Franco, Juanne Zvetina, Tony & Alba Picksly, Antonio & Elda Delgado, Nina Yguerabide, Ruben Varteressean, Thor & Peggy Hanson, Bernardo & Chela Gres, Gene & Pilar Coates, Bianca Almanza, Francisco & Elizabeth Ballardo, Amparo Oliva, Marilyn Bishop, Jose Roldan, Robert & Hazel Lent, Regla & Vincent Dee. to offer your assistance call Juanita at 481-6269 or Elizabeth Ballardo at 454-4086.

DATES: May 17

PLACE: National University Alumni Cottage  
4141 Camino del Rio South

### TEO MORCA FLAMENCO WORKSHOP

Teo Morca will be presenting his flamenco workshop again this year, from August 18th to the 30th. There will be a morning technique class and an afternoon repertory class at both the beginning and intermediate-advanced levels. The fee is \$225 for the two week session, with a \$25 deposit due by July 31st (the deposit is not refundable after the 31st). Write to:

Morca Academy  
1349 Franklin  
Bellingham, Washington 98225

Phone: (206) 676-1864

# JUNE JUERGA

!! WEEKEND CAMP-OUT !!

Out-of-towners Welcome!

The June juerga, hosted by "Cuadro D" will be our first weekend juerga. This is something that we talked about doing since the inception of JALEISTAS, but did not seem possible until the establishment of the cua cuadros.

The juerga will be held on the finca of Vicki Dietrich in Tecate about 40 miles east of San Diego. It will begin Friday afternoon and continue until Sunday evening. Members can arrive any time during those three days and stay for all or a portion of the juerga. There will be one meal provided either Saturday or Sunday and we will probably have communal breakfasts.

**DATES:** June 20th through June 22nd  
**PLACE:** Finca of Vicki Dietrich  
**PHONE:** 714-468-3755  
**TIME:** If you're planning on pitching a tent it is suggested arriving with daylight to see what you're doing, otherwise arrive the day and time of your choice.

**BRING:** Whatever you need for camping: tent, sleeping bag, cooking & eating utensils, hibachi, food, ect. There is a market not too far away if you prefer to wait to shop and buy supplies in Tecate. Wood for cooking and campfires will be provided.

**Reservations:** We request that you let us know in advance how many will be in your party by calling Deanna Davis at 714-277-6141 or writing to the JALEO P.O. box number. Send \$6.00 donation (\$3.00 for Children 12 and under) which includes \$5.00 for dinner and \$1.00 for supplies. This donation and dinner tickets may also be purchased at the juerga. No guest or child limitation at this juerga.

**DIRECTIONS:** Freeway 5 South to 94 East, after approximately 40 miles, turn right on 188(at sign for Tecate & Ensenada). After 2 miles turn right again at Tecate Mission. Follow dirt road for 2 more miles.

**BEGINNING FLAMENCO DANCE SEMINAR** to be taught by Juana De Alva on June 8th from 4-6:00 at the David Jerome Academy of Musical Theater, 4595 El Cajon Blvd. (282-0541) \$4.00

# ANNOUNCEMENTS

Announcements are free of charge and will be placed for two months; they must be received by us by the 1st 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

Camila Erice (Harrisburg) Y.M.C.A.

### GUITAR INSTRUCTION:

Frank Miller (Harrisburg area: 717-582-8691)

## 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**DANCE INSTRUCTION:

Marta Cid (Dance Circle Atlanta  
 (404) 993-3062

**florida**

EL CID now features singer Carlos Madrid, guitarist Chucho Vidal, dancer-singer Marina, dancer José Miguel Herrero. Two shows nightly, three on weekends, Le Jeune Road, one block west from Flager Street N.W. Miami.

BODEGÓN CASTILLA features guitarist Leo Heredia and singer Antonito.

MARBELLA RESTAURANT presents singer Juanillo and guitarist Miguel Mesa. S.W. 8th St. & 31st Ave.

EL MESÓN ESPAÑOL presents singer Arturo, guitarist Pepe Menéndez, dancers, La Chiquitina and Adela. S.W. 8th St. & 22nd Ave.

DANCE INSTRUCTION:

Luisita Sevilla 576-4536  
 José Molina 576-4536  
 Roberto Lorca 576-4536  
 Rosita Segovia 642-0671  
 La Chiquitina 442-1668  
 María Andreu 642-1790

**minnesota**MINNEAPOLISGUITAR INSTRUCTION:

Michael Hauser 333-8269

DANCE INSTRUCTION:

Suzanne Hauser 333-8269

**colorado**

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:

Guillermo Salazar 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

**oklahoma**GUITAR INSTRUCTION:

Ronald Radford (Tulsa) (918) 936-3319

**california**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**

SPANISH DANCE SUMMER WORKSHOP: given by Theater Flamenco June 9th thru June 27th at the Ethnic Dance Center. For details write to 465 So. VanNess Ave., San Francisco, CA 94103 or call Betty Fingold at 415-431-6521.

1980 ETHNIC DANCE FESTIVAL will present the Theater Flamenco with three other ethnic groups at the Victoria Theater on May 17th 8:00pm and Rosa Montoya Bailes Flamencos with three other groups at Herbst Theater on May 18th 2:00pm. For inf. call: 415-558-2541.

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

OLAMENDES RESTAURANT in Capistrano Beach is featuring flamenco three nights weekly, on Tues. Rodrigo de San Diego's group entertains and Sat & Sun evenings Juanita Franco's group Arte Andaluz performs. 34235 Downy Park tel. 661-1207.

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 Bazarr del Mundo.

### DANCE INSTRUCTION:

Juana DeAlva	442-5362
Juanita Franco	481-6269
María Teresa Gomez	453-5301
Rayna	475-4627

### GUITAR INSTRUCTION:

Joe Kinney	274-7386
Paco Sevilla	282-2837

## etc

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