

دعوت

July 1980
Vol. III No. 11



NANA LORCA



JALEO



newsletter of the flamenco association of san diego

VOLUME III - No. 11

JALEO, BOX 4706 SAN DIEGO, CA 92104

JULY 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.

STAFF

Editor..... Paco Sevilla
 Managing Editor..... Juana De Alva
 Spanish Consultant..... Pilar Coates
 Translators..... Brad Blanchard
 Vicki Dietrich
 Carolyn Tamburo
 Roberto Vasquez
 Contributing Writers..... La Chiquitina
 Teodoro Morca
 Guillermo Salazar
 Martha Sid-Ahmed

TYPING: María Soleá

LAYOUT: Paco Sevilla, Trisha De Alva,
Juana De Alva, Thor Hanson

COLLATING: Mary Palmer, Mary Ferguson,
Trisha De Alva

DISTRIBUTION: Deanna Davis, Tony Picksley

Contributors (this issue): Candice Bevier,
Alain Faucher

Correspondents:

DENVER: Cancace Bevier

LOS ANGELES: Irene Heredia

MIAMI: La Chiquitina

MILWAUKEE: Peter Baime

NEW YORK: Roberto Reves, La Vikinga, George
Ryss, Loretta-Marie Celitan

PHILADELPHIA: Maria Bitting

SAN FRANCISCO: Isa Mura

VIRGINIA BEACH, VA: Anne Wren

WASHINGTON D.C. AREA: Maria Martorell,
Natilie Monteleone

NEW MEMBERS

CALIFORNIA: Robert Van Sluis, Clarence R.
Boncher, Quentin & Angelines Olson, David
Jerome; MASSACHUSETTS: Ramón de los Reyes;
MINNESOTA: Barbara J. Roche; OREGON: Susan
Bitter; NEW YORK: Basil Georges, Robin Gill;
PENNSYLVANIA: Louise Garrelts; WISCONSIN:
Maria Montesa, Loretta Koscak, DeAnna
Anderson; WYOMING: John Harrington; ENGLAND:
Vera King.

IN THIS ISSUE

CANDIDA GILOTTI - AMERICAN CANTAORA.....	PAGE 3
LETTERS.....	PAGE 4
CARLOS MONTOYA - HIS HEART IN HIS HANDS.....	PAGE 5
JOSE GRECO TODAY.....	PAGE 6
FLAMENCO IN FRANCE.....	PAGE 13
COSTUMING FOR FLAMENCO.....	PAGE 14
THANK YOU SUE GARSON.....	PAGE 17
ART OF SUFFERING.....	PAGE 18
THE MYTHICAL FIGURE OF MANUEL TORRE.....	PAGE 21
FANDANGOS DE SANTA EULALIA.....	PAGE 23
MARIA BENITEZ SPANISH DANCE COMPANY.....	PAGE 27
JOSE MIGUEL HERRERO.....	PAGE 28
GUILLERMO SALAZAR IN SAN DIEGO....	PAGE 29
JULY JUERGA.....	PAGE 30
ANNOUNCEMENTS.....	PAGE 30

SUBSCRIPTIONS & ADVERTISING

JALEO is published 12 times yearly by JALEISTAS, the Flamenco Association of San Diego. © 1980 by JALEISTAS, all rights reserved.

Membership-subscription for JALEO is \$12 per year for bulk mailing (allow 2-3 weeks) or \$17 per year for airmail.

Announcements are free of charge to members and advertising is accepted at a rate of \$10 per month (or \$25 for three months) for each business card size ad (larger ads at equivalent rates).

BACK ISSUES OF JALEO ARE AVAILABLE. Most back issues are available for \$2.00 each, which includes mailing costs. Send to Jaleo, Box 4706, San Diego, California 92104. (This rate applies to the U.S.A. and Canada; add \$1.00 per copy for mailing to other countries.)

Candida Gilotti American Cantaora

By Guillermo Salazar

Cándida Gilotti was born March 24th, 1953 in North Adams, Massachusetts. She is of Italian heritage. At age 16 she began singing rock, soul, and blues. She would sing along with records of Aretha Franklin, Janis Joplin, and Grace Slick. Later she branched off into her own material in what she calls "new age rock". While still living in the East, Cándida became lead singer for the rock group, "Brandywine", and spent two years, 1973-4, touring in the Northeast. In 1976 Cándida moved to Denver, where she heard flamenco cante for the first time. The following short interview will introduce Cándida to the readers of Jaleo:

GUILLERMO: What interested you in flamenco?

CÁNDIDA: I was aware of flamenco dancing, but not cante. I never imagined that I would sing it. In 1976 I heard an album by Lole y Manuel. I was stunned by Lole's voice.

GUILLERMO: When you first heard it, did you think you could do it?

CÁNDIDA: It sounded impossible at the time.

GUILLERMO: What was your technique for learning the cante?

CÁNDIDA: I learned Lole's material from her records. I wrote the words out phonetically and sang along with the records line by line. Around the same time I learned a sevillanas from Simón Serrano.

GUILLERMO: Your diction sounds excellent.

Do you speak Spanish?

CÁNDIDA: I am learning Spanish and had a lot of help with Andaluz pronunciation from several flamencos.

GUILLERMO: At this point, what are some of the cantes in your repertoire?

CÁNDIDA: Soleá, peteneras, bamberas, tangos, alegrías, bulerías, and sevillanas. My favorite is bulerías, and I have seven or eight bulerías in my repertoire at the moment. These are by Lole and Camarón de la Isla.

GUILLERMO: Whose material is the peteneras and bamberas?

CÁNDIDA: I sing a peteneras by Porrinas de Badajoz and the bamberas, of course, is Niña de los Peines. Actually the letra of the bamberas is Juanito Villar's and is done in a soleares rhythm.



GUILLERMO: What new cantes are you learning?

CÁNDIDA: Seguiriyas is next on my list, maybe fandangos de Huelva. Also I'd like to learn more jondo bulerías and soleares. I want to get more unto the nucleus of flamenco, since I still feel on the outside looking in. There's still plenty of work ahead.

GUILLERMO: Have you been to Spain?

CÁNDIDA: Last spring I visited Sevilla, Ronda, Morón, and Málaga. There I got plenty of inspiration. I went to the Arenal in Sevilla and was impressed by a woman named Rocío, who sang and danced simultaneously. The highlights of the trip were a performance in Morón by Juan Peña "El Lebrijano", and the following night by Joselero and Juan del Gastor.

GUILLERMO: Where have you sung flamenco?

CÁNDIDA: I started out singing at Lawrence Phipp's flamenco parties for fun. I have performed with Vicente Romero and Lydea Torea, and with a trio called "Grupo Paella". More recently I sang in concert with you at the First Unitarian Church in Denver.

GUILLERMO: Do you think it is all right to sing flamenco in a church?

CÁNDIDA: I felt comfortable. The church had a nice echo.

GUILLERMO: That's true, and besides there were no noises like a cash register or a blender mixing drinks. The audience paid close attention.

CÁNDIDA: Ole'!

GUILLERMO: How do you feel when you sing flamenco?

CÁNDIDA: Flamenco gives me a sense of freedom to express my deepest feelings outwardly. It has universal appeal to people of all nations, there is nothing like it.

GUILLERMO: Do you continue to sing rock music too?

CÁNDIDA: Yes. The two art forms have completely different deliveries. I have to make adjustments when I sing flamenco.

GUILLERMO: What specifically is the difference?

CÁNDIDA: My rock voice is wide open, compared to the more constricted tension of the flamenco voice. Flamenco has expanded my vocal range and depth tremendously.

GUILLERMO: Do you have any desire to mix flamenco and rock.

CÁNDIDA: Eventually I want to blend the two sounds together in my own original compositions.

GUILLERMO: Are you worried about the flamenco critics?

CÁNDIDA: No. I believe in myself and where I'm at with it. I truly enjoy it, and to me that is all that really matters.

me. The day before departure I had bought a new pair of boots, trying on only the right one. The day of the trip I discovered to my horror that BOTH boots were right ones and I was crippled for the entire trip! I couldn't walk, much less DANCE! Mr. Greco met his wife in Madrid and I didn't see him until we landed in New York. There, he came up to me and gave me a postcard with his address and phone number in Nueva Andalucía, inviting me to come out to his school there. I was overwhelmed!

Later, as a member of the Board of Directors of the newly formed American Club of the Costa del Sol, I was invited to a gala evening at his school with performances by his company and exquisite tapas and drinks. Enchantment, especially for ME!

Just when my dancing had progressed (after 7 year's study) to the point I might have visited Mr. Greco's school, I had to leave Spain. Now I have only fond memories, Jaleo, and my small collection of tapes to keep me going. I managed to get a Certificate from the Conservatoria de Música de Córdoba to teach dance, but am in a rather remote place for that!

Thanks to you all for your good work. I just bought a flamenco T-shirt for my daughter who started her dance lessons at age 4. We are both aficionadas.

Sincerely yours,
(Mrs.) Nancy J. Harding
Cedar Key, Florida

Amigos Jaleístas,

Estoy muy satisfecho con las formas y maneras que Jaleo da a esa publicación mensual. La última, de Abril, sobre José Greco faltan muchos y sabrosos detalles. Porque no menciona a la maestra, La Quica -- dos años maestra y coreográfica de la compañía, al guitarrista Rogelio Roguera, al bailarín Juan Murilla, y otros que, en el año 1951 hicieron el festival de Londres, Inglaterra? Y su estreno del ballet "Carmen" en Buenos Aires, Argentina donde hubo que reemplazar a Nila Amparo por otra primera bailarina y la coreografía la hizo un maestro ruso radicado en Argentina. Y luego en Buenos Aires, Montevideo, y Londres...

Le merece el mejor respeto el Señor Greco y todo lo que el ha hecho por el arte español y el folklórico de nuestro país, España. ¡Pero la verdad es la verdad!

Con aprecio, mis saludos
Ángel Monzón
Vancouver, Canada

LETTERS

Dear Jaleo,

Your articles are all wonderful and my life line to my passion for Spanish dance and flamenco. Particularly I enjoyed the piece on José Greco in your latest issue. It reminded me of my brief meetings with the great man.

I was leaving Málaga airport on a flight to the U.S. via Madrid. In the preflight lounge I spotted a dapper gentleman with a handkerchief around his neck. It was my hero José Greco! As a novice student of classic Spanish dance I was a bit shy about approaching him, but he was most pleasant. He introduced me to his guitarist who was travelling with him and suggested we do a few pasos in the concourse of the Madrid airport during our layover! Unfortunately, life has played one of its foul tricks on

(English translation)

Jaleístas friends,

I am very satisfied with the form and style that Jaleo gives to its monthly publication. The latest, the April issue, about José Greco lacks many juicy details. Why don't you mention the maestra, La Quica -- two years as teacher and choreographer of the company, the guitarist Rogelio Roguera, the dancer Juan Murilla, and others who, in 1951, did the concert in London, England? And the debut of the ballet "Carmen" in Buenos Aires, Argentina, where he had to replace Nila Amparo with another dancer, and the choreography done by a radical Russian teacher living in Argentina. And later in Buenos Aires, Montevideo, and London...

The greatest respect is deserved by Señor Greco for all that he has done for the Spanish art and the folklore of our country, Spain. But the truth is the truth!

With appreciation, greetings
Ángel Monzón
Vancouver, Canada

Editor's comment:

Thank you for the information about José Greco. We did not intentionally omit information about his companies. As we stated in the article, the only source of information available to us was the souvineer booklets sold at concerts in the United States. The article was, therefore, limited to José's performances in this country and, even then, did not pretend to be complete. We would welcome articles dealing with other aspects of José Greco's career.

Dear JALEO,

I am impressed with your operation! "The Making of JALEO" (April 1980) deserves some mention. You are all so appreciated for your efforts. Flamenco has had a place in countless hearts across the country, threatened to extinction for lack of exposure and the infamous vacuum that occurs when your experience is only your own, JALEO has served to bring many aficionados together who otherwise would not have the pleasure of knowing one another, not to mention the preservation of the art, which is foremost in our minds. It is a joy to meet all of you in photos and mini-reviews. To all of you in San Diego:

!!BRAVO!!

Very truly yours,
Carlena Gerheim
Lakewood, Ohio

Carlos Montoya

HIS HEART IN HIS HANDS

(From: Newsday, (Nw York) Sept 21, 1975;
sent by George Ryss)

By Susan Soper

The hands make the music and the music is the man.

Smooth, olive-colored hands that look far younger than their 71 years. Long, slim fingers that end in perfectly shaped and rounded nails lacquered with three coats of Hard As Nails. Graceful hands that accompany outbursts of Spanish or illustrate broken English. Pampered hands that don't go near the ocean lest an overpowering wave cause them to be sprained, that don't prune shrubbery because working the clippers leaves them stiff and sore. Hands that cautiously steer a new Mercedes 280 coupe from a one-car garage at his Wainscott summer home through East End villages. Or that lovingly peel pears for young grandchildren.

Before those hands create brilliantly improvised flamenco music, Carlos Montoya warms them up for about 30 minutes. Opening and closing his hairless fists. Stretching the hands from the palm out, flexing his fingers as if they were doing deep knee bends. During a performance, the hands never stop. The fingers pluck lively rhythms on six strings of a guitar polished so that the wood takes on a golden sheen. Between songs, during intermission, as his forearms hug the guitar, Montoya continues to extend the fingers in and out, in and out.

One balmy summer evening after a concert in East Hampton, Sally Montoya stood in an enclosed sculpture garden at Guild Hall and watched her husband warmly shaking hands with friends and admirers. "I'm glad you saw him here," she said with a smile, "because, you know, Carlos never really comes alive without his guitar."

With a sticker-studded guitar case in one hand and a flight bag containing a small bench in the other, Montoya travels all over the world giving more than 125 concerts a year. Inside the guitar case is a spruce and cyprus instrument made for him by Archangel Fernández, a man in Madrid who makes only 26 guitars a year. And in the flight bag is the miniature vinyl-covered piano bench with removable legs designed for him by Mel Pipton, a furniture manufacturer in Anchorage.

(continued on page 26)



JOSE GRECO TODAY

"TO BEGIN WITH, I AM NOT A FLAMENCO DANCER!"

Text and photos by Candace Bevier
All rights reserved

"I am a Spanish dancer. In the whole spectrum of Spanish dance, flamenco is the most popular. I do variations of flamenco. I wish to set this straight." In his own words José Greco eloquently describes the essence of his flamenco experience throughout a lifetime.

"Flamenco as a dance art is so profound, such a mysterious thing, it doesn't always belong to a mass of people who pay to see you dance. Flamenco can only occur in an intimate place, by people who feel the same thing at the same time. There is so much

emotional unity that the people who are there feel the joy!"

His definition superbly summarizes his recent visit to Denver with his beautiful wife, the classical Spanish dancer Nana Lorca, and their enjoyable reunion with their old friend René Heredia.

José Greco, Nana Lorca and his company, composed of husband and wife, dancer Lilliana Lomas and guitarist Carlos Lomas,

ABOVE: JOSE TRIES ON RENE'S HAT.

were in Denver two weeks this April, 1980, for a series of lecture demonstrations at the University of Colorado and to perform two concerts in Denver. A true professional, he would sweep into town, make his television appearances, give interviews, perform two exciting concerts and entertain his old and new fans. He made time to renew old acquaintances and, after the events, picked up his sizable fee and packed his company off to the next city. He has continued to lead a rich and exciting lifestyle, surrounded by friends and loved ones, retain his good humor and enjoy himself, for almost five decades.

If England is America's fatherland then Spain is the mother. Our ties stretch to Spain as surely as to Britain. What have we returned to Spain in exchange for all she has given us? Perhaps one of our great contributions to her arts has been the world-renowned Spanish dancer José Greco.

America offered Greco's Italian parents a new country and a new beginning. Their handsome son, raised in Brooklyn, absorbed the American confidence and determination, but never forgot the history and traditions developed through centuries of cultural evolution in the countries of Europe. His love for Spanish music and fascination with the dance hooked him for life. He thoroughly adopted the culture of Spain and wore it as if a native son, with the enthusiasm only an American could fully appreciate, since so many have followed in his footsteps.

Again and again in tracking flamenco across the American landscape you see the American students of flamenco totally altering themselves, to be as Spanish as they can accomplish -- changing their names, living and traveling in Spain, marrying Spaniards -- Americans, seeing themselves as truly Spanish, though their birthplace was Baltimore or Santa Barbara. José Greco was one of the first to lead the way back across the Atlantic to a pilgrimage to the ancient lands of España.

Today Spain can still work it's magic, and it's call is now heard in the Orient and throughout the world, not only the Western Hemisphere. José Greco is one who helped carry the good news. He is an international celebrity who has shared his love of Spain with the world through his movies, concerts, articles, books and lifestyle.

Perhaps it was Greco's Americanization that gave him an advantage over many of the other Spanish and gypsy dance companies touring in the period of the 40's, 50's, 60's and today. José is good at business. Rarely can an art form survive commercially

on it's own without good business management. When it comes to business, America has been a recognized leader and José's understanding of contracts, scheduling tours, handling passports, public relations and media productions, and his mastery of several languages, all greatly aided him in acquiring, for himself and his company, the prestige and attention for the reputation he was building. He lives and works today, a living legend as a result of that base.

The first day in town, José was giving a live television interview to the same Denver station that was preparing a special program honoring René Heredia, one of "Denver's Top Ten Men." René was being awarded for his contribution to the arts and culture of the city. The television crew made arrangements to film René's flamenco show the night José and Nana would be in the audience. José was interviewed on the television noon news and René on the evening news. It was spring in the Rockies and the town was jumping with flamenco happenings.

After settling their business the friends left for an afternoon of lunch and getting caught up. During the visit in Denver, Nana, José and René spent as much time together as their busy schedules could allow. Several afternoons were filled with long lunches when the friends laughed, exchanged news and jokes and retold old stories. René had toured two seasons with José (1964 & 65) after leaving Carmen Amaya's company.

José and Nana had one free evening off when they arranged to have dinner and see the show at the club René was appearing at with his conga/bongo player. Nana told René after the show that she had not seen an audience in a club that attentive to the guitar for years. "All these people come to listen, to really listen!"

After the shows the audience lined up to be introduced to José and Nana and to welcome them to Denver.

The afternoon of the concert was spent eating, drinking, touring René's newly completed music studio, looking at photographs and listening to out-of-print recordings from René's extensive collection. The most popular records were early Sabicas and Carmen Amaya's spectacular singing and dancing. Nana was completely spellbound by the sounds made by Carmen. She totally concentrated to absorb the full impact of the recording. René and José exchanged insights and opinions of those days of the big companies, the brilliant dancers and exceptional guitarists and gifted singers. This was an era that ended in the early sixties, around Carmen's death in 1963.



Carmen Amaya had asked René to join her company as lead guitarist to replace Sabicas, when he was 17 years old. He toured the world with her for the next four years; often his brothers and dancing sisters had performed with Carmen on the American and Spanish tours. One season (1959) Carmen's company, José's company and Pilar López' company were all three in London performing at the same time. It was a once-in-a-lifetime occurrence and Carmen took the evening off and she and her company of 40 gypsies went to the other flamenco shows in town. Afterwards these traveling troupes of Spanish gitanos rendezvoused at an exciting all night party that turned sedate London upside down. The English love flamenco and Carmen was their queen.

Everywhere they went the flamenco shows were sellouts. René remembers when José Greco performed at the Greek Theater in Los Angeles for standing room only crowds night after night for months. The most expensive nightclubs, the finest theaters and largest auditoriums booked flamenco around the world. José said the first time he was able to see Carmen dance in 1943 was at an expensive club in New York. He had to pay \$100 to get in the door -- her show had been a sellout for months!

José also talked about his long friendship with the Heredias and how many of René's brothers and primos had worked with his company. He said René had always been one of his favorite friends, but he was especially proud of him now, to see the way he had developed as a man and the accomplish-

ments he had achieved with his talent for the guitar and hard work. He was very proud to see René's success and encouraged René to buy more property in Spain near José's home and tour Europe again.

"The gypsies are the most expressive and purest interpreters of flamenco art. And no gypsy I have ever known has gone to school to learn." José continued his discussion of flamenco. "It is carried on in the families, families who love to dance or sing. They are an uninhibited people. It takes years and years and years of training for us to learn it. They intuitively express."

One of the most impressive statements about José Greco is his insistence on quality, always the best. As a result he presented many of the outstanding artists in his career, and worked again and again with the most creative and talented. He never worried about competition, instead he encouraged the best and the programs were consistently exciting.

When discussing working with José Greco, the Heredia brothers, René, Almanzor, and Enrique (Spanish gitanos; all guitarists) said, "The gypsies all liked José because he loved flamenco and he always contracted good artists and he let the gypsies do their thing. He was confident and good at what he did and he didn't have to try to outdo the gypsies. Today the dancers aren't that confident. They don't really understand or care what flamenco is about. It's just a business."

In José Greco's words, "It is important to be aware of the fundamentals of flamenco



and what it tries to convey. Those of us who have become professional are inspired to try to bring it on stage for an audience, so it becomes spectacular theater. You sacrifice the intimate, dramatic, profound, physical and spiritual joy that occurs in a reunion!"

José knows exactly what he is talking about. Before his visit was finished he had again participated in and enjoyed that rare, nearly spiritual feeling of flamenco duende he so loves and cherishes.

José Greco's name is synonymous with a quality production. What ever it is -- his costumes, choreography, performing artists and program entertainment have always guaranteed a good show. His attention to detail and insistence on accuracy and skill, and his consistent popularity have emblazoned his name in the historic halls of the dance greats.

His concerts in Denver were no exception. His concert program has an exciting pace that keeps the audience entranced. Nana's dancing is graceful, refined and beautifully expresses the pride of the Spanish woman. José has more energy and vitality in his dance than you could ever imagine. He still mesmerizes his audience and draws curtain call after curtain call. He played to a packed house both nights and his fans were able to collect their autographs and speak to him at the public reception following the concerts.

René had to leave the concerts early to make it to the club for his shows but they would meet afterwards at the home of René's



longtime friend and flamenco patron, Lawrence Phipps. This enabled the artists to relax, have a meal, enjoy each other and the after-concert euphoria in a quiet and private atmosphere. Lawrence is a great collector of flamenco photographs, records, memorabilia, posters, musical instruments and these surroundings are as close as you can come in tribute to a flamenco Hall of Fame. René first introduced Lawrence to José in 1973.

Following the final concert and their last night in town, the artists gathered at Lawrence's to wait for René to finish his show at the club and join them. It was close to 2:30 in the morning and Nana had danced a full concert with José. The artists were tired but excited about being here, adjusting to the mile-high altitude and planning their next trip to Denver.

René walked in with his guitar, Carlos Lomas picked up his guitar and immediately the bulerías were calling to the dancers. The remaining guests had departed, the city was fast asleep, but the house was rocking as the friends enjoyed themselves in private.

José threw his head back in a pleasurable moment of laughter and joined with his palmas until he jumped in front of the guitarists and danced a bulerías. Nana had been accompanying with her palmas until she could no longer contain herself. She jumped to her feet, stuck her chin out, lifted her head to the ceiling as her body automatically responded to the music. She was excited and stimulated, intense and very beautiful to see



José clapped and shouted jaleos and encouraged her to dance more and more. Every time she stopped and sat down she would leap up as soon as the music started and dance again. "It's the guitar that makes me dance, I can't help myself. I haven't heard René for so long and I love his music."

José couldn't imagine where she found the energy after so much work and the altitude, but he called her on. "I haven't seen her dance like this for years, in fact I don't know that I've ever seen her dance like this. It's incredible!" René played for Nana and she danced for his guitar.



RENE HEREDIA AND NANA LORCA



As José had earlier described, "If you are partying you let go, you are a total human being because you are yourself. The feeling of belonging, of sharing so profoundly just by your feelings. This sublime emotional reaction, that contentment the body experiences cannot be written down, and there is nothing you can compare to it. Suddenly you are part of this mood. It happens very seldom. It happens suddenly, we don't know why...and you are driven to this spiritual elevation. It is the essence of pleasure, so sublime, that those of us,

the aficionados, are inspired."

It was a reunion of old friends that allowed them to exchange conversations in words, music and dancing. As José says, they "comprehended." The atmosphere was charged with electricity and it was a moment that you wanted to last forever and never end. You understand why the friendship has thrived through the years in spite of absence. It was a precious experience to again witness the mysterious and inspiring magic of flamenco!

DON QUIXOTE RESTAURANT

A DINING ADVENTURE IN
SPANISH AND MEXICAN FOOD



Flamenco
ENTERTAINMENT

CAMPRELL AT SARATOGA
206 EL PASEO DE SARATOGA
SAN JOSE, CALIF. 95130
378-1545

Spain Specialists

AIR • BUS • STEAMSHIP • RAIL • DOMESTIC AND WORLD TOURS

CHULA VISTA TRAVEL CENTER

114 426 8000 • 297 N. STREET • CHULA VISTA, CALIF. 92011

Get more for less.

426-6800

REYNOLDS S. HERIOT
OWNER AND MANAGER



PROGRAM
PART I

OVERTURE:
THE MARIACHIS

DANZA ESPANOLA:
NANA LORCA

FARRUCA:
JOSE GRECO
GUITAR; CARLOS LOMAS

ALEGRÍAS:
LILIAN LOMAS
GUITAR; CARLOS LOMAS

ZAPATEADO:
JOSE GRECO NANA LORCA

TANGOS DE MALAGA:
LILIAN LOMAS
GUITAR; CARLOS LOMAS

CASTILLA:
NANA LORCA

CASTELLANA:
JOSE GRECO NANA LORCA
LILIAN LOMAS

GUITAR SOLO
CARLOS LOMAS

ANDALUCIA FLAMENCA
JOSE GRECO NANA LORCA
GUITAR; CARLOS LOMAS

MUSICAL INTERLUDE

INTERMEZZO FROM THE ZARZUELA
"BODA DE LUIS ALONSO"
JOSE GRECO NANA LORCA
LILIAN LOMA

PART II

BALLET FOLKLORICO DE DENVER

Grateful acknowledgement to my sister Christine Lynn Schultze, broadcasting producer for National Public Radio for use as reference of her previous interview with Jose Greco, March 1979, Kansas City, Missouri.

Eight by ten copies of the preceeding photos may be obtained at \$12.00 each by writing to Candice Bevier, 600 S. Emerson, Denver, Colo. 80209.

MORCA FLAMENCO WORKSHOP & JUERGA

August 18th-30th, 1980, the Morca Academy will be offering an intensive flamenco workshop for beginning and intermediate-advanced flamenco students. The workshop will be taught by Teodoro and Isabel Morca. The course will include a morning technique class and an afternoon reperatory class in each level, evening discussion session on all aspects of flamenco, use of the bata de cola, costuming and the juerga to be held on August 30th. The fee for the workshop is \$225 with a \$25 deposit due by July 15th. For more information write:

Morca Academy, 1349 Franklin, Bellingham, WA 98225 206/676-1864.

FLAMENCO IN FRANCE

By Alain Faucher

France is the immediate neighbor of Spain. One would imagine that this proximity would be propitious for the development of flamenco in France and encourage the presence of a great number of aficionados. What exactly is the situation?

There are, in fact, two very different types of flamenco lives in France that have no relation between each other. One type is in Paris and the other is in the "Midi", that is to say, the southern part of France.

In Paris live professional artists who are dedicated to perpetuating the tradition of genuine flamenco. There are very few of them and they lead a difficult life; in this they are really flamencos because there is almost no public for their art. The problem is that finding engagements is a daily chore for many of them who must, to earn a living, make compromises. So, we see cantaores singing rumbas or boleros of the worst taste in tablaos where people ignore everything about cante flamenco -- they would confuse a pasodoble with a bulería. We see, as well, guitarists in bars -- often not even Spanish -- playing more or less commercial things for a rather sparse audience.

However, in this morose climate, there are two groups that have the merit of maintaining a very high level of flamenco in the capital city:

The ensemble, "Alma Gitana", is constituted by cantaor Paco "El Lobo", bailaora Sara (formerly, first dancer in the Madrid tabloa, "Los Canasteros"), and the guitarists, Navaro Puente and Hierbita.

To these artists who live in Paris, we must add the great maestros who come from Spain for occasional performances -- in reality, much too rare. For want of public, few are willing to run the risk and there is no organizer in Paris itself. The most conspicuous events of these last years are:

1974 -- Antonio Gades Dance Company filled the Théâtre des Champs-Élysées for two weeks; success was assured by the exceptional quality of the performance.

1976 -- Paco de Lucía at the Théâtre de la Ville.

1977 -- Enrique Morente accompanied by Pepe Habichuela at the UNESCO.

-- "Camelamos Naquerar" by Mario Maya was presented for ten days at the Théâtre Montparnasse with cantaores, "El Piki" and Gómez de Jerez, guitarists, Paco Cortes and Lalo Maya, and dancers, Concha Vargas and Mario Maya.

-- Paco de Lucía at the Palais des Congrès. 1978 -- Paco Peña, followed by Paco Cepero at the Théâtre de la Ville.

1979 -- Manolo Sanlúcar at the Théâtre de la ville.

-- Paco de Lucía with John McLaughlin and Larry Coryell at the Pavillon de Paris (January).

-- Paco de Lucía in Arles (near Marseille (July).

-- Paco de Lucía at the Théâtre de la Porte Saint-Martin (November).

1980 -- Enrique Morente accompanied by Paco Cortés at the Casa de España and a few days later at the Théâtre des Amandiers with the "Teatro del Arte Flamenco".

-- José Menese and Diego Clavel accompanied by Pedro Peña coming for a week to the Théâtre du Marais in October.

In the south of France it is a completely different world. France is unique in Europe in that it is the only country, aside from Spain, with an important gypsy population. These gypsies settled here about the same time their brothers were arriving in Andalucía and are called "Catalan" gypsies because they reside in a geographic area that goes from Barcelona, capital of the Spanish Catalonia, to Mareille, the French Mediterranean capital. From their midst sprang Manitas de Plata who symbolizes a flamenco that is far from pure, but which, at least, has the merit of realizing it. Their flamenco may be in question, but their style has the evident quality of spontaneity and remains essentially gypsy.

Catalán gypsies cultivate mainly the rumba. It is their pulsation, their rhythm, their life; we could almost say that their heart throbs in the rumba compás. Besides the rumba, they also sing tangos and tangos "arumbaos" which are rather hard to distinguish from the rumba. Here we are far from cante jondo, that cante of which the Andalusian gypsies are the exclusive trustees. However, it is quite easy to find among the French gypsies some who have a good repertory of cante grande; although they live more than 1500 kilometers from Jerez or Triana; nothing of what is gypsy can be a stranger to a gypsy, even a Catalán.

Each year, around May 25th, the pilgrimage of Les Saintes-Maries de la Mer occurs,

a little village located in the delta of the Rhone River, known also as "Camargue", the village is in the very heart of the country where most of the gypsies live. This pilgrimage is the great gathering of French gypsies, a one-week continuous festivity that impresses deeply those non-gypsies who have seen it. We can only regret that there are about three times more tourists than pilgrims.

This panorama of flamenco in France cannot end without mention of certain prominent guitar soloists:

José Pisa is a fantastic tocaor. A gypsy of about thirty, he came to France at a very young age from Argentina, his parents being of Andalusian origin. He began his guitar studies as a child with Pepe Monreal as his teacher. His toque is amazing, with beauty, virtuosity, and invention, and he has already cut three L.P.s. He lives in Bordeaux with his family.

Pedro Soler, frequent accompanist of Pepe de la Matrona and Jacinto Almadén, has cut several L.P.s and plays in a very traditional style in the school of Ramón Montoya. Another guitarist who cultivates this same style is Vicente Pradal.

In conclusion, we repeat that there are two types of flamenco lives in France. In the south, the gypsy life -- happy and care-free, because their music identifies with their culture and their daily life and it doesn't need the public for its existence. In contrast, the life of the professional artist in Paris is confronted with the apparently unsolvable problem of the great indifference of the Parisian public towards authentic flamenco. Too many people here reduce the art of flamenco to a simple folklore, a sort of supplementary ingredient of their summer-time vacation in Fuengirola or Benidorm. The Pyrenean mountain range seems to be a very high barrier to the pure cante flamenco.

ABOUT ALAIN FAUCHER

Alain Faucher was born in Paris in 1948. His first awareness of "gypsy guitar" came upon hearing Manitas de Plata, but it wasn't until he heard Sabicas records that he decided to give up his study of economics in order to learn flamenco guitar. His first teacher was an old guitarist from Granada that he met in Grenoble.

Alain says, "As with almost every non-Spaniard, I came to flamenco through the guitar, and afición for the cante came progressively afterward. At the end of 1972 I

went to Andalucía, spending several weeks in Sevilla where I took lessons from Eduardo Herrera. From there I went to Morón de la Frontera, where I had the great luck to see Diego del Gastor; unfortunately, I only saw him play one time, in Casa Pepe. I had lessons with Juan del Gastor and, following the advice of Carol Whitney, took a few cante lessons with Joselero."

Back in Paris in 1973-74, Alain had guitar lessons with Javier Cortes and Vicente Vergel, French tocaores who had learned from people like Niño Ricardo, Juan Maya and Pepín Salazar. Later, he spent two and a half years in Madrid (1974-76) where he was able to see and hear all the top artists and studied with such guitarists as Americans, Keith Baylor and John Moore, and the great Melchor de Marchena.

Now living in Paris, Alain takes occasional lessons, but prefers to study on his own. From time to time, he goes to Madrid to get caught up on the latest in flamenco. He says he does not perform professionally, but supports the guitar habit by working at various night jobs.



Costuming for Flamenco



By Martha Sid-Ahmed

Whenever I make a presentation on flamenco, I first try to set flamenco in perspective against the music and dance of the rest of Spain, and generally introduce the subject by saying that Spain has the most richly diversified cultural heritage in the world. For a while I used to preface this remark with "in all probability" in an effort to avoid the inflexibility of a flat statement. But I have had much exposure to the music and dance of many countries, and after examining all of them with as objective an eye as I could manage, I have finally concluded that this statement is indeed the truth. We are looking at a country in which five distinct languages -- Gallego, Basque, Catalan, Castillian, and Caló (although rapidly dying out) -- and many dialects are spoken. We hear the music change drastically from guitar to mandolin to bagpipe and drum. The quality of the singing swings from the clear out-of-doors tones of a jota to the strangely dissonant yodeling of Mallorca to the raw, back room

textures of flamenco. Just as distinctive are the traditional costumes which vary delightfully from province to province, town to town -- a feast of brocades, velvets, woolens and cottons; lace, applique and embroidery; crochet, braids, fringes and ribbons. Often the regional costumes of Spain are more elaborate and spectacular than the dances they decorate, and in some cases dance styles have even been altered to accomodate the costume (the jotas of Extremadura, for example). The Spanish regional dances vary in temperment and execution and make very individual statements about the areas they represent. But looked at generally, they project exuberance and gaiety, a carefree attitude toward life. Many of them also present the challenge of athletic ability and endurance (I am still waiting for the day when the jota Aragonesa is introduced as a new competition in the Olympic games). Watching these charming dances performed with typical light-of-heart spirit and casual flirtation, I am always faced with the same impression -- that I am watching boys and girls, children at play. Why, even in ballet, adult male and female dancers are inevitably referred to as "boys" and "girls".

Only in flamenco are we confronted with the image of men and women dancing, the depiction of mature emotions and themes enveloping our very beings. The dance is no longer just masculine and feminine; it is male and female. I do not know of any other culture where traditional costuming so strongly identifies the contrasts in character between men and women as does the striking dress of flamenco. Offhand, the only thing that comes close is the costuming I have seen of the magnificent Soviet Georgian Dancers, who have toured this country in recent years. The men's costumes were almost totally black and militaristic in style, with knee length waistcoats, snug pants, boots and swords. They are delicately potent when they dance on their toes, elegantly male. The women wore floor length dresses, snug of bodice, tight of sleeves, flaring to a circle from the hips. Their dance was painfully (to me) restrained and restrictive -- they glided smoothly on the stage with minute, rapid steps like veritable dolls of glass. The only hint of emotional release came through their hands which rotated on gracefully arched arms. The tension generated by these two contrasting styles at work together was absolutely mesmerizing. Restraint in just about every dance form but flamenco translates as sub-

mission for women. It has always frustrated me that in most folk dances we are expected to perform our steps meekly and closer to the ground, thereby fulfilling the expected qualities of femininity. Meanwhile the men are stamping and whistling and leaping around having one hell of a time. Mercifully, in flamenco, women have always been liberated artistically to give full rein to their emotions and to express themselves with the same technical and dynamic latitude as the men. However, the styles with which these movements are executed are at polar extremes, again, greatly reflected in the costuming. The bailaor sculpts powerful lines with his body, carving his presence into the space he occupies. His costume, snugly tailored and spartan, indelibly and without distraction outlines his movements. The bailaora's occupation of a space, while equally assertive, is more through insinuation, and her dress is, like the man's, closely fitted through the bodice to accentuate the elegant long line of the torso, with the skirt flaring from the thigh to gently emphasize the fluid moves of the female baile. Over the years this dress has reflected the many changes in modern fashion with hemlines rising and falling, and the many layers of ruffles being gradually pared down to produce a sleeker line with just one very effective rhythmic flounce at the bottom.

The first thing we are struck with in a performance are the costumes, and they can subtly determine our mood and attitude about a particular interpretation. Sometimes they can make too strong a statement and can distract from a dance -- ruffles so stiff that the dancer sounds as though she's moving through a bowl of corn flakes; the interminable bata that looks as though it should be equipped with wheels; the splashy, garish floral print where all you can notice is that large, carelessly placed chrysanthemum. You should never let a costume dominate your dance. Your earliest consideration when designing a costume should be for the mood of the dance you will be performing and the kind of atmosphere you want to create, not only for your audience but for yourself as well. We are all emotionally sensitive to color -- I never feel more Spanish than when I'm dancing in just solid black; I would find it difficult to get involved in, say, a soleá or a taranto while wearing a bright floral print. Of course, if you are performing in a tablao or (like me) you are frequently the only dancer present, you will often not have the oppor-

tunity to change for each number. It is especially important that you try to emphasize the unique qualities of each piece -- to the general public one baile just seems to run into the next, and if they are seeing only one dancer this problem is compounded. I try to keep my costumes uncomplicated enough so that I can create a new look for each dance by simply changing accessories. I generally give a short introduction to each piece, and while I'm talking I can slowly be changing shawls, scarves, flowers, etc. If your basic dress is sleeveless you can even wear a gypsy tie-front blouse over it which can be easily put on or removed. If the dress has a ruffled sleeve, make a blouse with similar sleeve, perhaps in a color or print like the lining of the dress, which can slip over it. You could even make the blouse more functional by making it reversible. Any of these adjustments can be made quickly, either on stage or in the wings (have a small table set up unobtrusively with everything in order).

After you have determined the purpose of your costume comes the fun part -- designing it and choosing fabric. When I plan a new dance dress or skirt I always pour over old souvenir books and programs for a new perspective on ruffles, sleeves, seaming, trim, etc. Even regular fashion magazines and pattern books can be a good source for new ideas -- there are terrific skirt, tux shirt, and vest patterns available right now, for instance, that would adapt beautifully for a zapateado costume.

While your design is still loose in your head, get out and look at fabrics -- sometimes just the way a print is laid out will spark a new outlook. Whether choosing a print or solid, consider how versatile it is and what other colors and prints can be used with it (shawls, shoes, blouses, etc.). Consider, too, what looks Spanish (avoid houndstooth check) -- you can't go wrong with polka dots; swirling, subtly colored paisleys are a favorite of mine. Florals are big these days, but just be careful you don't end up looking like your great aunt Mildred's slipcovers. Look at your fabric from a distance in the store and visualize it on stage -- what may seem an effective print at close range may blur into an entirely different color at a distance, and a color you may want to accent in the trim or lining may have disappeared completely. What effect will lighting have on it (see Mariquita's informative "Dance in Color", Jaleo February '80)? And, very importantly, is it flattering to you? Sometimes in an

effort to look Spanish and fit the mood of the dance, this last point can be overlooked. I recently conceived using a red dress to wear with a large black shawl for a siguiriya, the atmosphere was perfect, and I kept trying to convince myself the whole time I was making it that redheads look stunning in red. Wrong. I used it once, then cut it in half relegating it to the lowly status of a practice skirt (Lesson #1: Never throw anything away!). Another time I risked total loss of visual credibility with the possibility of coming on Irish in a solid emerald green costume. It has turned out to be the perfect foil for just about any color combination -- I have worn a white shawl with it for sevillanas; blue shawl for soleares; large black shawl for siguiriya; red and white polka dot scarf for bulerías or rumba; long, fringed gold mantilla worn around the neck for alegrías -- and I'm making a multi-colored paisley blouse to wear over it that would be appropriate for any of the bailes chicos. It's amazing how these small quick changes can completely alter the mood of each number.

Of equal importance in making a decision in the type of fabric used. Do you want structured-looking ruffles or soft ones? Is it machine washable or does it require dry cleaning? Since we do not have available in this country the ultra-stiff Spanish nylon (or do we? - let me know), you will most likely choose a cotton/polyester type of fabric which is offered in a large selection of colors, prints, and weights. An excellent source for large florals and sweeping patterns is drapery or slipcover materials -- they may be slightly more expensive, but often make up for it in the extra width. Also, just remind yourself what you would be spending if you were paying to have your costume made for you. I used a jersey knit to make my green dress and had to make some concessions - the dress is narrower than most (it was too soft to make fullness maneuverable) and I perked up the bottom flounces just enough by encasing the hems with traverse cord.

For more body you will want to interface the ruffles, as well as line them. Pellon is good for this, easy to use, and comes in many weights. For extra stiffness you may want to go to crinoline. For the petticoat or under-ruffle, I have used nylon organdy which retains its body through washings. My friend, Char Gerheim, is successfully using a nylon rainwear/outdoor fabric (look on the large bolts at the sides or back of the store) that is available in a wide range of

colors.

You may want to line your ruffle with an effective contrast color or print or use this accent in a trim. I'm a perfectionist as a seamstress (a friend says she could wear my clothes inside out) and I like to line the whole costume, usually using a lighter weight inconspicuous color (same as the background color on the outside is a good bet). It's important to watch the weight on these things -- they can get incredibly heavy if you're not careful. Aim for body and lightness -- you need a certain amount of weight, particularly in the ruffle so that it will react to your movements, but you don't want to feel that your costume is moving around about one compás behind you.

Costumes certainly are not a flesh and bones necessity of flamenco. Quite often people will react more empathically to a performance danced in street clothes -- there are no distractions as the uncluttered essence of flamenco projects with an honest intensity. But for most public appearances, flamenco is expected to dress up, and thoughtful, imaginative costuming can unquestionably enhance and contribute to a performance. I have had a fair amount of experience with flamenco costumes, having made all of my own as well as designing and making them for others, and I would like to share some of this information with you. Most dancers and teachers have a pretty good idea of what goes into the construction of a flamenco dress or skirt, but I had to learn by trial and error (and flamenco errors are very costly!) and perhaps I can help you avoid some of the pitfalls. There will be moments of frustration (working at the all important fitting) and boredom (numbly watching yard after yard of material disappear into your sewing machine). But if you compare it with other ethnic costumes, flamenco dress is really a piece of cake. Basically, it is just a dress -- it does not have all the pieces associated with the regional costumes (aprons, petticoats, pantaloons, etc.). There is none of the lavish embroidery and handwork found in regional dress, the only embellishments being ruffled or pleated trim, eyelet trim and ribbons. The materials and trims are easily accessible, and the total cost is considerably less than you might think. A sleeveless ankle-length dress can be made from 8 yards of fabric (not including the lining). And it can go together remarkably fast once you've made all the adjustments to insure a perfect fit -- I've made a complete costume in a week. In the end you will have the satis-

faction of having a beautifully fitted costume that you have created and designed and put together yourself, and once you've made it over that first hurdle you'll have the method down and can attack your next with confidence and ability.

(Next: Making a Flamenco Skirt)



Thank You Sue Garson

By Paco Sevilla

It is still fashionable among many (perhaps most) performing flamenco artists in the United States to criticize, ignore or condemn JALEO and organizations such as Jaleístas. Whatever their reasoning, these people are overlooking one important point. Prior to the founding of Jaleístas in 1977, San Diego had never supported regular flamenco performances in its nightclubs and restaurants; one solo guitarist managed to find enough work in a succession of restaurants. There were no flamenco singers. There were two dance groups performing sporadically.

Now, less than three years later, we find five or six (depending on when and how you count) places presenting flamenco, four guitarists working regularly and others doing occasional work, four to six performing groups, and five cantaóres (all Spanish) of varying degrees of skill. There is an environment that holds great promise for the future with new Spanish restaurants on the horizon and a growing climate of acceptance of flamenco by the San Diego community.

I believe Jaleístas had a lot to do with the present situation. The juergas brought people together, created new performing groups, and encouraged aficionados to support these groups. One of the more important consequences of the juergas was that they attracted the attention of Sue Garson, a free-lance writer. She attended an early juerga and wrote an extensive article about Jaleístas called "Invitation to the Dance". It appeared in the Reader (Oct. 14, 1977), a widely read "alternative" newspaper in San Diego that is especially noted for its entertainment coverage.

In the last few months, Sue has really been working. In February, her article "Viva San Diego: Flamenco's Unlikely Outpost" appeared in Applause, San Diego's magazine

of the arts. This extensive article dealt with San Diego's performing flamenco community and included a history of flamenco, and photographs of many of San Diego's artists. Then shortly thereafter, San Diego Magazine (March 1978) presented another Garson article "Flamenco Fever" which highlighted Juanita Franco. A JALEO reader in Ohio actually stumbled across this article in a local newsstand. Sue's latest and greatest effort was a lengthy article, including color photos, in a Sunday edition of The San Diego Union (May 11, 1980). We reprint this article here so that readers around the country (and world) can see what is being presented in San Diego. This article has resulted in substantial publicity, with phone calls coming from interested people and even offers of television time.

Sue, although you were probably just doing your job and looking for interesting subjects to write about, the end result is certain to be increased awareness and interest in flamenco, important publicity for restaurants presenting flamenco, and, most important, an awareness by the commercial establishments that flamenco entertainment is being presented and can be successful -- it is not a bizarre or foolish thing to do. All of this will certainly open new doors for flamenco. So, we thank you, Sue, for your efforts and hope that you find continuing success in this direction.

ART OF SUFFERING

AREA 'JALEISTAS' KEEP ALIVE THE SPIRIT
OF THE FLAMENCO

(from: The San Diego Union, May 11, 1980)

By Sue Garson

Spirits livened by Spanish wines, clicking castanets, the sight of red flowers pinned to long, coal-black hair, plus the electricity of the performers' friendly rivalry produce the finest sounds of the juerga in the early morning hours.

True to Spanish tradition, the boisterous din of the juerga -- a flamenco festival -- doesn't really get going until after midnight, although it officially begins at 7 p.m. Several of the 80 bystanders shout, "Eso es, María!" Instant imagery of suffering, of sad-eyed gypsies are conjured as María José Díaz sings the couplet, "There is no doubt that in this world, we are born to suffer," the quintessence of flamenco which, like blues, reflects an intimate art that displays the primitive sounds of suffering and sentiment.

By 1 a.m. most of the tapas (Spanish hors d'oeuvres) are consumed, bottles of sherry are rapidly emptying, while the wooden floor becomes a swirling mass of polka dots, ruffles and brightly colored fringed shawls. Thick leather heels tap to the flamenco rhythms of many guitars.

Nearby, but not heard over the sounds of Andalusia, is the freeway traffic of Mission Valley. The Jaleístas (Merrymakers) are reveling in the alumni cottage behind National University; monthly, they gather here or in the garden of a private home of one of the members -- homes scattered from Point Loma to Escondido.

The arrival of Mount Helix tennis instructor Victor Gill provides a surge of new life -- he dances in the center of a large circle of aficionados who shout praise in Spanish while they clap their hands and snap their fingers to the rhythm of his fandango.

In another room of the cottage separated by a small hallway from the mingling of laughter and boisterous talk in Spanish is Joe Kinney, Charo's sometime accompanist. He concentrates on his guitar while a sole onlooker pays rapt attention.

Another concert guitarist and instructor, Paco Sevilla, who regularly shows up after his midnight performance at the Andalusia restaurant, is expected soon. As many as 200 people may appear each month. They are devotees not only of the music of their ancestry, but also of the recreation of the Andalusian free spirit which recalls the 15th century era when nomadic tribes wandered across Spain.

Sevilla also disseminates word of the art and culture of flamenco via a publication called JALEO, which is now distributed in 16 countries, including Spain. He considers it the only flamenco newsletter in the world. Jaleo actually stands for the peripheral sounds surrounding flamenco that constitute feedback for performers from knowledgeable aficionados. The 32-page magazine has a circulation of 500 and is edited, collated and distributed from a converted Golden Hills garage by enthusiastic volunteers. Columnists throughout the world profile flamenco personalities, review performances and give concert information. The newsletter also explains some of the more complex flamenco rhythms for the guitar and tells where to obtain guitar and dance lessons in cities throughout the United States.

"Jaleo serves as a tool for the Jaleístas," says Sevilla. "Since we started the group and the newsletter, many people have been inspired to emerge from the woodwork

and join us. It has provided me with more opportunities to work. Before we organized, no one sang flamenco here. All we had was an occasional guitarist and sometimes a dancer performing in clubs. But these juergas have triggered childhood memories of Spain and suddenly, the songs come back to them. Then, after the songs become perfected, we have singers who perform in night-clubs."

Most of the flamenco enthusiasts in San Diego are from Seville, the capital of Andalusia. Although they have lived here for years, they still converse in Spanish among themselves. Julia Romero, born in Seville nearly 70 years ago, leads a life as closely as possible to her former life in Spain. She gives dance classes at her Clairemont home, dances at juergas and doesn't speak a word of English although she's been here more than five years.

The juerga is a family affair. Señora Romero's daughter, María Clara, and her husband of four months, Alvaro Lizano, join guitarist Kinney in the other room to demonstrate some flamenco steps. María Clara is a candidate for a master's degree in Spanish literature at San Diego State University, her husband is a Mesa College Spanish language professor.

When the music stops, María Clara, who's been dancing flamenco since the age of 3, explains, "All of us share a mutual affection for flamenco. After a while it becomes as hypnotic as a drug. The more you have of flamenco, the more you crave it. So our lifestyle is really very intense and we tend to surround ourselves with intense people."

Although the monthly events last late into the night, youngsters are not excluded; they are an integral part of the festivities. At one point in the evening, Marvila Madrid, 8, and her sister, Marina, 9, wearing long yellow-and-white Spanish fiesta dresses, are the center of attention as they dance.

But one needs neither youth nor Spanish origins to belong to the flamenco world here. Ernest Lenshaw, 88, who makes castanets and is affectionately called "Ernesto," was born in a fishing village in West Denmark in 1892. Although recuperating from a serious illness, he, too, dances the sevillanas with maestra Juana de Alva. He is confident, he says, that he'll be dancing at many more juergas.

"It's the spirit that keeps me moving," says Lenshaw, a longtime artist and folk dancer. He first became intrigued with flamenco when, in the 1940s, he accompanied his daughter to flamenco lessons to sketch the dancers. Almost 30 years ago, he began studying both flamenco guitar and dance.



JULIA ROMERO & DAUGHTER MARIA CLARA
DANCE FANDANGOS

He's still dancing.

Juana de Alva devotes her time now to teaching the dance since her recent retirement from professional performances. She has danced professionally in Europe, Mexico, and in New York. Her early training was with Rita Hayworth's father, Maestro Eduardo Cansino. She formed her own dance company here in 1973, calling it Fantasia Española.

When Juana visited Spain three years ago after a long absence, she was so inspired by the flamenco scene, and remembering the growing number of Spaniards here, when she returned she organized the Jaleístas.

"Jaleístas has added a new dimension to my life," she insists. "It has expanded a group of friends with whom I share flamenco just for our own enjoyment rather than the stress of trying to keep a troupe ready to perform all the time."

"Flamenco activities here have become a positive force," says Yuris Zeltins, guitar

teacher and owner of the Blue Guitar shop. "Even the Spaniards have learned more about it here than they did when they lived in Spain. Due to the Jaleístas, this strong flamenco revival has made us one of the flamenco centers in the United States. In fact, flamenco is more accessible here than it is in New York and San Francisco."

Another local flamenco luminary is Juanita Franco, whose newly formed group, Arte Andaluz, performs in several night spots around town as well as private parties. Originally from Seville, she gave command performances for Prince Juan Carlos of Spain and Generalísimo Franco while she was still a teen-ager.

Her dance students attend the juergas to add flavor to the steps they have been taught and to feel the soul of the music which, aficionados maintain, can only be experienced within the confines of a private juerga.

"San Diego is full of Mexican culture, but not Spanish, although many people confuse the two," laments Juanita Franco. "I keep the culture of Spain alive through dancing."

Remedio Flores, a gypsy who recently came here from the Andalusian mountain town of Ronda, sings the sounds and sights of her birthplace to the guitar accompaniment of her husband, Rodrigo de San Diego. As her throaty yet caressing voice becomes stronger, her couplet cries,

"My poor mother;
It is so much that I love her,
That I keep her within my heart."

Rodrigo recently returned to San Diego after studying flamenco guitar nearly a decade in Spain and playing concerts on the European circuit.

The boy who grew up in La Mesa as Rod Hollman started playing the guitar at age 9, but it wasn't until he heard his first Carlos Montoya record at age 13 that he became drawn to flamenco. He continued to pursue music seriously, eventually creating his own compositions and style, and at 20 moved to Spain. Now he pursues his flamenco career here, performing in several county restaurants. His comment on his career choice: "You don't have to be a born Spaniard to share the philosophy."

Dawn arrives too soon as the wood-paneled walls of the cottage reverberate with the sound while people slowly drift out. Eventually, only two guitarists remain in the center of the main room, plucking strings in a tone that suggests both joy and sadness.

Dancers and singers disappear as the guitars alone whisper the message, "Viva el ambiente."



BUY A FLAMENCO T- SHIRT AND SUPPORT JALEO AND JALEISTAS



A percentage of the income from the sale of these shirts goes to Jaleistas. They are available in Red-Yellow-Orange or Blue-Purple-Turquoise.

- Women's long sleeve.....\$10.00
- Women's/men's short sleeve...\$8.00
- Children's.....\$7.00

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

Add 50¢ for mailing.



Clip along dotted line and mail to

The Bold Strummer Ltd.
1 Webb Road • Westport, Ct. 06880 • (203) 226-8230

FLAMENCO SUPREME Guitar Strings
(Reg. Price \$10.00 per set)
At 1/2 Price with this coupon — Limit Two Sets

Rush _____ set(s) @ \$5.00 set — Amount Enc. \$ _____

Name _____

Address _____

City _____ State _____ Zip _____

Postage & Handling charges 50¢ (outside US \$1.50)

THE MYTHICAL FIGURE OF Manuel Torre

LAST OF A 6 PART SERIES

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

by Luis Melgar Reina

The flamenco figure most difficult to understand and evaluate for those of us who do not experience him directly, "a viva voz" (in living voice), but only through inexact recordings, is without any doubt, Manuel Torre.

Manuel Torre has been glorified by all those who have studied his cante and his huge flamenco works in depth. We share the idea held by some flamencologists that Manuel Torre has surpassed human personality and has evaporated into flamenco mythology. We think that his great value lies, precisely, more in his creative capacity than in his interpretive possibilities, although we don't doubt

even for a moment that the latter falls far behind the former.

A whole mythology has been created on true facts of Manuel Torre, as a consequence of his purifying art, so that today, it is the groundwork and even the root of an extensive gamut of cantes. Manuel Torre creates, but when he does it he is not conscious of his creation, it is more an intense and vigorous flamenco flowing than a preconceived idea.

It has been said, perhaps in an excessively disparaging tone, that Manuel Torre was a difficult cantaoor, one of those who needs to be surrounded by very special conditions in order for his art to stand out and reach the heights of which he was capable. Perhaps -- without putting a blemish on him -- those who think this way are partly right. The stories of Manuel Torre's performances are full of great failures, so that at the end, when the "duendes" converged at certain moments, they would be transformed into the most spectacular and astonishing triumphs.

That is natural in geniuses and Manuel Torre was perhaps the greatest in flamenco

FLAMENCO
SUPREME

THE IDEAL STRING

for the most demanding guitarist



- TIPLES PRECISOS
- BORDONES PLATEADOS
- EQUILIBRADOS

- ACCURATE TREBLES
- SILVER PLATED
- BALANCED BASSES

Cuerdas De Nylon Para Guitarra
Nylon Guitar Strings

Made by E. & O. Man, Inc.



FLAMENCO
SUPREME

SET - FSW 100

Made in the United States of America

A premium string designed especially for the flamenco guitar. At your dealer or write to Antonio David—370 West 58th Street, New York, N.Y. 10019.

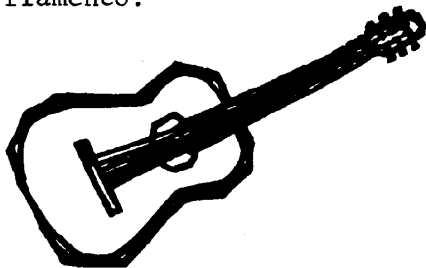
history. But these performances, although important and transcendental, sometimes bordering on the sublime, are not what make Manuel Torre so astonishing.

We insist that the most important thing, according to our modest judgement about this exceptional figure, was his creative capacity: His ability to extract from within himself subtle shades, norms, and concepts, different from what was known up until then, to be a true inovator, to mark new styles, to give his own stamp to a whole cante -- that of Jerez as well as the whole gamut of siguiriyas.

Manuel Torre marks a real and permanent milestone. His cante lives today because it is composed of the three elements on which all good flamenco work must be based: art, genius and duende. The art, in the cante of Manuel Torre, is constituted by the beauty of the whole in its form and in its depth; the genius lies in the overflowing of the tragic over the simply beautiful, not losing anything due to the latter; he searched for those black sounds, of which so much has been said, even in the cantes less suitable to that "eco". The duende is basic and absolutely necessary to the cante of Manuel; that is why, on certain occasions, his performances didn't convince.

The cante of Manuel Torre, like all cante, can be learned and imitated but in order to say it with fidelity, so that it will be in the flamenco line of its creator, it is necessary for its interpreter to have a great dose of flamenco sensitivity; he must search not on the withered leaves, but he must go to the roots and, above all, that he must know how to harmonize feeling, "quejíos", anxiety and emotion.

Manuel Torre is not a myth in the sense of falsehood, but in the allegorical meaning of its flamenco sublimation. A great variety of forms -- siguiriyas, soleares, tientos, tarantos, saetas and even malagueñas were transformed by virtue of his genius. He was able to clothe his cante with a profound echo full of personal shading. The cante of Manuel Torre is representative not only of an epoch of cante, but of one of the ways and means in which one can conceive and give life to flamenco.



Fandangos de Santa Eulalia

Third in a series dealing with different styles of fandangos de Huelva.

by *Paco Sevilla*

The geographical origin of the fandangos de Santa Eulalia is not completely clear. These fandangos are sometimes called "fandangos de Almonaster" and the coplas sometimes refer to the city of Almonaster la Real, as well as to the Rio Odiel which runs near Almonaster. The coplas also indicate that Santa Eulalia is the patron saint of Almonaster. I am assured by a number of people from Huelva and Sevilla that there is no pueblo named Santa Eulalia, and that all references in the coplas are to Santa Olalla (O-la-ya). Santa Olalla is in a mountainous mining region about sixty miles east of Almonaster, near the eastern border of the province of Huelva, and only about forty-five miles north of Sevilla. The mention of mining in some of the coplas supports Santa Olalla as the home of these fandangos.

So, while not ruling out the possibility that their may be a tiny pueblo called Santa Eulalia, we can tentatively say that this fandango style is found in both Santa Olalla and Almonaster and has been named after the patron saint of Almonaster, Santa Eulalia.

The fandangos de Santa Eulalia maintain a strict bulerías type compás. Using the most common counting method for bulerías, we have the following for each line of fandangos: 1,2,3,4,5,6,7,8,9,10,11,etc. Another way to count would be: 1,2,3,1,2,3, 1,2,1,2,1,2,etc. Or it could be considered as alternating measures of 6/8 and 3/4 time.

The common strum patterns played on the guitar for fandangos do not accentuate in this manner, but produce instead a staight 3/4 time (1,2,1,2,1,2). The result is that, for half of each line of singing, the cante accents every third beat while the guitar accents every second beat. There would seem to be a conflict. Add to this the fact that most dance choreographies also stress the bulerías pattern and we have both the cante and baile at odds with the guitar. Remember, also, that in some other styles of fandangos de Huelva, the cante does not use the bulerías accentuation, but is consistent with the guitar accompaniment;

in that case, both guitar and cante are in conflict with the dance. Sound confusing? Fortunately, none of it matters. No matter which accent pattern is used, everything sounds just fine. This superimposing of rhythm patterns (two's against three's) is found also in sevillanas and bulerías.

A guitarist accompanying cante and baile that have the bulerías accentuation will be tempted to change his accompaniment to make it follow more closely, but I have never heard a Spanish flamenco guitarist do that. In some instances, especially among flamenco singers (as contrasted with specialists in fandangos or pop singers), the accents are de-emphasized somewhat to create a better blend with the guitar; a good example of this is the singing of Chato de Osuna on "Furia Amaya" (see below).

The following is a rough outline of the melody; one hears many variations of this theme, but it can usually be recognized:

The letras follow the usual fandangos format: Four or five lines of verse with lines repeated to give a total of six lines of singing. The content of the poetry seems to be primarily romantic or descriptive of scenes in the region. It may only be coincidence, but many of the verses refer to water -- rivers and fountains.

The last set of verses listed here are those sung by Chato de Osuna on Carmen Amaya's record "Furia Amaya" (Decca DL 9094). They may or may not be authentic verses from Almonaster or Santa Olalla, but they are among the finest, most biting and caustic, poetry to be found among the coplas of fandangos.

Many of the coplas given here are not translated. I am growing more and more opposed to translating flamenco poetry -- it loses too much and often seeming trite or corny.

A Santa Olalla he de ir
con un hábito moráo.
(A Santa Olalla he de ir)
Que un minero bien plantáo
me tiene a mí que cumplir
la palabra que me ha dado

I have to go to Santa Olalla
wearing my purple habit.
A handsome miner
has to fulfill
the promise he made to me.

★

(es costumbre muy antigua)
Eso de ir al Ajunquío
es costumbre muy antigua.
Allí se lava la cara
sin toalla y sin jabón.
Al río Santa Olalla.

★

(que le llaman Santa Oli)(Uli?)
Un río en Santa Olalla
que le llaman Santa Oli,
donde me lavé la cara
la primera vez que fuí
al río de Santa Olalla

★

(tiene una fuente escondida)
Santa Olalla la minera
tiene una fuente escondida
donde la(s) niña(s) soltera(s)
beben el águita fría
la(s) tarde(s) de primavera.

Santa Olalla, the mining town
has a hidden fountain
where the single girls
drink cool water
on spring afternoons.

★

Ay, una hermita chiquita
a orilla de Odiel,
(ay, una hermita chiquita)
donde tengo yo mi fé.
Es Santa Eulalia bendita
patrona de Almonaster.

Ay, there is a small chapel
on the bank of the Odiel
where I place my faith.
It is the blessed Saint Eulalia
patron saint of Almonaster.

★

(ay, le llaman El Odiel)
Santa Eulalia tiene un río,
que le llaman El Odiel
donde mete su caballo
un rincón de Almonaster
que le llaman El Calvario.

★

(brilla el sol con alegría)
El día de Santa Eulalia
brilla el sol con alegría,
y parece candelaria,
una estrellita encendía
entre flores y plegaria(s).

★

(tanto me acuerdo de tí)
Cuando me voy de tu vera
tanto me acuerdo de tí
que no es posible vivir,
una ilusión pasajera
sin que tu estés allí.

★

Al principio de quererte
no faltó quien me dijera
(al principio de quererte)
que no pensara en tu amor,
que era cabeza ligera
de poca calibración.

When I first began to care for you
there wasn't anybody who didn't
tell me
that I shouldn't get serious about
your love,
that you were scatterbrained
and not inclined to think.

★

(mi jaca se me paró)
Al revolver de tu esquina
mi jaca se me paró.
Ahora se que comprendía
que tu me hacía traición,
volverse p'atrás quería.

Upon turning the corner of your street
my pony came to a stop.
Now I know that he understood
that you were being a traitor to me
and he wanted to turn around and
go back the other way.

★

Caballo que a los tres años
 ve una llegua y no relincha
 (caballo que a los tres años)
 es que le farta cebada
 o es que le aprieta la cincha
 o es que no vale pa' nada.

A three year-old horse
 that sees a mare and doesn't whinny
 (a three year-old horse)
 either hasn't been fed enough
 or his cinch is too tight
 or he's completely worthless!



From "Furia Amaya" by Chato de Osuna:

(te voy a decir la verdad)
 Al cabo de tanto tiempo
 te voy a decir la verdad;
 yo no te quiero pa' na'
 solo ha sío un pasatiempo,
 con todas me pasa igual.

After so much time I'm going to
 tell you the truth;
 I don't care for you at all,
 you have only been a pastime,
 that's the way it always is with me.



Eres fría como el marmol
 sin sangre ni corazón;
 (eres fría como el marmol)
 eres de la condición
 que cuando da un desengaño
 gozas de satisfacción.

You are cold like marble,
 without blood nor heart;
 you are the sort who
 when there is misfortune
 feels the pleasure of satisfaction.



(más que tu sepas de mi)
 Yo de ti se mucho más,
 más que tu sepas de mi
 y sin embargo sabrás
 que nadie me oyó decir
 el porque fué terminá

I know know more about you,
 more than you know about me;
 but you must know th
 that nobody has heard me say
 why we came to an end.



(pero quererte yo no)
 No quiero que otro te quiera,
 pero quererte yo no;
 quisiera que te murieras
 y despues morirme yo;
 yo no se lo que quisiera!

I don't want anyone else to love you
 even though I don't love you;
 I want you to die
 and afterwards I will die;
 I don't know what I want!



Here is the melody and some letras for
 an estribillo often used as an ending with
 the fandangos de Santa Eulalia:

Amin.

Amin

E7

Amin. E7 Amin

Eso lo dijo
 uno que esta(ba) barando
 Eso lo dijo
 uno que esta(ba) barando
 en un cortijo.

Desde entonces(s)
 le llaman lo(s) fandango(s)
 Desde entonces(s)
 le llaman lo(s) fandango(s)
 de Santi Ponce.

Hasta en Italia
 se ve bailar los fandangos
 Hasta en Italia
 se ve bailar los fandangos
 de Santa Eulalia.

(In the March 1980 article, Fandangos de Cabezas Rubias" there is a misprint; the last line of the copla at the top of page 21 should read, "cuando empezaba de vivir.")



(MONTROYA continued from page 5)

"We had been leaving sawed-off chairs all over the country," Mrs. Montoya said, explaining that her husband "likes to sit 16 inches off the floor...I used to carry around a tape measure so when concert managers would say, 'Yes, this is 16 inches,' I could pull it out and say, 'See.'" After sawing off metal chair legs and a microphone stand -- to 28 inches -- in Jacksonville, Fla., Mrs. Montoya said, "then we realized we had to do something."

"Well, we went to Alaska (on tour) and met a man there with a furniture factory and, in the course of talking, which, you know, I often do, I told him about this problem and he suggested that I send specifications and he would make one...The next year, when we arrived in Anchorage, he was at the airport with the stool."

Before the concert in East Hampton, a woman in the audience (who confessed that she had worn a long Spanish skirt just for the flamenco performance) eyed the small bench on the stage and shook her head. "That tiny little stool he uses," she whispered. "You'd think he'd want a chair with a back to it."

But when Montoya lowered himself onto the bench, hiked up a trouser leg and rested the guitar on his knee, it was clear that could feel -- with those accoutrements -- at home

anywhere. On any stage.

On stages all over the world, Montoya spreads a universal language -- music -- with his hands. A sort of international ambassador of goodwill. He has received keys to cities from Miami to New York to San Francisco. He is an honorary citizen of Winnipeg. He has been made an Authentic Sour Dough by the mayor of Anchorage. In Texas, a Stetson hat was custom made -- size 6 -- to fit his bald head. And the day he became a U.S. citizen in 1946, he played for President Truman at the Mayflower Hotel in Washington, D.C.

But it was not until Montoya had been playing publicly for more than 50 years that his native country, Spain, honored him -- only four years ago -- with the Comendador del Mérito Sevillano. "The Spanish government, at this late date," Mrs. Montoya said sighing, "finally realized Carlos was the best ambassador they ever had."

It is the gypsy in Montoya that has an intuitive feel for rhythm and melody. The instinctive power which allows him to create what he feels. Not what he knows. The gypsy blood flows through his fingers over the six strings of his guitar -- an auxiliary vessel to his heart, pumping the music that begins in his blood. That is why, on one recent afternoon at the Montoya's summer home on Long Island's East End, when Montoya was asked to play "Jota," a well-loved folk song from the province of Aragon, he half-heartedly strummed a few chords. Then he shook his head and said, "Nah, nah...I no like other people commanding me. 'Oh, please, please, you play...'" And poking a stubborn finger to his chest he added, "I no play (if) I don't like it."

That is the hombre rebelde side of Montoya which rejects commands. "When his wife orders him to do something," Mrs. Montoya said, translating and smiling, "that's when he doesn't give her anything." Montoya smiled, too, and gave his wife a loving pat on the knee. "It has to come from within," she said.

Things that don't come from within -- politics, reading music, newspapers -- Montoya does without. He devours "relaxing" books like those of Agatha Christie and Georges Simenon (Spanish translations picked up in Madrid), watches the "Today Show" and the noon news (while Sally has a vigorous swim in the ocean each summer day). "He's the most brilliant man intuitively," Mrs. Montoya said, "but he's very dense when it comes to books. Things that come naturally, he's brilliant. But things that have to be learned are never really learned."

Good examples of that are reading music

and Montoya's English. Although he has lived most of the last 35 years in the U.S. and is married to an American-born woman who speaks constant and beautiful English, Montoya clearly finds the language an effort which bores him. "Learning English," his wife said, "was like learning to read music." His English is a bit better than his ability to read music, but interviews are translated -- very colorfully -- by Sally Montoya. When very relaxed, however, he does try to communicate with those who cannot speak Spanish in an expressive combination of sounds, facial expressions, simple sentences, and, of course, his hands.

On that recent afternoon in a small dining room that overlooks his backyard pool, Montoya sat down to a seafood salad lunch (promptly at 1:30, as usual) and made a grotesque face at a bottle of rose wine on the table. With a questioning look, he turned up his hands, shrugged and shook his head in disgust as if to say, "What is that doing here?" Mrs. Montoya smiled and said, in English, that her husband had stopped drinking after once waking up from a wine-soaked evening -- at the age of 19 -- to find himself engaged to a girl he did not want to marry.

Carlos Montoya first met Sally McLean in 1934, when she was taking flamenco dancing lessons in Paris. When they met again, in New York, as World War II was getting under way, she asked the musician-dancer to teach her flamenco steps. Six weeks later, they married. Now, at 62, Sally Montoya looks 20 -- instead of 10 -- years younger than her husband, whose lively eyes, smooth olive skin and exuberance give him a more youthful appearance, too. To see the two together, Sally Montoya's fiery effervescence, dark eyes, gray-streaked black hair and perfect Spanish certainly give her a Latin look. "I'm sure you find his wife more Spanish than he is," one neighbor said recently, "She almost speaks with a broken accent...It's awfully funny." But Mrs. Montoya, descended as she says, "from a long line of New England Congregational ministers and Highland Scots," is "as American as apple pie." Still, Spanish dancing brought them together. "Dancing is the smartest thing I ever did," Mrs. Montoya said, her right eyebrow lifted in its almost perpetual arch. "But I'm a casualty of success. My dancing sort of went down the drain."

Before Mrs. Montoya stopped dancing completely, she and Carlos appeared together in small clubs. Then, in early 1948, she placed ads in the New York Times for Montoya's first

solo recital in a friend's studio apartment. "He had never given solos before," Mrs. Montoya explained, "because it never occurred to him. No one would want to sit and listen to a concert of flamenco...But he could embroider the rhythms of the dancer and the melodies of the singer..." And, on a cold February evening, 100 people (mostly friends) packed the apartment to hear Carlos Montoya play alone. Then, 300 people came to another apartment for a second recital, 400 came to hear him at Carnegie Hall, 700 people came to Kaufmann Concert Hall. "Then," Mrs. Montoya said, "we met a man named Art D'Lugoff...Then that was the beginning of worldwide fame."

D'Lugoff, as Montoya's manager, first presented him at the 1,200-seat Brooklyn Academy of Music on Easter Sunday, 1956. "We sold it out," D'Lugoff recalled recently. "And everyone was surprised...I suppose I plucked him out of just being," said D'Lugoff, who is now president of the Village Gate (which opened in 1958 with Montoya's flamenco music), "and got his name before the New York public. He's quite a showman."

As a showman, Montoya appears on stage wearing dark suits and a somber face -- eyes closed -- that smiles only after each song. "He feels the trappings of being informal," his wife said of his formal appearances. "If he is spontaneous in his music, he doesn't have to wear an aloha shirt, so to speak, to prove it...It's sort of difficult to say this without sounding corny, but it's like he's a legend where he can do no wrong...He's still surprised -- amazed -- that he can reach people this way." His appeal is greatest to young audiences and does not vary from a small village in a Spanish province to a small town in Middle America. Mrs. Montoya said, "He's gone much further than the average gypsy."

The way Montoya is able to go so much, his wife said, is "by doing little else." They are on tour from September to June, stopping at their Madrid apartment (or country home an hour's drive north in the picturesque village of Baztan) for Christmas and New Year's. Returns to the U.S. are headquartered in their fifth-floor apartment on the corner of Ninth Avenue and 58th Street in Manhattan. And during the relatively quiet summer months, the Montoyas retreat to a three-acre parcel of wild cherries, plum and pine trees -- "God's gift to the Montoyas" -- on a finger of land that projects into Georgica Pond in Wainscott.

There, with the Atlantic Ocean on one side and the pond on the other, the Montoyas lead

a simple off-stage life, reading and relaxing in their two-story stucco house. There are bright red geraniums in every window box. Inside, the sparsely but comfortably furnished house is decorated with photographs of Montoya and original paintings by artist friends. When it's not too hot, the two take long walks on the beach or along the Georgica Association's private roads. They are visited by their two sons: Carlos, 33, (who will begin working for the federal government in the winter) with his wife and two children; and Allan, 31, a rock musician who will be married in Wainscott next month. Occasionally, the Montoyas have quiet dinners with friends. But like other residents of that exclusive area on Long Island's South Fork, the Montoyas keep to themselves. Esther Bromley, a next-door neighbor, said "We see them because we're right next door. Of course, I always hoped he'd do a lot of practicing on his balcony, but, of course, he doesn't. They're sort of withdrawn; we all are. That's why we're here."

As Montoya sat in Bermuda shorts and a T-shirt, he intently watched a wasp buzz around his head as a daddy-long-legs crawled over a nearby cushion. Breathing fresh air and absorbing the peace and tranquility of the lush surroundings. A Spanish gypsy who once played in small cafes for neighborhood crowds, often for a glass of wine or a flamenco lesson. Now, a prosperous, world-rekknowned figure who plays in crowded concert halls and throbbing outdoor amphitheatres. "My little hands, my little chair, thousands of people," he said turning up the flawless palms of his smooth hands. "I think it is a pleasure."



The Miami Scene

Jose Miguel Herrero

By La Chiquitina

El bailaor, José Miguel Herrero, the son of the cantaor Miguel Herrero and of the bailarina Carmelita Vázquez, has been imbued, not only in the art of flamenco, but in the life of flamenco since his birth. He grew up "on tour", in dressing rooms and on stage.

José Miguel has never had "academic" schooling in flamenco. He lives flamenco. His dance style is unmechanical and unplanned. He does not preplan his choreography. His dances are filled with a duende "of the moment". His compás is impeccable. He achieves the very difficult merging of feel-

ing and technique. His emotion does not get lost in his technique and his phenomenal technique does not overpower his emotion. His virile; masculine air contradicts the over-effeminate image of so many male flamenco dancers. José Miguel is a natural, "un-made-up", truly male Spaniard. He brings to mind the spontaneous sevillanas at the ferias or at the Rocío; the untamed fury of a bystander in a café in Utrera suddenly compelled to dance.

In this day and age, with all the highly schooled and excellent flamenco dancers who sometimes get so caught up in outdoing themselves and others that they offer a mechanical, emotionless dance, José Miguel offers a refreshing change and an extremely entertaining show filled with both cante and baile. He is one of a dying breed of dancers; a breed that must see a rebirth in order to keep flamenco from becoming a sterile, dull art form.

Read interviews with Segovia, Tomas, Romeros, Pujol, and many more. Find out about instrument builders, competitions, festivals, and master classes. Play our new music and lute tablature. Find out what is happening around the world in guitar and lute through-

guitar & lute Magazine

1229 Waimanu Street Honolulu, Hawaii 96814
Send for Free Brochure. \$2.00-sample copy, \$10.00-4 issues

MARIA BENITEZ SPANISH DANCE COMPANY

Peter Baime reports to us about María Benítez's performance in Milwaukee with the Milwaukee Symphony Orchestra on March 7,8,9.

Along with María Benítez, the company included dancers Manolo Rivera and Roberto Lorca, guitarist Emilio Prados and singer Luis Vargas.

The first segment was performed by the orchestra, including Ravel's "Bolero". Following intermission the Benítez company did a flamenco segment, including soleá por bulerías, fandangos, bulerías, farruca, alegrías and rumba. Following an orchestral rendition of De Falla's "Ritual Fire Dance," María Benítez, Roberto Torea and Manolo Rivera danced Lorca's choreography of "La Alhambra" by Tomas Breton. María then danced "Asturias" as played by Emilio Prados. The final number was "Capriccio Espagnol" by Rimski-Korsakov, with all three dancers performing Rivera's choreography.

Guillermo Salazar in San Diego

Guillermo Salazar visited San Diego in May and tried to take in as much flamenco as possible. He joined in at the juerga and at the Andalucía Restaurant and those of us who had the opportunity enjoyed meeting him and hearing him play. We hope he will return many times in the future. Here are his impressions of some of the flamenco he experienced in San Diego.

MAY JUERGA

This month's juerga was my first one with San Diego's Jaleístas. Here are my impressions.

Herb Goullabian and I arrived a little late and found lots of flamenco activity in progress. I didn't know exactly what to expect and was kind of nervous. Upon our arrival, we were greeted by Juana de Alva, who made me feel very comfortable and introduced us around. After mingling with the Jaleístas for a while, the flamenco started again. Sevillanas were sung and danced to the guitars of Rodrigo de San Diego and Miguel Ochoa who was down from Los Angeles. Remedio sang alegrías for Magdalena Cardoso and Remedio and Rodrigo's little daughter Raquel improvised to bulerías. There were many participants, including professionals, semi-professionals, amateurs, and students. The juerga proved to be good for everyone. The professionals performed and publicized themselves, while the non-professionals had a chance to perform in front of an audience and gain experience with other performers.

Everyone was enjoying the juerga so much for social value and flamenco that I thought flamenco could be good therapy if it were presented this way elsewhere. If flamencos would accept each other and encourage each other once a month, we would approach a more perfect world. Maybe it doesn't eliminate all friction, but it sure helps in this direction.

Later the activity moved to the jondo room. I joined in on the guitar and played for 15 minutes before losing my thumbnail. I yielded to the strong compás of Yuris Zeltins aided by Miguel Ochoa, Herb

Goullabian, Tony Picksley and Roberto Vázquez. We all enjoyed the dancing of Julia Romero from Sevilla and Magdalena from Mexico. Andalucian born Vicki Dietrich tried out her bulerías and fandangos for the first time at a juerga.

After midnight Paco Sevilla arrived with his group after their show at the Andalucía.

Dancer Luana Moreno and singer Pilar "La Canaria" were accompanied by Yuris, Miguel Ochoa and Herb. Then singer Rafael did a caña, farruca, fandangos grandes and, inimitably, bulerías. Herb and I started to tire at 3:30 a.m. and left the juerga. We both thoroughly enjoyed it and highly recommend it to Jaleístas and other flamencos around the U.S.

DAVID CHENEY

David Cheney is playing Sundays and Mondays at Rudy García's Mexican restaurant in Pacific Beach. I had heard of David Cheney from the old FISL newsletters and also from Jaleo, so I was very curious about him.

When I entered, Cheney was playing a solo note for note from a Manolo Sanlúcar record, and I imagined he was a Sanlúcar imitator. I thought his second set would be more Sanlúcar material. After finishing the solo it was time for intermission and Cheney came over to the table to greet us. After an animated conversation he returned to play more. I was amazed by his selection of solos. He began with a Sabicas danza Mora from Electra Vol. 2, and then played Paco de Lucía's alegrías in D, Paco Cepero's granadinas from "Amuleto", Paco de Lucía's soleá from "Fuente Y Caudal", Serranito's alegrías in E from "Virtuosísimo", and Sanlúcar's "Bulerías de las Gitanas Marquesas". The list went on and on and, finally, when he stopped, he came over to the table again for more interesting conversation.

In the back of my mind I was thinking "This guy is a flamenco jute box." He plays everything recorded by everybody. As far as I could tell the fingerings were correct and the harmonies were exact. Whenever he played a certain guitarist's material, it was a very accurate interpretation. David Cheney is the Rich Little of flamenco guitar! I enjoyed his show very much.

It seemed to me that the food was the attraction at the restaurant rather than flamenco. The people responded with applause, but were not paying attention for the most part. I enjoyed Cheney both as a guitarist and as a person. This unusual guitarist is well worth seeing.

THE PACO SEVILLA GROUP

The Andalucía Restaurant is featuring Paco Sevilla with singer Pilar Moreno and dancer Luana Moreno. The restaurant is enormous, with many dining rooms. The walls of the bar are decorated with bullfight posters and other bullfight memorabilia. In the front lobby there is a mural by bullfighter John Fulton.

When I first arrived the group had just finished a set and I had a chance to chat briefly with Paco. After getting acquainted I sat down at a table ready for the next show and ordered a Spanish coffee. Soon it was showtime and Paco Sevilla emerged to play a solo. He played a peteneras and immediately it was obvious that Sevilla is a dedicated guitarist, very serious about flamenco. His playing showed lots of spirit and he has a heavy touch that is very gitano. He finished the peteneras to the delight of the aficionados, many of whom seemed to be informed about flamenco.

Paco was then joined by Pilar Moreno and Luana Moreno. Luana was very confident about her dances. She showed technical skill and feeling and danced very relaxed, but forcefully, with a good smile of confidence.

Pilar showed mastery in many cantes. Her soleares was very profound. Pilar dominates the compás and her voice has a raspiness that is very flamenco. I enjoyed her alegrías, tientos, bulerías, and sevillanas.

After the show -- shortly after midnight -- it was jam session time and Paco brought his guitar over and asked me if I would like to sit in. I did so reluctantly, feeling that it was a hard act to follow. Shortly after I began to play some soleares, Rafael Santillana joined in with some cante and I began to relax and feel at home. Then Juanita Franco and Luana joined us for bulerías.

I had a good time at the Andalucía and would say: If you like flamenco, don't miss this show.



JULY JUERGA

We have received no information about an August juerga from CUADRO B. If there is to be a juerga in August, Los Angeles and San Diego members will be notified by mail. We need the information about the juerga by the first of the month previous to the juerga for it to appear in JALEO. So CUADRO C should be looking around now for a September site.

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, TORONTO

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 Flores | (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

georgiaDANCE 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 Menendez, 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
 Adela 854-1287

minnesotaMINNEAPOLISGUITAR 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

oklahomaGUITAR INSTRUCTION:

Ronald Radford (Tulsa) (918) 936-3319

californiaDANCE 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

LAS CUEVAS presents Flamenco Fri & Sat nights from 9:30-12:00pm with singer-dancer Isa Mura dancers; Cruz Luna, La Romera, Paqui Mera, Raquel Lopez with guitarists Lionel James & Lee Thompson; guest appearances by Agustin Ri Rios and others. 476 Green Street off Grant Ave. (415) 435-3021

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!!)
 Isa Mura (415) 435-3021

GUITAR INSTRUCTION:

Mariano Cordoba (408) 733-1115
 Ricardo Peti (415) 851-7467
 Joel Blair (415) 564-8351

CANTE INSTRUCTION:

Isa Mura at Las Cuevas (415) 435-3021

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:

Carmen Heredia	862-1850
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

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.

LAS PALOMAS RESTAURANT: 1399 46th Ave. (corner with Judah) presents guitarist Joel Blair. (San Francisco)

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, Mediteranean cypruss, Rosewood fingerboard and custom case. Call: Marvin Hirschfield (213) 342-4157,

Box 4706 San Diego, CA 92104

BULK RATE U.S. POSTAGE PAID La Mesa California Permit 368

TIME VALUE

RETURN POSTAGE
GUARANTEED