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JUAN SERRANO



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

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Juan Serrano

A TRIBUTE FROM STUDENTS AND FRIENDS

by

Mark Boroush and Christine Scott

No one in the audience is ever likely to forget the concert Juan Serrano gave in early June of 1977 at a small chapel tucked away on the campus of a college in Kalamazoo, Michigan. Though distant in both culture and space from Andalusia, this unlikely place was transformed for a short while into a room of fantastic sounds and rhythms by one of flamenco's finest virtuoso guitarists. All the trappings of Serrano's style were present: extraordinary picado, pulsating syncopations, sophisticated modal tonalities. But somehow this went quite beyond the usual. Perhaps it was the charm of the setting and the choice of the time but, nevertheless, those of us who had the good fortune to be in the audience witnessed an event to be remembered: an accomplished artist transcending himself on stage. Not surprisingly, it was the cante jondo pieces that carried the evening -- tarantas, seguiriyas, granainas, soleares. A truly inspirational performance it was -- el duende flamenco de Juan Serrano!

Nor will any of us soon forget the ten years that Juan Serrano spent in residence in Detroit. When he and his family chose to move to Fresno, California last summer, he left behind a flamenco society he had started, a number of well trained students, and a large, "extended family" of friends and flamenco aficionados from the area. This article is about Juan and about what he did for flamenco in Detroit. It comes from a group of us that owe him much as a teacher and as a friend.

Serrano came to Detroit in 1969 in the wake of a traumatic period in his life. The unexpected death of his first wife (an accomplished flamenco dancer in her own right) left him distraught and depressed. He all but stopped performing and broke many of his contacts with managers, recording companies, and critics. He came to Detroit where a friend (and well-known guitar maker) provided him with some space to begin anew. It was a start in a new place which no one could wish upon another. Yet it was a start for what, over the next ten years, proved to be an enormous blessing for the art of flamenco in Detroit.

Serrano was born in 1936 and grew up in the Andalusian city of Córdoba. From the very beginning the influences of music and flamenco were strong upon him. His father was a guitarist, known professionally as Antonio el



del Lunar. His mother was a flamenco singer -- Niña de la Sierra. He first became interested in the guitar at 9 and began the study of it soon after under the strict direction of his father (his only teacher ever). He apparently kept at it because by the time he was 13 he had turned professional and had made a considerable reputation for himself as an accompanist in Córdoba. Indeed, to this day he remains a favorite son of the city -- along with the great bullfighters Manolete and El Cordobés. And he continued to be remembered by a clock tower in the town square which chimes the hours with a recording of his guitar playing seguiriyas.

Niño Ricardo and Ramón Montoya, as Serrano remembers, were the preeminent guitarists during the time he was growing and first learned to play. He found their music and their styles inspirational. At a later point in his career he traveled widely with Ricardo -- and to this day has many funny stories to tell about that man and their experiences together. Nevertheless, with his father's help, Serrano set out from the very beginning
(continued on page 6)

LETTERS

Dear Jaleo,

During the 4th of July weekend there are plenty of fireworks everywhere. But, at the home of Joan and Larry Temo of Akron, Ohio, there was a great display of flamenco fireworks. I'm referring to the three day juerga where there was much talent and super food and liquid refreshment. And the flamencos came from far and near: Joan Weber, dancer from St. Paul; Greg Wolfe from Minneapolis; Mark Boroush, Lee Miller, and Christine Scott from Michigan; from Atlanta, Georgia, came Martha Sid-Ahmed; others came from Columbus, Cleveland, and Akron. Good fortune brought a singer, José Luis Giménez, from Columbus.

It was a fine juerga with many nice people. I'm sure everybody enjoyed the three full days.

Sincerely
Joe Bubas
West Mifflin, PA

Dear Jaleo,

I admit that some of the things I have written in Jaleo are controversial. However, they are intentionally controversial with the purpose of stirring flamenco minds to activity. It's better to have someone to fight with than to have no-one at all. I would like to hear some feedback on my articles by the readers. Some of you readers could become writers and tell us of your flamenco lives. Others could write emotional or even logical articles. If you like Jaleo as much as I do, why not participate?

Guillermo Salazar
Denver, Colorado

Dear Jaleo:

I hope your August issue stirs up a flurry of response, both pro and con on the Moron question. I can definitely sympathize with Paco's evaluation of Pohren's strong stands on commercialism—certainly preferable to being a jellyfish. And I am ceratinly grateful for the wonderful photos of Joselero singing and dancing, Paco del Gastor looking uproariously cross-eyed, and all the rest. Having visited Spain extensively in 1965-66, 1970-71, 1972-73 and most recently in 1978, I can agree with Pohren's assessment that it is probably doomed as a lifestyle, and I am thankful that Marcos and I were able to at least catch the tail-end on our earlier trips.

However, I find I can only give two cheers. There is something inside me that wishes that the particular Moron mystique could be laid gently but firmly to rest. I suspect my feelings are not at all due to the people in question—Diego, Fernanda, Joselero, Paco, and a host of others we

were privileged to know, but more due to our experiences with other foreigners, mostly Americans, with whom we had to deal during our eight month stay in Morón, and how, during the time of our professional career in the Bay Area, the superiority of all things Morón was virtually stuffed down our throats. "Moronismo" is a phenomenon peculiar to the Bay Area and, thank God, is recognized as only one of many valuable flamenco experiences by aficionados in other parts of this country. The Moroneros, as I'll call them, are an amorphous but intense and insufferable clique. They have people in the Bay Area so buffaloeed about "commercialism" that I've seen some of the girls afraid to even look nice when they perform or give any indication that they might be enjoying themselves. They are competitive, exclusionary and puritanical—in fact, I'd put them right out there with the Ayatollah. And that's surely not what the Morón flamenco, or any other town's flamenco, was all about.

Therefore, it was with dismay that I encountered that enormously offensive article by Ira Kamin on the opening page. In addition to taking endless cheap shots at the dedicated artists at the Spaghetti Factory, who perform weekend after weekend for a pittance, it was a lousy piece of writing. No offense to Mr. Parker, who is in fact one of the more talented Morón groupies. I feel the article did a real disservice to flamenco in the Bay Area by promoting an elitist snobbery aimed at those brave or foolhardy enough to adopt professional flamenco as a way of life. This type of attitude is one which Rosa, one of Ira's subjects, has been attempting to combat for years. For thanks, she has had little know-nothing dance students tell her they don't think her style is "gypsy enough." Can you imagine the nerve, or at least the discourtesy of saying this to Rosa Montoya? So, in the Bay Area the professionals stay somewhat within the woodwork or, like ourselves, they leave for greener pastures. I must admit that one reason we moved to Los Angeles was not only for the work opportunities, but because Marcos had been visiting there and, after three whole days, not one person had asked him if he had been in Morón.

Thank you for bearing with me thus far -- I have been building this up within me for over ten years. Having been an on-the-road, work-every-night-or-starve professional and, at the same time basically preferring the gypsy style above all others, I've truly come to resent those who can't or won't

produce art themselves, but find themselves worthy of intellectualizing everyone else's to death. And this is but one aspect of "flamenco burnout" as it occurs to so many of us.

Please do keep up the great work!

Rubina Carmona
Los Angeles, Ca.

Dear Jaleo:

Met a woman at the "Fiesta de la Bulería" in Jerez who told me about your publication. I was very interested to hear that there was actually a flamenco magazine in the States. To the best of my knowledge, there is nothing similar in Spain. A magazine did appear for a couple of issues from Huelva but that was it.

Anyway, I live in Puerto de Santa María -- right in the heart of flamenco country. I don't know if you have a correspondent from around here, but I would be glad to contribute whatever I can to Jaleo. Information about new records, concerts, festivals, etc.

As you are probably aware, this is the season for festivals in all the tiny pueblos of Andalucía (and in many of the bigger towns as well). For example, last weekend was the eighth "Fiesta Parpuja" at Chiclana (Cádiz). The festival is named for a type of small fish that is popular in the area. In fact, along with admission to the Municipal Caseta where the festival is held, one also receives a ceramic bowl of the small, very salty fish and a small ceramic pitcher (about the size of a shot glass) of red wine.

The "Fiesta Parpuja" has the reputation of being the biggest festival of all. I have no reason to challenge that label. I know of no other festival of this type that lasts for nine hours! Frankly, it is simply too much.

I went to "Fiesta Parpuja" two years ago and am not interested in going again. For one thing, it is expensive. I don't know exactly what the prices were this year, but two years ago it was \$15 and that was not for the better seats near the stage. The Municipal Caseta is divided into two sections -- a moderate-sized area up front and then the rest of the caseta for the masses. Even sitting in the front row of this back section leaves the stage a long way off. The sound system -- at least when I went -- seemed to consist of a series of car radio speakers strung together. No matter, really. The public seems to pay little attention to what is happening on stage. Such a hubbub is constantly going on that it wouldn't make any difference what kind of a sound system was being used, it would be a real challenge to one's hearing in any case.

This year at Chiclana the artists included: Camarón, Rancapino, Lebrijano, Turroneiro, Chabrero, Chano Lobato, Chiquetete, Taranto,

Susi, Terremoto, El Lele, Orillo, Diego Clavel, Paco Herrera, Juanito Villar, Pansequito, El Perro de Paterna, José de la Tomasa, and Niño Santamaría; dancers were Manuela Carrasco, La Tati, and Los Montoyas; guitarists were Paco Cepero, Parrilla de Jerez, Tomatito, Mendiola, and Pedro Peña. In such a group there should be somebody to please anybody, but the atmosphere is a problem.

Yes, the "Fiesta Parpuja" is a great party. The clan in front of me all brought half gallon bottles of something which was labelled in English -- and this is the truth -- GREEN FISH GIN! A great party...but great flamenco, never. Sure, most of the supposed elements of a great flamenco happening are present: the long hours to build up the feeling, the booze, some top artists. The missing ingredient is the intimate, small audience. In front of thousands of noisy people, nada...nada...nada!

To see some good flamenco at one of these festivals it is necessary, I think, to go to one that lacks the "big names". The "Fiesta de Bulerías", for example, had a relatively small number of artists and only a couple of those were people who always had their names in large print on any poster. Consequently the price was extremely reasonable (about \$5), the performers each came on twice (except for El Lebrijano), and the festival was one of the nicest I've ever attended.

The weekend before I had been to Puerto de Santa María's "Noches de Ribera", which featured such people as El Turroneiro, El Camarón de la Isla, Juanito Villar, La Susi, Pansequito, Rancapino, Orillo, Los Montoya -- people, incidentally, whom I like very much. The staging and sound system were fine but there simply was no magic in the performance. It's discouraging to sit there for five or six hours and go away only feeling tired.

I'm afraid that the whole festival routine gets to be just that for the performer -- a routine -- and the audience is the loser. The answer is for all the peñas that organize such festivals to stop competing for the supposed honor of having the biggest festival with the biggest names and return to the smaller affairs of days past. Put one or two of the "recording stars" on the bill and fill the rest of the show with people who aren't as well known and who don't get the chance to make records. What the public would get would be a much better festival at a much better price.

Paco de Lucía plays in concert in Cádiz on Thursday! That's the first time he has been in this part of Andalucía since I've lived here, five years now.

Gordon F. Booth
Puerto Santa María, Spain

(Serrano, continued from page 3)

to create his own style and compositions. By the time he was 14 he had moved on from Córdoba to the flamenco circles of Madrid and had recorded his first album. The music he played then was comprised, among other things, by many fast, melodic picado lines and by inventive syncopated versions of the traditional rhythms. It was a style which was received as revolutionary for the time. His popularity grew widely over the next decade -- many critics and aficionados dubbed him "the young Sabicas". Much of the reputation he gained over this time was based upon his accompaniment of some of the best singers and dancers of the day. Singers included Manolo Caracol, Antonio Mairena, Fosforito, Fernanda and Bernarda de Utrera, La Paquera; dancers were such as Carmen Amaya, Pastora Imperio, Regla Ortega, Rita Ortega, and La Chunga. An appearance on the Ed Sullivan show and night club engagements in Las Vegas introduced him to American audiences in 1959.

Juan was also revolutionary with the guitar in another way -- one that is less well remembered at present. He proudly observes that he was the first in Spain to take the flamenco guitar solo onto the concert stage. Despite earlier solo recordings by Niño Ricardo and Ramón Montoya, neither of these performed in a concert setting in Spain with the guitar alone. Serrano was the first to do this in Spain when his manager arranged such a solo concert in 1957. Thereafter many young guitarists broke the tradition and followed suit. In doing this, Serrano says that he was after the opportunity to be more creative and to pursue the expressive harmonies and feelings of the guitar to a larger degree. He felt the need to move out of the artistic structure imposed by the dancer and singer, though, in all this, he remembers, he could never forget his father's admonition to never lose touch with the traditional flamenco rhythms.

Serrano and his family chose to remain in New York at the close of a tour in 1962. With the aid and counsel of his newly discovered friend, Theodore Bikel, he was able, not long after, to record his first album in the U.S.A. "Olé La Mano", as it was called, and was an enormous artistic and commercial success. It was the first of over 20 albums to follow for Electra, RCA, and Audiofidelity. Over the next several years he became widely sought after as a concert soloist. Managed by the late impresario, Sol Hurok, he toured widely in the United States, Japan, the Phillipines and South America. The Serrano apartment became a meeting place for the major flamenco artists of the area, including among them,

Sabicas and Carmen Amaya. In 1965, Serrano was awarded a gold medallion by the Spanish Academy of Fine Arts for spreading the music of Spain throughout the world -- the only flamenco guitarist to date to receive this honor. Then, in the late 1960's, at perhaps the pinnacle of his success, he and his wife chose to leave the cold of New York and the demands of many tours and concerts for Miami to teach and have time for family. But events were to have things otherwise. With the sudden passing of his wife in 1969 and the return of his son and daughter to Spain, Serrano was left to start very much over again.

Restarting his musical career in the early 1970's was not a particularly easy task for him. His absence from the public for nearly two years left him with broken contracts, severed relationships with managers, and many critics who didn't know his music. But, fortunately, with fans and admirers who hadn't forgotten, he was able to begin to tour and to record again. He married for a second time and established permanent residence in Detroit. He began to teach during the time he was not on tour. In 1972, he founded, along with five of his students, the Flamenco Society of Michigan -- a group that he hoped would serve to promote the art of flamenco in the area and encourage his students to perform.

Serrano continued to concertize and record throughout the 1970's. He returned to Spain periodically to stay in touch with music, friends and relatives, and to perform, and vacation. But teaching and the Flamenco Society came to occupy an increasing amount of his time. At one point he had well over 30 students of the guitar, some traveling considerable distances to learn from him. With his profound understanding of the art, he was also able to provide instruction and encouragement for a number of dancers. He was also the major influence behind the emergence of at least one flamenco singer in the area.

The Society, though, was one of his best achievements during his stay in the area. It grew substantially larger than the six members with which it began. Much as Serrano hoped it would, it became a great source of encouragement for the art of flamenco in Detroit. It became as well a very effective environment for those of us who wanted to learn the music and to gain skill in performing -- and all under an accomplished virtuoso's guidance. In May of 1975, the Society held its first recital under Serrano's direction -- an event that has continued annually since that time. In October of 1976 Serrano appeared, to critical acclaim, with María del Carmen and several of their students in a major concert in Windsor, Ontario. From

(RIGHT) JUAN SERRANO AT EIGHTEEN YEARS

(BELOW) JUAN, 19 YEARS OLD, WITH
ED SULLIVAN AND LA CHUNGA.



(ABOVE) JUAN WITH YUL BRYNNER

(RIGHT) JUAN BEING PHOTOGRAPHED BY
ORSON WELLS.



1976 on, members of the Society, along with Juan, have been featured performers at the city's annual Latin American Festival. By this time Serrano's imprint on music in the city had become indelible -- and with good reason!

What does Serrano think of what's happening to flamenco at the moment? He perceives that the art is now in another period of major development. He points to growing interests throughout many parts of the world in the guitar, dancing, and singing, to new artistic experimentation with the music, and to the emergence of a new group of highly skilled players as evidence of this. But there are strong elements of traditionalism and criticism, in his view -- and this from one who was once an artistic revolutionary himself. He says that he is "unsure" of some contemporary flamenco styles. For him, the most profound roots of flamenco are in the traditional rhythms. He has concerns that some modern interpretations of flamenco have drifted too far away from these traditions, "One ought not to so easily toss away in a day what took centuries to create." To his ear, the results of contemporary efforts to mix flamenco with modern music, popular music, or jazz are often "beautiful". But these are styles which conflict with the need he strongly feels to maintain (and elaborate) the traditional forms of the music.

Serrano remains, as he always has, a creative contributor to the growth of the art. He has continued to compose and write for the concert flamenco guitar. He has recently written a flamenco suite for solo guitar and orchestra. To be sure, his most recent recording available in this country dates back to 1972 (entitled "Flamenquísimo" on the Audiophile label). But while this is well worth listening to, it doesn't do full justice to the musical artistry he has grown to achieve. To these authors' ears, what is most exciting about Serrano's music at present is that he has found a way to combine the empathetic interpretations, fiery rhythms, and



JUAN SERRANO WITH JOSE GRECO

falsetas of his younger days with the sophisticated compositions and tonalities of his later style. The combination is truly spectacular, as those of us who have had the good fortune to hear him in concert recently can attest. Unfortunately, virtually all of this has to this date gone unrecorded -- a problem we hope that can be remedied at some time in the near future.

As we noted at the beginning, Serrano and his family now live in Fresno, California. He is presently teaching at Charley Daniel's Music Store there (2711 Blackstone St.) and at the local city college. We are told that among other things he has been working with Amparo's dance troupe and is the featured performer on the weekends at a local dinner theatre. He says that he looks forward to starting another flamenco society in the area. Those of us back in Detroit wish him all good fortune in his new pursuits. He left a very grateful group of people who understand very well what we have lost and who know that it is well neigh impossible to ever fully repay him for what he did for us.

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 RCA FPM-120
 "Juan Serrano at the World's Fair"
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 "Fiesta Flamenca" RCA LPM-3596
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We do not have titles for the following:

- With Juanito Valderrama RCA VIK-3029
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 With Antonio Fernández "Fosforito," Philips
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 Hispavox: Vol 1 HH 16-268
 Vol 2 HH 16-269
 Vol 3 HH 16-270
 With Manolo el Malagueño, Columbia

Juan Serrano as Maestro

By Mark Boroush

Juan Serrano spent a good deal of his time in Detroit as a teacher. Over the decade he was in the area, he provided instruction to well over 70 students of the flamenco guitar -- some of whom remained with him for nearly this entire time. Many of his students went on to perform as accompanists or soloists in recitals, concerts, and other events in the area. One person in particular went on tour for a time with José Greco's troupe.

Serrano learned to play from his father in a particular way. "Always you learned by ear," he remembers, "You didn't learn by reading or by written music. My father never taught me that way. He taught me solely by ear. This is how flamenco was passed from one to another...inherited." This was a tradition which Serrano kept for the most part with his students. However, for those who were having difficulties with the Andalusian tonalities and scales they didn't grow up hum-

ming, he could -- to our amazement -- write out a complicated falseta or rhythm in musical notation at a moment's notice, often not needing at all to look at the fingerboard of the guitar. This was a teaching style at which he proved on countless occasions to be a master. He was skilled at once in being able to communicate with his students on a one-to-one basis and in inspiring them with his own impromptu playing. He understood well how to teach the complicated rhythms and scales that make up flamenco. He could convey not only the technical aspects of the music, but also the subtle feeling and mood of each compás. Together these things made him an enormous musical resource and a teacher from whom much could be learned.

While his teaching efforts were focused for the most part on the guitar, he also provided some instruction and a lot of encouragement to a number of dancers and to one person in particular who wanted to learn to sing. One dancer remembers him humbly observing at the outset, "I am not a dancer, but, perhaps, I could teach you the compás and some taconeos." Over the years this proved to be something of an understatement. Serrano's own sense of compás and his sharp memory of steps and choreography from dancers in years past proved to be a vast resource for many. He could of course not do it all -- body and arm movement can be honed to perfection only under the careful guidance of an already skilled dancer. But there was, nevertheless, a kind of magic that Serrano was able to work here with his own resources in his own way. It was typical of the man and his style.

Serrano has recently completed an instruction book for beginners at the flamenco guitar, entitled Flamenco Guitar, and published last year by Mel Bay. A second volume, comprised of more difficult pieces for advanced students is soon to be released, entitled Flamenco Concert Selections, also published by Mel Bay. Both represent worthwhile additions to the libraries of guitar students and aficionados. But just like a tape recorder never recaptures the full feeling of a juerga, this student, at least, remains skeptical that either book will be able to capture fully the teaching capacities of the Serrano he experienced in person. One has to work with him for a time to understand that his genius is not only in performing. Those of us in Detroit who had the chance to benefit from his teaching will not soon forget the experience.



TIENTOS

We thank Juan Serrano for sending us a complete, beautifully written out tientos -- along with permission to publish as much as we desired in either music or tablature form. We chose to print two of the seven pages, in tablature only, because of space limitations and in order to retain the value of the piece for future publication.

by Juan Serrano

Handwritten musical notation for the first system of "Tientos". It consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The notation includes various chords and intervals, with fingerings indicated by numbers 1-5. Chord symbols include A, Bb, Gm, and C#. The piece is marked "LA" and "SOL".

Handwritten musical notation for the second system of "Tientos". It consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The notation includes various chords and intervals, with fingerings indicated by numbers 1-5. Chord symbols include Bb, A, and Bb. The piece is marked "LA" and "SOL".

Handwritten musical notation for the third system of "Tientos". It consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The notation includes various chords and intervals, with fingerings indicated by numbers 1-5. Chord symbols include A and LA. The piece is marked "LA" and "SOL".

Handwritten musical notation for the fourth system of "Tientos". It consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The notation includes various chords and intervals, with fingerings indicated by numbers 1-5. Chord symbols include A and LA. The piece is marked "LA" and "SOL".

Handwritten musical notation for the fifth system of "Tientos". It consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The notation includes various chords and intervals, with fingerings indicated by numbers 1-5. Chord symbols include A and LA. The piece is marked "LA" and "SOL".

Handwritten musical notation on a five-line staff. The notation includes various symbols, numbers, and letters, possibly representing a musical score or a technical drawing. Key elements include:

- Staff lines: Five horizontal lines.
- Notes and symbols: Various symbols, including what looks like a treble clef, a key signature of B-flat (Bb), and a time signature of 3/4. There are also various numbers (0, 1, 2, 3, 5) and letters (A, P, m, i, p) scattered throughout the staff.
- Annotations: The word "sib" is written on the left. The word "A" is written above the staff. The word "P" is written below the staff. The word "m" is written below the staff. The word "i" is written below the staff. The word "p" is written below the staff.

CIII Gm Sol C VI B^b Sib A LA ... 12 ... 13 ... 12 B^b Sib ♯X

... 6 ... 8 6 5 4 6 3 1 2 3 4 5 6 7 8 9 10 11 12 13 ... 12 ... 13 ... 12 ... 10 ... 10 ... 10 ... 13 ... 11

3^P P. 6

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and dynamic markings. Above the staff, there are labels: *A*, *LA*, *RE*, *Dm*, *P*, *Dm*, and *RE*. The notes are written in a style that suggests a specific scale or key. The dynamic markings include *LA*, *RE*, *Dm*, and *P*.

Handwritten musical score for "The Rose Tree" on a grand staff. The score is divided into two systems. The first system starts with a treble clef and a key signature of one flat (Bb). The melody is written on the treble staff, and the bass line is on the bass staff. The second system continues the melody and bass line. The score includes various musical notations such as notes, rests, and fingerings.

[illegible][illegible]

Handwritten musical score for "I am I" in G major, 3/4 time. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into two measures. The first measure contains a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple bass line. The second measure contains a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple bass line. The lyrics "I am I" are written below the bass staff in the second measure.



FLAMENCO IN DETROIT

By Angelina Esteban de la Fuente

Flamenco in Detroit?

It's true. The Flamenco Society of Michigan exists near the motor city, yet the members are from all parts of the United States, Canada, and as far away as Spain. The Society is a non-profit organization of aficionados of the art and has been the center of flamenco as well as a host to celebrity members and non-members who come into town to perform. Once a month members gather around sangría and snacks to enjoy, participate, and share their interest and talents in the dancing, singing, and guitar-playing of flamenco.

To bring about a better understanding and to promote the art of flamenco, maestro Juan Serrano and five of his students, Jean Agopian, Max Bishop, Gene Bailey, Lee Miller, and Robert Velásquez, founded and organized the Society in 1973. It was hoped that the Society would provide a productive learning environment for students and would foster the growth of the art in the area.

News of the Society's existence had spread throughout the state and beyond, developing

an increased interest. Membership outgrew the capacity of the meeting place, which was at the home of Juan and Cathy Serrano, expanding to its present location, the Ferndale Community Center. Before long the Society had proudly acquired several famous honorary members in the persons of Maria del Carmen, José Greco, Nana Lorca and Lucero Tena to name a few. Pedro García de Lorca, nephew of the late great Spanish poet, came to Detroit in June of 1973 from the West Coast to share his views of the origin and development of flamenco.

Expanding in other forms, the Society has provided opportunities for many of its members to perform formally. The Flamenco Society of Michigan along with Serrano's encouragement and direction presented the first of many traditional Spring recitals in May of 1975. The recitals at first offered only guitar works. María del Carmen, the highly acclaimed

PHOTO ABOVE: A RECITAL BY THE FLAMENCO SOCIETY OF MICHIGAN (STUDENTS OF JUAN SERRANO.



THE FLAMENCO SOCIETY OF MICHIGAN

professional flamenco artist, helped expand the Society further by introducing dancers to the recitals. Together María del Carmen and Juan Serrano provided top rate flamenco productions to the Detroit metropolitan area as well as Canada. The Spring recitals have become an important event for the Society and thus, to preserve the spirit and thrill of these events, Serrano produced and directed an album recorded live at the 1976 recital.

In every year since 1976, the Flamenco Society of Michigan has proudly represented Spain through her music, dances, literature, foods, and cultural artifacts at Detroit's annual Latin American Festival. Several prestigious awards were presented to the Society for its performances, foods, and cultural exhibits at the festivals. Spain will again be represented by request in the Republican National Convention Festival in Detroit.

The Flamenco Society of Michigan usually holds its meetings the first Friday of every month. There has been much that has remained the same for the monthly meetings over the years. The first half of the meeting, which consists of news events of flamenco and the Society itself, is followed by filmstrips,

slides, and other visual presentations of the art, Spain, or the Society. Socializing, solo performances, instruction on a few phrases of something new, a host of impromptu performances happen toward the latter part of the evening; these and, to be sure, the sangría, have been parts of the meetings we've all looked forward to since the beginning. Even the traditional forms of flamenco such as the singing, dancing, jaleo, palmas, and the guitar adorn the meetings. But there have been some changes. In July of last year an era for the Society came to an end. Serrano and his family relocated from Detroit to Fresno, California. The Society feels grateful for the knowledge of flamenco that he left with us, however humble our own talents are. His energy and leadership created the Society and made it a strong and productive one. Fortunately, he left a bit of himself in each of us. With all these "bits" together and with María del Carmen's talent we have been able to carry on in much of the same way.

Although he is greatly missed, the Society enjoys Serrano's frequent concert engagements in Michigan.



MARIA DEL CARMEN AND JUAN SERRANO

The Society is still undergoing changes since the departure of Juan Serrano, changes which include expansion in other areas. The many productive years of the Flamenco Society of Michigan can be accounted for by the close unity, the warmth the members hold for fla-



LATIN AMERICAN FESTIVAL, OPENING PARADE

menco, and the goals that its founder and his five students set for it. The road ahead promises to be equally fulfilling. Despite the importance of Serrano's absence, the Society looks forward to a successfully bright future.

If you are interested in becoming a member of the Flamenco Society of Michigan or would like to obtain more information on the Society's activities, write to the following address:

The Flamenco Society of Michigan
38134 Lyndon
Livonia, Michigan 48154
(313) 464-0322



DANCING ON A CRUISE SHIP

By Adela

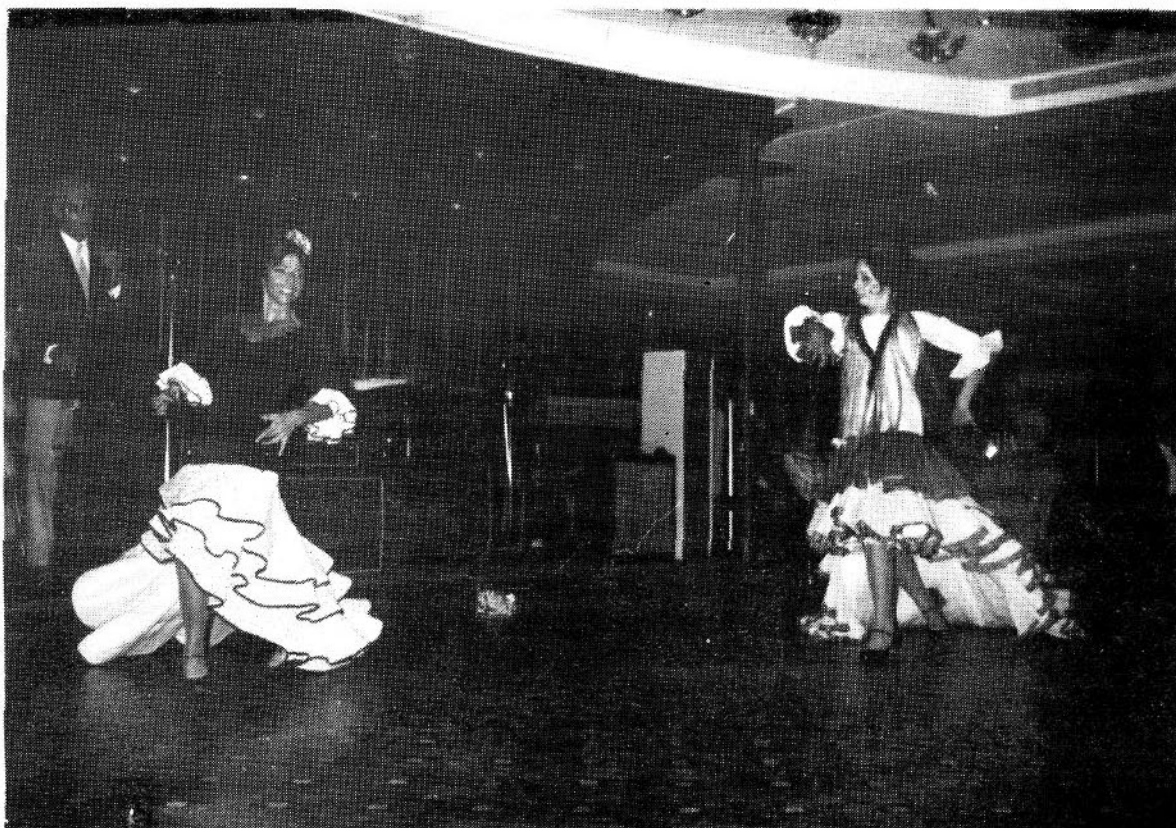
As I sit here in the middle of the Atlantic Ocean aboard the "SS Emerald Seas" where I am working as a Spanish dancer, I wonder if some of the readers might not be interested in "sailing over the ocean blue" to the tune of their castanets in leisure and luxury...

For those who may consider that possibility I would like to share my experience, anecdotes, and general information on this type of work and hope someone can benefit and find them useful.

My first job as a Spanish dancer on a ship dates back to 1971 aboard the "SS Statendam" with dancer Carolina Campo. The engagement was for the two of us without a guitarist. As soon as we passed the audition we eagerly pro-



JUAN AND DAUGHTER LIDIA AT THE LATIN AMERICAN FESTIVAL



CAROLINA CAMPO AND ADELA ON THE "SS STATENDAM"

ceeded to get costumes, tapes and records ready. Once on the ship the Cruise Director instructed us to report to the orchestra for rehearsal. We looked at one another in panic. Now, what do we do? Being extremely green in the business, we didn't know we were supposed to have musical arrangements for the orchestra. The musicians (all Dutch) were very patient as Carolina and I tried to put together some instant choreography with their version of España Cañí, Valencia, La Tani, Gallito, and some rumba that didn't resemble rumba flamenca at all, but made us feel like we should be wearing a calypso outfit....! We faked the whole thing through and thanks to Carolina's likeable personality and great sense of humor we managed to get the passengers to accept us and actually enjoy our act.

Back in San Francisco at the end of our 45 day cruise, I rushed for help to the person I knew could come to the rescue -- Teresita Osta who was very generous in helping me.

After that first experience, and ten years later, I have managed to get a good repertoire of sheet music so that I won't be caught in the same predicament again. The following are some sources of sheet music for orchestra, which is rather difficult to obtain in music stores:

Unión Musical Española
Carrera de San Jerónimo 26
Madrid 14, Spain

Ediciones Naife
Apartado 77
Almería, Spain
Ediciones Columbia
Montseny 12
Barcelona 12, Spain
Colony Music
1619 Broadway Corner
49 St., New York 10019

The most suitable costumes are the flashy, shiny ones with sequins and glitter (I know, I hate it too...). The reason is obvious: This is not a flamenco oriented audience but, rather, one that wants to see color.

To find work, you might contact the cruise directors of the different steamship lines found in the newspaper and yellow pages and write, enclosing a good glossy photograph. If you have an agent he will recommend the necessary contact. A suggestion:

Arie Kaduri Agency, Inc.
235 Lincoln Road
Miami Beach, Florida

It is possible to be hired with a guitarist also. The rate of pay depends on several factors. At the Emerald Seas I am earning \$400 a week, net, so that might give you an indication. The meals are free, of course. Bon voyage!

GAZPACHO DE GUILLERMO

(We welcome to Jaleo this new monthly column by Guillermo Salazar in which he will discuss a variety of topics and review records)

CRITICISM AND ENCOURAGEMENT IN FLAMENCO

During my formative years I was fortunate to have met three guitarists who were always very encouraging to me. Everyone knows that encouragement is one of the main ingredients in building confidence. These guitarists would say things like "very effective", or "how do you get that Spanish sound?", or "that's just like the pros do it".

A few years later I encountered some very helpful professionals who had a recognized position in the flamenco world. It was the same story -- they were all very encouraging. Any criticisms were constructive and given in good faith to my face. As I matured and met many other flamencos, I became aware that the great majority did not enjoy this same type of encouragement. The ones who did, seemed to be very open and friendly. Those who were criticized often and got their egos pounded were the ones who in turn enjoyed doing this to others.

I've tried to analyze the whole matter, but just like any other human thing, there are exceptions. It seems that the encouragers are established professionals who are not worried about challengers, those who never had any intention of being professional, and those who never have met anyone flamenco before. The critics are professionals who are struggling financially, people who want recognition and feel that no one else deserves even a little bit, or people that have worked hard for many years to get recognition and don't want to see anyone have it come easier.

Then there are those non-professionals who like to appear knowledgeable. Their criticisms are innocent and they truly enjoy making comparisons between different artists. Most Americans started off this way. I remember wondering "Who's better, Sabicas or Montoya?" Most of these beginning aficionados can't tell the difference between tarantas and grana-dinas; all cantaores sound the same to them. Later they choose sides with some style or artist. Anyone who doesn't see it their way cannot be their friend, until one or the other

party changes.

When I went to Spain, I was surprised that nobody played the same style that I did. I imagined that a few people would be around who would be encouraging despite this, and there were. All of them happened to be Spanish. They were Morón professionals, and they were all very interested in listening to me play. What I played was so different to them that they seemed to encourage the difference. This helped me very much, since I was there to learn, not to snap pictures and stare at them. With a few exceptions, the Americans in Morón seemed determined to convince me that I had learned all wrong and was misguided. Some of them didn't talk to me until the first week was over. I was there to learn, but not to repent.

This type of criticism is almost like one religion criticizing another. There is no compromise; it's a black and white issue. I thought it was very interesting, especially since the Spaniards made no attempt to proselytize at all.

Being an amateur is very different from being a professional with regard to criticism. When you start to charge money, people feel they have the right to criticize. Of course there are the two kinds of criticism: constructive, based on good will, and destructive, based on jealousy. Within these are the subgroups of solicited or unsolicited and, finally, to your face or behind your back.

It is important to remember that criticism of any kind is simply opinion. Opinion is not to be confused with fact, especially if the critic isn't really knowledgeable. Even knowledgeable critics are operating from a biased position, comparison being their main frame of reference. The main word in the critic's mind is should (or should not). For example: You should play harder! He shouldn't play so hard. She should go to Spain. They play too fast! They should slow down! It was Albert Einstein who said "Criticism is a weapon of manipulation, and enforcer of conformity".

I frankly do not believe in pecking order in the flamenco world. Many people say, "So and so is number one, followed by Fulano, and Mengano is a distant third". It sounds like a horse race. Other people believe there is a certain way that the flamenco world is and you have to follow certain rules. For example: You can't play solo guitar until you have spent 20 years as a dance accompanist and 20 years as a cante accompanist. This "dues paying" philosophy didn't seem to apply in the case of Paco de Lucía. Should Paco wait until age 60 before going on the stage to play solo? He has certainly paid enough dues in his young

life.

The true paradox is that the philosophy of flamenco is freedom. No borders, no passports no fence on property, no flags; free to roam. We all love this ideal, which unfortunately, will never exist.

Is the most flamenco of us all Manitas de Plata, who disregarded pecking order and made it to the top without understanding compás? Yes, it's true that Manitas appeared with Paco de Lucía in France. One half of the program was Paco and the other was Manitas. I saw the advertisement poster in 1977, in Paco de Lucía's guitar case.

So, in the final analysis, it is clear that many preach freedom while informing you of all the restrictions. Try entering a festival in Spain. Most Americans are not qualified for lack of talent and experience. Those that are, may not enter. The rules!

I guess rules co-exist with freedom. Rules are the limitations of freedom, or the opposite of freedom. Those who speak of rules make sure that the rules are advantageous to themselves. Olé Manitas.

-- Guillermo Salazar

RECORD REVIEWS

EL NIÑO MIGUEL

By Guillermo Salazar

El Niño Miguel, Miguel de Vega, a young guitarist in his early twenties, has recorded two LPs to my knowledge. Miguel was born in Huelva. His style is modern in the mold of Paco de Lucía. When first hearing the records, I heard the similarities to the Lucía style. Subsequent listenings proved that he has his own stamp. His material seems mostly his own, it is the phrasing that is more in the Lucía vein.

"LA GUITARRA DE EL NIÑO MIGUEL" Philips
63 28 177-GT 04 (1975)

I flipped when I heard this record for the first time. The crop of new guitarists seems to be never ending. Just when you think flamenco is dead and you have heard everything, another brilliant star comes along. Miguel shows off his techniques and musicality. He has a crisp sound and his compositions are very rich. This first record is excellent all the way through. It starts with a flamenco waltz with orchestral accompaniment by José Torregrosa. The waltz is a very fresh sounding popular tune. His farruca entitled "A Mi Padre" displays lots of punch. This is followed by a wild bulerías called "Vinos y Caballos", which I think is the best track on the album. The sevillanas, "Recuerdos de la

Virgen del Rocío", is quite modern, almost nostalgic. Other things on the record worthy of note here are the fandangos and alegrías. Being from Huelva, Miguel shows his inventiveness in the 5 minute fandangos de Huelva. I recommend this record highly unless you don't like modern style or are opposed to solo guitar playing on general principles. Second guitarists are José Antonio Ramírez and Antonio Gómez Souza. They appear on a few tracks. The record also has palmas but no credits are given.

"DIFERENTE-EL NIÑO MIGUEL" Philips
63 28 206-GT 04 (1976)

A very good record. I was a bit disappointed with this album since the first one was so great. The title of the record is also the title of a rumba, the first track. "Diferente" is a swinging rumba with a nice pace aided by bongos. Next is the bulerías which are interesting, then a rondaña por bulerías. In my opinion the rondaña por bulerías was the best track this disk has to offer. I hadn't heard anything like this on any other record. It's a beautiful thing. The granadinas was the other piece that I really liked on this record. If you haven't checked out El Niño Miguel, better hurry as these albums have a way of going out of print.

MORCA

... sobre el baile

TOURING FLAMENCO

The first touring flamenco artists were probably like other troubadors of old, wandering from village to village to earn a bit of a living by expressing the art that they knew and felt -- whether on the street or in a cafe cantante. In the United States and other countries outside of Spain, touring has become an important part of the life blood of flamenco, especially in the last ten years when there has been a decline in clubs where professional artists can perform.

From the 1930's through the 1960's, Spanish flamenco companies of dancers, singers, and musicians enjoyed tremendous popularity and there were many long tours; almost every city large and small, in the U.S. and other countries had a chance to see at least one or two companies each season. Like many cycles in the arts, Spanish flamenco companies began to wane in popularity while other concert companies presenting mime, ballet, or modern

dance became more popular. These cyclical changes are just a fact of life and should not be taken personally.

Flamenco in the U.S.A. has enjoyed enormous popularity ever since it was first introduced, probably by Ted Shawn who, although he did not do traditional flamenco with guitar accompaniment or cante gitano, did present what was called "Cuadro Flamenco" and a theatre presentation of what he studied in Spain with some of the famous dance masters of the early part of the century; these dances were performed by the famous "Denishawn Company". It is interesting to see in the dance history books, the legendary modern dancer, Martha Graham, doing Spanish dances with the Denishawns close to 60 years ago.

I will bounce back and forth from flamenco to other performing arts of Spain because, until very recently, most Spanish flamenco companies were composed of flamenco, classical, regional and theatre or contemporary works and you very seldom saw an all-flamenco performance outside of Spain. Ever since Fanny Ellsler, the famous Austrian ballerina learned a series of Spanish classical dances in the 1840's and brought them to the U.S.A. on tour, America has been enjoying the performing arts of Spain on the concert stage. It is said that Fanny Ellsler was so exciting and popular on her debut tour that, when she danced in Washington D.C., the senators unhitched the horses from her carriage and pulled it themselves through the streets to the theatre. She must have been some dance artist.

It was not until the 1920's, 30's and 40's that the United States began to see an influx of Spanish dancers and musicians. "La Argentina" was one of the first of this period, also receiving credit for being one of the first Spanish contemporary theatre artists, choreographing to music of the composers of Spain, using flamenco, classical and modern themes. Also at this time, one of the first male dancers to tour and create a sensation was Vicente Escudero doing flamenco. Time and space do not allow me to elaborate about each artist, but these first artists laid the groundwork for the national tours of other great artists to follow: La Argentinita and Pilar López, José Greco, Jiménez and Vargas, Roberto Iglesias, Teresa and Luisillo, Carmen Amaya, Antonio and Rosario, Ana María just to name a few.

One of the first Spanish companies to tour the U.S. that showed a cross-section of all forms of authentic Spanish performing arts was "La Cabalgata de España" in the 1950's. One of Spain's most popular flamenco teachers,

Paco Fernández, was a star of this company. A real flamenco treat and one of the first all-flamenco concert tours was the company of "José Greco and his Gypsies" that toured in the 1960's with the great "El Farruco", Matilde Corral, María Soto, Manolo Barón, Carolina de Los Reyes and many others, doing only flamenco. This set the ground-work for other all flamenco companies such as those of Antonio Gades and other major artists.

For flamenco artists, the 1970's were a drastic turning point. High touring costs made large companies too expensive and concert sponsors were looking to modern and ballet companies. Fewer clubs and hotels offered flamenco entertainment and a whole generation grew up in small and large cities without ever hearing of or seeing flamenco performers. These are just a few of the obvious reasons that are also cyclical in nature.

The flamenco companies that tour the U.S. now with missionary zeal for the art of good flamenco are small, compact companies of dancers, singer, guitarists and, at times, tape accompaniment if they also do other forms of Spanish dance. Thanks to the companies of Luis Rivera, María Benítez, Lola Montes, José Molina, Gisela, Libby Komaiko, William Carter and a few others, many small and large cities still see a yearly concert or National Endowment Residency, although not quite like the years past. However, cycles change and, hopefully, the popularity of fine flamenco will increase on a national level. Flamenco is timeless, like art itself, and so will never die. The touring artists are keeping flamenco alive across the country and in many countries, even if on a small scale, and it is the touring artist that many times wakes up the "flamenco fever" outside of the common centers where flamenco can still be seen in clubs. Flamenco seems to be a natural art for touring -- born of many wandering cultures that came into Southern Spain. I only hope that the spirit never dies and will continue as the sharing of such a beautiful and fulfilling art form for performer and aficionado alike.

Teodoro Morca celebrates his 25th year as a touring artist. He did his first tour with Lola Montes in January 1955, travelling throughout the U.S.A. Since September 1978, "Morca, Flamenco in Concert" has toured over 50,000 miles, throughout 46 states, giving over 160 concerts, lecture-concerts and residencies, with many of the audiences seeing and hearing flamenco for the first time. He

says, "The audiences love it; the audience is there and will always be there."

Flamenco Week in Seattle

By Teodoro Morca

This is a report on one of the most exciting happenings that "Morca, Flamenco in Concert" has had in the Northwest -- our "Flamenco Week" at Seattle Central Community College. It was quite unique to have a full solid week of activities, ranging from full evening, all-flamenco concerts to a final concert with full orchestra in which we did our Spanish theatre works.

The week started off with two all-flamenco concerts which went very well. They were both with almost all new choreographies; my new farruca, a new seguiriyas-cabales, carceleras and a very tight cuadro.

Roberto Zamora came up from San Francisco to sing and dance and he was a joy to work with. He learned a saeta for my theatre piece, "Semana Santa" and it went very well. Victor Kolstee from Vancouver B.C., who did a cross-country tour with us this last spring, played the guitar and he is really playing well. Both Isabel and I felt that this was one of the most exciting of our all-flamenco concerts and the people up here in the Northwest are really responding to flamenco.

The master classes were well attended and we gave a lecture-concert finishing with a cuadro flamenco.

The final concert was our orchestra concert of theatre works and offered a real contrast to the whole week. We did Saint Saens, "Introduction and Rondo Capriccioso", Falla's "Molinero", Breton's "Polo Gitano", Luna's "Ben Amor", and five other works that were a real joy to do with full symphony orchestra. All in all, a very fulfilling week.



Two Records

Reviewed by Paco Sevilla

RENE HEREDIA "ALBORADA FLAMENCA"

I have never heard René Heredia play the guitar, but if he has continued to improve since he made this record in the early 1960's, I really look forward to the experience.

"Alborada Flamenca" was recorded in Paris by Unidisc and, in 1963, was awarded the "Grand Prix de Disque." René had just finished touring with Carmen Amaya and was playing in the Sabicas style. All of the techniques are there -- strong and clean

picado, thumbwork, arpeggios, tremelos, and rasgueados -- along with good composition, musicality, and flamenco aire.

There are four guitar solos: guajiras, granadinas, and bulerías based on Sabicas material (with a fair sprinkling of ideas from Mario Escudero), and the "Panaderos" of Esteban Sanlúcar. René accompanies cantaor "Niño de Ecija" in some well done saetas, seguiriyas, and alegrías; less interesting are the fandangos de Huelva and tanguillo. Singer and guitarist are joined by dancer, Lutys de Luz for a soleá.

Even though this record was made more than seventeen years ago, it was so well done that it can still be highly recommended for those who enjoy listening to flamenco music.

To order, send \$6.00 plus \$1.00 for postage to:
René Heredia
600 S. Emerson St.
Denver, Colorado 80209

ANTONITAS D'HAVILA, "FLAMENCO GUITAR VOL 1"

"Flamenco Guitar, Vol. 1" by Antonitas D'Havila has been reviewed favorably in Guitar Player Magazine. Other promotional material says: "Antonitas D'Havila has gained world recognition as an incredible guitar virtuoso....His recordings are now available in some sixty countries.... Without a doubt one of the greatest flamenco guitarists of all time and the latest superstar of international calibre."

In sending for this record, I fervently hoped that we might finally have a record by a French gypsy guitarist that would do justice to the French-style flamenco. Titles like "Bulerias Chico," "Seguiriyas Dramatica," "Tarantas Rumbita," "Sevillianas," "Maleagueñas Sentimentino," and "Una Alma Bandita" did nothing to bolster my hope, but there was always the possibility that a Frenchman might have trouble with Spanish spelling, yet still play good music.

Unfortunately, it didn't turn out that way and I am not going to review this record in depth. Let me just say that there is nothing on it that resembles either flamenco or good music. Guitar Player Magazine should be more careful in presenting record evaluations to the public. Their review by Tom Mulhern (Nov. 1978) contains no statement that is not either untrue, meaningless, or a demonstration of ignorance about flamenco guitar music.

If you would like to check all this out for yourself, you can order the record for \$6.00 from: Impresario Society, 20 Portland St., Toronto M8Y 1A5, Canada. D'Havila will be appearing in the Carnegie Recital Hall, N.Y., on Saturday Nov. 1, 1980

ANTONIO GADES



1964: A STAR IN ORBIT

(from: Guidepost, October 23, 1964; sent by Marilyn Bishop)

By Quinn Donoghue

Antonio Gades. Two eloquent words describing the Spanish dance, the Spanish character and the verve and excitement which Spain is exporting everywhere. He is, at 28, the first of the "replacers", the hottest Spanish name in international show business.

A face dominated by angles, underscored by caverned-eyes, long arms and tapering detached fingers, a presumptuous carriage of universal disdain, a knife nose, plus a passion. He brings them together with personal luxury when he dances, creating in a club, at the Spanish Pavilion or in "Los Tarantos" a selfish, spiritual kind of quality. He magnetizes and converts. His dance draws

emotion to himself rather than simply simulating an aroma of it; he establishes in a performance a mass reaction of compliance to his staccato-tap, his sensuously weaving arms thread and his fingers stitch in the air.

DECISION A PART OF TEARS. The fragments of it all become whole, however, only through the tough trial of learning and sweating. As a boy, he didn't know what the dance was. At eleven, during the dismal years of post-World War II, his future was as a "botones" for a Madrid photographer. Between chores he watched the photographing of dancers; he watched them tap and twirl and a glean of interest started.

A painfully plaguing point was reached when his proud parents wrangled Antonio a job in the photo lab of ABC, something he feared for its permanence. The lure of the dance had been struck and forged and the photo lab could have been the end of it. Helpless in the face of his parents' pride and happiness, he could only go to his room and weep. A decision became part of the tears. The following day he attended dance classes, his first, and within three short months made his public debut at the Circo Price as a member of a modest revue. Pilar López discovered him there and at 14 he joined her company.

For nine years he studied under the famed dancer, developing in skill, style and personality, shortly becoming the lead dancer of the classical and popular Spanish dance company. After this extraordinary apprenticeship, he went to the Opera of Rome and there collaborated with Antón Dolín in the choreography for Ravel's "Bolero". Demand was growing; his fame a grass-roots enthusiasm among professionals. Following Rome, he became choreographer of the Festival de Due Mondi in Spoleto, and the partner of the leading danseuse, Carla Fracci. For nine strenuous, rewarding months he was guest dancer at La Scala in Milan, as well as choreographer and Maitre of Spanish dancing.

A STAR IN ORBIT. The Spanish dance embodies by its very nature, a vast theatricalism which makes it an extension of drama. Masters of it are by default also actors. This seed of acting brought him back to Spain in order to take leading roles in the Spanish theatre. He appeared in the major productions of Stravinsky's "Story of a Soldier" and "The Story of Los Tarantos" by Alfredo Mañas. His stint at La Scala followed, with only an invitation to be part of the film production of "Los Tarantos" wringing him away.

The film, an extraordinary rendering of the Romeo and Juliet theme, is set in Barcelona and tells starkly and strikingly the

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conflict between two gypsy clans. Gades' portrayal of the friend of the "Romeo" was greeted with phenomenal raves. His scene, dancing against the perforated background of a stridently lighted Las Ramblas, is noted as being one of the finest and most dramatic sequences ever filmed.

Following completion of the picture, he formed his own flamenco company and continued his career of creating surprises and phenomena. The troupe was hailed as the most exciting event in recent years in the world of Spanish dancing. "His dancing is an art", was the echo of all the famous figures of the Spanish world of dance, society and letters. His stay at Madrid's Corral de la Morería was practically institutional.

With the release of "Los Tarantos" internationally and its universal reception everywhere, with his fantastic success at the Spanish Pavilion, Antonio Gades is a star in orbit. Demand for him now is overflowing. He recently made a cameo appearance in the 20th Century Fox production of "The Pleasure Seekers". He excels and develops. This is his merit; his ascent is a world-wide phenomenon. He is our distinguished "first" of the young Spaniards in ascent.



1967

Flamenco with a Flair

(from: Guidepost,
April 7, 1967;
sent by Marilyn
Bishop)

by B. Sass

Not far from the Cine Monumental, on the narrow and typical Calle Amor de Dios, Antonio Gades, unquestionably the most promising flamenco dancer in Spain, and his troupe of flamenco and classical dancers rehearse every afternoon for their forthcoming tour of South America, a tour which is bound to be stamped with the same success that has tracked the young dancer throughout his career. Sr. Gades will undoubtedly be remem-

bered by those who visited the Spanish pavilion of the New York World's Fair in 1964, for he was the star attraction. It was in the rehearsal studios in Madrid that Guidepost interviewed him.

For at least an hour we watched with fascination as Antonio Gades and others of his group rehearsed the numbers of the repertoire they will be presenting first in Lima, Peru (opening night is April 15th), and with which they will then tour most of the South American capitals, including Mexico and Puerto Rico. Thereafter the group will go on for a triumphant tour of Japan.

--Do the Japanese really have a taste for that sort of thing? we asked, somewhat incredulously.

"Surprisingly enough flamenco is very popular in Japan", Sr. Gades assured us, his face intent, but smiling, his large mop of hair occasionally brushed back by a sweep of his hand.

--Could you tell us what pieces we have been seeing just now?

"All of it, of course, is material for the show. The opening number will be one danced to the music of the traditional Spanish folk tune 'El Vito', or I should say, variations on 'El Vito'. Next comes Falla's Farruca, from the 'Three Cornered Hat', followed by a piece by Jiménez and one by Turina (the 'Danzas Fantásticas', and finally the first part of the program is mostly dedicated to 'Don Juan'."

Those who were in Madrid in the fall of 1965 may remember this Don Juan, for it was presented at the Teatro de la Zarzuela at the time. The music for it was specially written by Antón García Abril and the direction had been handled by Alfredo Mañas, who is currently doing Lorca's "Mariana Pineda". This "Don Juan", moreover, was not the traditional version of the legend, such as Tirso de Molina's, recently presented at the Teatro Espanol. No, the Gades "Don Juan" was rather more ambitious, and perhaps that is why it was not a success in Madrid. For it present-



ed a Don Juan who openly criticized society at large, who blasphemed and who never repented at the end for his wayward life nor his iconoclastic ideas. Such a Don Juan was bound to prove very strong fare indeed when done in so popular a theater as the Zarzuela, and before a public as conservative and touchy as that we find in Madrid.

A lot of hard work had gone into Antonio Gades' "Don Juan", endless rehearsals, infinite plans and not a little financial backing to make it a hit. Instead it fizzled out. So now Sr. Gades is salvaging what he can of it. The choreography was imaginative enough. Now, in the new version, the former "Don Juan" has been shortened to about twenty minutes and it is hoped this abbreviated version, pure dance and devoid of devastating dialogue, will succeed where its predecessor had failed.

--And how did you break into flamenco dancing? we asked. --Was it something you did from childhood on, or were your family dancers?

"No, no. I really didn't start till I was about sixteen years old. That's when the bug bit me. I came to Madrid and had the great luck of being accepted into Pilar López' company, and eventually became the leading male dancer in the troupe. Later, in 1962, I formed my own group."

But Sr. Gades' formation has not just been one of simple flamenco dancing. He has taken his dancing seriously and has undergone extensive training in Paris, Milan and London in classical and modern dance, therewith laying the foundations for his extensive knowledge of all aspects of his art. This undoubtedly accounts for the imaginative choreography to be found in his pieces (for he does most of the choreography himself, although presently aided by Sr. Alberto Lorca, one of the top choreographers in Spain, who is maestro de baile for the Teatro de la Zarzuela). What's more, Sr. Gades has worked in Milan's La Scala and at the Spoleto Festivals in Italy. Among his accomplishments there was a presentation of Stravinsky's L'Histoire du Soldat.

In addition Sr. Gades has made several movies, the one probably most familiar to Americans being "Los Tarantos" released about three years ago, and starring the late Carmen Amaya.

--Have you made any other pictures since then, Sr. Gades?

"I've made three more: "Con el Viento Solano", "El Último Encuentro", and my last, "El Amor Brujo", based on the famous Manuel de Falla score, with supplementary music by Ernesto Halffter, and directed by Rovira

Beleta which will be released abroad in the near future and promises to be a great popular success. It's in technicolor."

--And do you expect to be making any appearances in Madrid in the coming season?

"Well, perhaps next year, if things go well."

Realizing that there is a lot more to a show than just the star, we were informed that in addition to three flamenco male dancers, one of them Sr. Gades' younger brother, and such starts as Curra Jiménez and Pilarín San Clemente, the musical part of the show will be handled by a pair of highly capable musicians, who have been working with Sr. Gades since 1965 and who will travel with him to South America. Musical direction will be in the expert hands of Sr. Juan Sanabras, 2nd violinist in the Orquesta de la Radio-Televisión Española, under the baton of Igor Markevitch, and Ana Monfort, his wife, both of whom have won laurels in the Conservatoire in Paris and are dedicated classical musicians.

All in all it looks like Antonio Gades will have a great show going, and we can only hope that Madrid audiences too will soon have the opportunity of seeing Sr. Gades' magnificent, clean style and unaffected virtuosity in the dance before too many months go by.

* * *

Gades Leads Spanish Troupe in Return Visit

(from: The New York Times, 1971 or 1972)

By Clive Barnes

ANTONIO GADES SPANISH DANCE COMPANY.

Director and choreographer, Antonio Gades; staging, Paco Doníz; technical direction, Enrique González and Herminia; lighting, Antonio Gades; costume design, Vitin Cortezo and Mampaso. Presented by Sol Hurok in association with City Center of Music and Drama, Inc., at City Center 55th St. Theater.

With Cristina Hoyos, Lydia Sanclemente, Carmen Villa, Pilar Cárdenas, Conchita Montán, Antonio Gades, Juan Antonio, Felix Ordoñez, Candi Román, Enrique Esteve, Tauro, Turroneiro and Gabriel Cortés and Juan Jiménez, Pepe Moreno and Antonio Solera.

Antonio Gades is the reigning king of Spanish dance. On Wednesday night at the City Center 55th Street Theater he came with his company and demonstrated why. This was

his first visit to New York since his widely acclaimed performances at the Spanish Pavilion during the 1964 World's Fair. Since then he and his company have improved and this troupe now represents the best in Spanish dance.

There is plenty of excitement in this company -- indeed, the audience was kept at close to fever pitch all evening -- but there is also very considerable artistic restraint. Mr. Gades himself is primarily a dancer in the classic Spanish mold. It is not for nothing that his mentor for many years was Pilar López, and it was with the elegant López company, with its stress on style and purity of technique, that Mr. Gades first won his stardom.

The company consists of 11 dancers, 2 singers and 3 guitarists. The staging is almost aggressively simple. There is no intermission, each number coming rapidly after the last. The strong theatricality of the evening is, however, stressed by some exceptionally effective lighting.

The lighting is by Mr. Gades himself, as indeed is the choreography. Here as everywhere can be seen the same style and taste that made the Ballet Español of Pilar López the most exquisite of Spanish companies.

The company opens with a flamenco number, "Bulerías," which gives the dancers -- except for Mr. Gades himself -- a chance to shine. As each dancer goes into his solo, the excitement mounts. Suddenly the dance ends and a flamenco singer, the superb Turroneiro, pours his heart and throat into a "cante jondo," those old flamenco songs full of agony and lament.

Then at last Mr. Gades makes his entrance, dancing a farruca accompanied by his three guitarists. He is a lithe and lean dancer. He excels in the big theatrical gesture as well as minute delights of Spanish dancing. His style is aristocratic, his manner not so much disdainful as passionately preoccupied, and his body arches and spins, his arms always harmonious, his head proudly held.

Although a dancer of massive power, he seems incapable of a graceless movement.

As the evening proceeds Mr. Gades and his dancers try to give an impression of the richness and complexity of Spanish dance. There is for example a most wonderfully swirling tango danced by Mr. Gades and his partner the volatile Cristina Hoyos. Miss Hoyos is later joined in a fandango and a siguiriya by Juan Antonio and Felix Ordoñez.

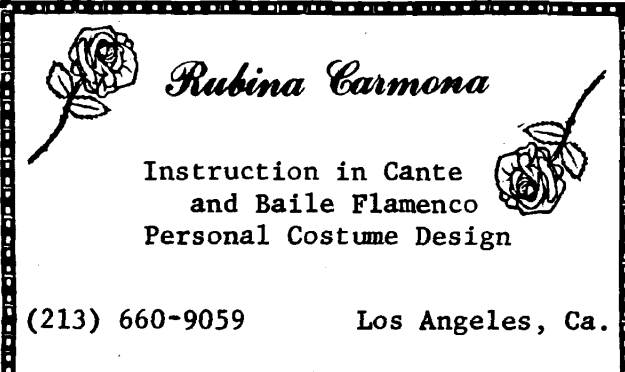
The outstanding dancer of the troupe is undoubtedly Mr. Gades, but the general standard is very high. The evening ends with Mr. Gades leading the company in a flamboyantly wild rumba, to which they do a stylized flamenco number, that, in the proper fashion, builds up to greater and greater excitement. Don't miss the encores, either, for these are an essential part of the show.

The whole show never goes on too long and it moves with a smooth assurance. For aficionados of Spanish dance this is a must -- as it is for anyone put off from Spanish dance for life by a poor experience in a cheap nightclub on the Costa Brava. Mr. Gades is a master, and his mastery is something to be savored.

Tonight Antonio Gades brings his brief season to an end at the City Center, before embarking on a tour that will take him to Washington, Los Angeles, San Diego, San Francisco, Cupertino (where's Cupertino?), Fresno, San Mateo, Santa Barbara, Tempe and Tucson. This is an ambitious tour and one very well deserved by the elegant and fiery Gades.

Gades's career as a Spanish dancer began -- as with so many others including José Greco -- with the great Pilar López. Pilar discovered and encouraged him, and for some years he was the principal dancer of her Ballet Español.

Today, although it is a long time since he left the artistic apron-strings of Pilar, her taste and sensibility is still very much marked in his performances and in his company. Pilar López, the sister of Argenti-nita and inheritor of her tradition and company, is the very opposite of such flamboyant gypsy flamenco bombshells characterized, I suppose, by the glorious Carmen Amaya. López upheld the classic Spanish dance, and much of her programs were restrained, controlled and at least as reminiscent of the Spain of the grandees as the Spain of the gypsy caves. Of course when the company broke loose it broke loose and it could exhibit flamenco frenzy with the best of them. Yet it was always a performance where taste and artistry won over all.



Rubina Carmona

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Gades has learned his lesson superbly. One of his first big breaks came in 1964 when he was invited to play at the Spanish Pavilion during the New York World's Fair. He had a sensational success, a success that materially assisted the repute of himself and his company both in Europe and even in Spain itself. Today at 36, Gades is regarded by most lovers of the Spanish dance as the best in the world. His has been a long struggle and a slow apprenticeship, but perhaps it is this that gives his artistry its present burnish, that special polish of patiently garnered perfection.

His new program is brief but satisfying. It is a fairly small company, but each member is hand picked. There are also three excellent guitarists and two equally impressive singers. Gades uses no scenery, merely dramatic lighting and quietly sumptuous costumes. There is no intermission and one dance is cleverly led into the next. In the course of eighty minutes or so the audience is given a whole perspective of Spanish dance, its technique, styles and moods. If it were not so entertaining it would be worth its weight in education.

The dancers are all good, but Gades stands out. Of all the Spanish male dancers of the past 30 years, Antonio will be remembered for his technique, José Greco for his masculinity, the little Mexican Luisillo for his imagination, but Gades for his pure style. Gades moves like an imperious eagle.

There is that special matador gallantry to his stance, and when he moves his gestures are wide and impressive. He seems always concerned with the harmony of his body -- were he a classic dancer you could say that he had perfect line. And of course there is something of the classic dancer about him -- his pirouettes, which he uses more than most other Spanish dancers, are purely classical for example, and it is no accident that he has on occasion worked on the fringes of classical ballet.

Yet the greatness of Gades is perhaps to be found most easily in his individuality. Everything about him proclaims his personality, and he is one of those dancers whose performances actually seem to be an extension of his person. There is a gentleness and arrogance, and also a loneliness about his dancing that cuts itself into the memory. See him now, and if in 20 years time you were to see just a silhouette of his body in some typical pose, you would murmur: "Ah yes, Gades."



PACO DE LUCIA

AN INTERVIEW

(From: Cromos, March 10, 1980, Bogota, Columbia; translated by Brad Blanchard)

By Ligia Riveros

He gives no greeting when he enters the stage, neither does he when he leaves. "What for," he asks, "if what I have to say, I say by playing?"

This is Paco de Lucía, a man of few words, with an inexpressive face. It is different when he sits on stage and begins to strum his guitar in the alegrías, tarantas, guajiras, bulerías, fandangos taken from the roots of flamenco folklore.

He is called Paco because of being named Francisco, and de Lucía because of his mother. He also gave the name Lucía to his youngest daughter, who is six months old and, to the oldest who is a year and a half, he gave the name Casilda, that of his wife who he defines as, "a beautiful, intelligent, good woman who studies law in the University of Madrid." She used to dance flamenco and was introduced to Paco 13 years ago by the famous bailaora, Regla Ortega, whose art started a period of baile jondo and zapateo.

"For me the guitar is to me what the pen is to the poet," he says, "I've never gone to school to learn to play it; my father Antonio and my brother, Ramón de Algeciras, taught me. Ramón always accompanies me in concerts."

The man who is famous for being grumpy, who eludes the press and answers sometimes with arrogance, remains a Spaniard without problems, a man so hungry he wants to devour as soon as possible a pound of meat in the form of a steak. He asks his brother for one of the strong cigarettes called "negros" (dark tobacco) that only the greatest smokers resist. He extends his long, bony hands, with fingers stained by his great enthusiasm for smoking, and short nails, painted with clear lacquer. His skin is dark and good-looking. His large eyes reveal no feelings. His voice rarely varies and he hardly ever smiles.

He likes to talk about his family. The words come slowly, remembering every happy instant.

"I was married three years ago. It was a Catholic ceremony in Amsterdam, planned by my godfather, the President of Philips, the company that records me. It wasn't a common wedding. We arrived and left in a carriage pulled by white horses. It was winter, but a mild one. We were toasted in a boat that was

going through a canal, while the sun timidly entered the windows. It was unforgettable.

"Every day is Sunday for me because I don't work. I'm a bourgeois artist. I like to be comfortable at home playing in the yard with my daughters, playing the guitar and being in love with my wife. I'm a chauvinistic husband, but not like in the cave-man days. I'm a modern chauvinist. I give the orders in my house, but gently; Casilda doesn't realize I'm in the driver's seat."

He finishes the steak and now asks for an enormous bowl of ice cream. It delights him like a child, forgetting that he's 32 years old and that he's famous.

"Do you know," he says, "fame came bit by bit, one doesn't notice the process. Suddenly, you look around and you realize you have a name, that they seek you out, that they pursue you, that you are getting stupendous contracts. But sometimes, a lot of times, it bothers you. Fame is difficult; it's not pleasing if you're not the kind of jerk with complexes who needs it. Because of this, I find happiness at home, the same sensation that a warrior must feel when he returns from battle. When I'm in my chalet in Mirasierra, outside of Madrid, I forget everything. Not anything or anybody will convert me into a puppet of a consumer society."

In minutes the ice cream has disappeared. He wipes his mouth with a napkin and smiles.

"Sometimes I think," he comments, "that if I hadn't been born in my father's home, I would be a nothing, a nobody, any old thing. I don't believe in hidden geniuses. The artist is good, even if he's under a rock, is unrecognized. But the talent and artistry that one has isn't enough; one must always continue struggling, just like the first day."

The tickets for Teatro Colón, during the presentations of this guitarist, have been sold out. People of all social levels attend. From the executive and sophisticated lady to the student with sandals and the housewife with her simple dress.

"I don't have a preferred audience," he says, "I play primarily to the human being, to he who is able to capture the feeling of the music. Age and social condition don't matter to me."

In the repertory of Paco de Lucía, the guitarist who has toured the world with the artistry of his guitar, are included themes of his own inspiration and lately of the famous composer Manuel de Falla.

"I do it," he says, "because Falla was inspired in our land, by flamenco folklore, as for example in 'La Danza del Fuego' and 'La Danza de la Vida.' I composed the rumba

'Entre Dos Aguas' and the taranto 'Fuente y Caudal' from the feelings of my childhood and my life."

There is no closed subject when one talks with Paco de Lucía. Therefore he isn't taken by surprise when asked about the present situation in Spain. He responds without hesitation.

"We are in the middle of a stage of transition. Going from a dictatorship like that of Franco to a democracy with Juan Carlos. We left an era of repression where art was only for privileged people. Now there is an organized system, more opportunities. We have a democracy. It's not easy; it's true we're going through a difficult moment. But any manifestation of quality art is given support. Look at the case of Antonio Gades, who came to Colombia in 1967, and now has his National Ballet which is important."

In order for flamenco to be authentic, it must have three ingredients: baile, guitar, and cante. Paco de Lucía runs the risk of presenting himself alone with his guitar and the folklore doesn't lose its essence.

When he gave his concert in the Theater France-Odeon in Paris, Patrice de Nussac, one of the most demanding critics, said of him, "His guitar is fresh, frank, a torrent of clean notes. He's one of those guitarists capable of giving a classical feeling to popular music and a popular feeling to classical music."

Paco de Lucía supports this concept when we asked him to tell us about his main satisfaction as an artist.

"Flamenco music was marginal until a few years ago; it was only in the taverns, nights of juerga to entertain couples. I took it away from there. As an artist I've been able to bring it to all the world and give it more prestige."



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ESPAÑOLÍSIMAS

(From: Temas, October 1979; sent by Vicente Granados; translated by Vicki Dietrich)

By Tony Moreno

Ever since Columbus set foot on American soil in 1492, the Spanish influence has been a decisive factor in the culture of the new continent.

In literature, our great writers were influenced by Spain, Germany, and France, although Spanish literature always was the most important. Regarding cuisine, we have a variety of typical dishes of Latin America that had their origin in Castilla, Aragón, Andalucía, Galicia, Cataluña, in fact, the whole of Spain.

In music, we have the guitar, a very Latin American instrument that also came from Spain. Have you ever seen a Mexican "charro" serenading without a guitar? Can we conceive of a "gaucho" singing beneath the moon without a guitar? How is it possible to think of a Venezuelan cowboy travelling over the savannahs or the Colombian countryside without a guitar on his shoulder and singing songs of love?

And flamenco? Has it been Latin-Americanized? Watch a group of Uruguayan dancers

"zapateando" and you will have your answer! Join in a Veracruz fiesta or one in Jalisco, Mexico, and you will know that there is much flamenco in their dances.

And now, from Spain, here comes a new musical revue called "Españolísimas" which will surely take all of America by storm and perhaps soon we shall see our Latin American artists, who delight in copying foreigners, converted into Mexicanísimos, "Argentinísimos", "Columbianísimos" and a whole variety of "ísimos".

Except that "Españolísimas" are really "Españolísimos". Yes, all the artists of the group are men who, dressed as women, bring all the art of Spain to America with "gracia" and "salero", who will make even the longest face break out laughing.

Paco Alonso is the director and choreographer of the group; he conceived the idea and carried it out. For many years Paco was a serious artist (on stage -- off stage he is an absolute comic) who had danced for three years in Antonio's ballet and for six long years alongside the legendary José Greco. "Look", he says with a contagious joy, "the idea came to me after seeing 'Les Ballet's El Trocadero', a group of men dressed as women

and doing it well. They have a comic ballet consisting of classical numbers. I thought, why not have something similar, but in Spanish? I talked with a few friends and here you see the result. A well done new revue."

And it's true, "Españolísimas" had its debut in the Barbizon Plaza Hotel in New York with a sellout and are now contracted by the restaurant "Don Pepe" which is the cathedral of good flamenco art in New York.

"The Spanish dancers," says Paco, "always have a very lively sense of humor. Don't ask me why, as I don't know. It's just that during rehearsals we are always "cutting up" and taking life as a joke. I myself have always had such a tremendous comic energy that when I look at myself in the mirror, I often die laughing!"

Apart from the superficial side of the show which undoubtedly draws laughter in the auditorium, it has good "arte" due to the fact that the dancers have been professional for many years. The revue itself is a tour of all the regions of Spain, during the period from the Goyesca years to the flamenco of today. It is also, in a sense, a special homage to the great stars of dance and song which Spain has given to the world. "We do not imitate anybody," continues Alonso, and yet the public can identify through our shows certain artists. We have numbers representing Conchita Piquer, Nati Mistral, Lola Flores, and many more, but we don't ridicule them because they deserve our absolute respect. Never do we do acts to records. We sing with our own voices and the audience likes that."

One of the group sings some "cuplés" with such "gracia" that the audience not only laughs, but applauds the art with which it was interpreted, because this young singer and dancer has such a classical voice which surprises and pleases. "Today we can do this," the choreographer continues, "because in Spain the "machismo" concept which existed has disappeared and men are more liberated. Of course there still exists certain prejudices against homosexuals and transvestites, but

youth in general are more understanding, following their own ethics and morals."

Less than a year since the founding of "Españolísimas", contracts are flowing in due to the revue being adaptable to all types of public. It pleases the Hispanic of course because it is ours, but the North American who has seen various forms of flamenco and who shouts "olé" each time he hears a Mexican song or Argentinian, Cuban, or Venezuelan song really enjoys the revue because it is the first time he is able to laugh uproariously at a truly Spanish show; laughter is universal and there is no need for words to understand a comic situation.



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The stars of the show are, naturally, stage names: Rosita de Madrid, Estellita Montes, Cristinita de España, Amapolita Reyes, and Paquita Imperio bring to America tons of joy and art from the mother country.

"Españolísimas" is, without a doubt, a comic musical revue which has come to stay in America because it has everything: art, song, dances, beautiful costumes, and comedy. We can foresee without a doubt that the espanolismos of "Españolísimas" have a long future in the world of revue...and they deserve it because they are great artists.

(From: Replica, Dec. 12, 1979; sent by Vicente Granados; translated by Vicki Dietrich)

By Otto Gennaro

In New York one can see every imaginable extravaganza which is why we are called the city of shows -- somewhat like Paris and Madrid were at the beginning of the century.

From Madrid has come a group of artists who are astounding our happy city with their art, "salero", and talent. We refer to "Las Españolísimas" who, since September 27 have been presented at "Don Pepe" and continue until next year. They came for two weeks but the public has taken them to its heart and the public always rules.

And there they are. Full of charm and "salero". The day we went they performed "Madrid Before and After the War" and it was well done; we all remembered melodies from that time.

The group is comprised of Cristi de España, Rosita de Madrid, Amapolita Reyes, and Paquita Imperio who is the director of the group.

Cristi and Paquita are Spanish, from Cataluña and Málaga. Amapolita and Rosita are from Columbia, but anyone who knows Spain won't believe it.

Although the names are feminine, don't you believe they are females; they are men...but what men! Ah! For those with suspicious minds...that they impersonate females does not mean they are homosexuals. These men are women on stage in order to present something different and not for any other reason.

And they succeed. Without shaving, cosmetics, without effeminization, with nothing but their talent, they personify Spanish female characters with all their grace and elegance. They dance, sing, tell jokes, and even converse with the public, but all done with sensitivity, good taste and art.

"Las Españolísimas" are not just another

group. They are an incredible group, true professionals -- and in such a difficult city as New York.

The night we went to "Don Pepe" we were honored by the company of the fabulous "El Greco" who went to applaud and enjoy the marvellous "Españolísimas". Manolo Correa is the guitarist and distinguished himself during the show as he is one of the best with a guitar in his hands. A show to see and to see over again.

FLAMENCO, INDIAN PROGRAM

"DANCE EVENING BLENDS STYLES"

(From: The San Diego Union, July 11, 1980; sent by Ernest Lenshaw)

By Eileen Sondak

The proud and passionate flamenco dances of Spain shared the program with the quasi-mystical movements of Indian dance Wednesday at San Diego State University's Music Building's Recital Hall.

Since flamenco dance ostensibly had its genesis in the ancient religious dances of East India, the stylistic blend was as appropriate as it was aesthetically pleasing.

Rayna, a former dancer with the Jose Greco Company, was the flamenco soloist, and Sharon Lowen, an accomplished Indian dancer, performed the Odissi dances of India which initiated the program.

Rayna lacked the raven hair and darkly dramatic look of a typical flamenco dancer, but her pure line, abrupt staccato movements and controlled passion were splendidly authentic.

Ironically, her first selection, "Farruca", a fiery, masculine dance, was traditionally forbidden to women. When she strutted on stage, she was dressed defiantly in a brown and white gaucho outfit and matching boots.

With appropriate gypsy arrogance, she began to tap out rhythms in a series of crisp clicks that alternated between soft cat-like steps and sharp, pounding beats that reverberated like machine gun shots. A darting head would signify a quick change in direction, and then the ferocious footwork would begin to dig into the floor again.

Rayna infused the dance with the rebellious spirit of the gypsies but the usual electricity between dancer and musician that ignites the sparks in both was unfortunately missing.

The most probable explanation for the lack of excitement between them was the absence of emotional involvement and performing brio by Joseph Trotter, the guitarist who accompanied

Rayna.

After a brief guitar solo by Trotter, Rayna returned in traditional female attire for "Alegrías", a joyous dance that suggested the Moorish elements of Spanish dance in its sensuous port de bras.

Flashing a smile, she produced another volley of frenzied clicks while maintaining an elegant carriage. Her ruffled skirt echoed the curvilinear patterns she etched on the floor as she swirled around the stage.

Rayna's voluptuous interpretations of the complex rhythmic designs evoked an exuberant response from the near-capacity crowd.



Interview with Rene Heredia

(From: Audience, July 18, 1980)

By R. Alan Rice

This Sunday evening (July 20) will be special at Molly's. Renowned flamenco guitarist René Heredia will present two shows (8:00 and 10:00 p.m.) of contemporary flamenco -- a blend of traditional flamenco and progressive jazz styles that is part of a general reemergence of flamenco internationally.

Heredia, a native of Granada, Spain and son of a "gitano puro" (pure gypsy), has played guitar for nearly thirty years, since he was 12. ("You are born with it; my family was all flamencos," he says, "I am nothing but an extension of my culture. I remember very little of my life without guitar.") He has worked with dancers Carmen Amaya, José Greco, and Antonita Moreno and has appeared on national TV programs such as Ed Sullivan, Steve Allen, and Art Linkletter. Last week he was in Boulder promoting his Molly's show.

"The interest is growing steadily; there have been years of decline, just like for jazz," says Heredia. "It happened because people got tired of hearing the same thing. They needed a change. Jazz has needed a change for a long, long, time and so now guys like Chick Corea and Carlos Santana are changing things. They are getting a lot of their ideas from flamenco."

The primary flamenco influence Heredia referred to involves the incorporation of sophisticated rhythm patterns beyond the basic 4-4 and 2-4 times of "traditional" jazz. Flamencos incorporate accented and highly complex patterns into their naturally percussive style, but in the "modern flamenco" style (a style that has really only developed within the last two decades) the guitarist borrows the intricate chord progressions of modern jazz, thus combining the best of both

styles. In Heredia's guitar playing one gets the "left hand" of jazz and the "right hand" of flamenco (plucking style).

"Twenty-five years ago flamencos were only playing major and minor chords, dominants and subdominants, but very few diminished or augmented chords," says Heredia. "But now since Sabicas and the school of Ramón Montoya (a gypsy from Madrid) the flamenco has incorporated a lot of classical techniques and is developing the left hand. It's been taken further by Manolo de Huelva and Mario Escudero.

Perhaps the most highly respected proponent of the new flamenco style is Paco de Lucía, who Heredia calls "The Jimi Hendrix of Spain". "But he does more than Jimi Hendrix," says Heredia, "because Jimi Hendrix was marvelous in his style -- he developed a style all his own -- but that's really what he was all about." The world of flamenco soloists, like Heredia, holds "stylists" in high esteem; in fact, it is not enough for a soloing flamenco guitarist to interpret traditional flamenco compositions. His peers expect him to develop his own style, and Heredia has worked since 1973 on mastering the total left-right hand technique. His mastery of the form allows him to do some things that even the best jazz guitarists are hardly capable of.

"In jazz they play with a pick, so they can play only the melody line and they then need another rhythm guitar," explained Heredia. "On my guitar I play melody, harmony, rhythm and counterpoint, so it sounds like two or three guitars."

Asked if he could appreciate the talent of a sensational jazz-pop-rock session guitarist like Lee Ritenour (just to name one of a number of representative top-flight American guitarists) Heredia replied: "The thing is, Lee Ritenour still plays with a pick." (In fact, Ritenour shouldn't be short-changed; he's no slouch on classical guitar.) "I can relate to his left hand, but I don't even listen to his right. That's the problem with the whole jazz thing: a jazz (guitarist) is giving 100 percent of his talent, his ability, his knowledge and his self -- but he is giving 100 percent with only his left hand. With his right hand he is not giving 100 percent."

Heredia is a proud man -- and it's all part of being a soloing flamenco player. (He will be joined at Molly's by a conga and a bongo player.) "You want to be a man of substance -- that's what draws the attention of the people," he told me.

When Heredia walks onstage at Molly's, he'll bring an intriguing musical form with

him, one combining the intricacy of classical and jazz styles with the intensity and excitement of traditional flamenco. This will be a special show.

AN AKRONISM

JUERGA IN OHIO

By Marta del Cid

We were adults and we were children. We were men and women, boys and girls. We were social workers, students, systems analyst, artist, airline employee, interior decorator, doctor, steel worker, chemist, and candy man. We were from Ohio, Pennsylvania, Michigan, Minnesota, Georgia, and Spain. But these were only surface statistics that no one particularly cared about, for we were together for flamenco.

Joan and Larry Temo opened their home and their hearts for what may become the traditional Independence Day weekend juerga. Their home and pool in a secluded woodsy location made for a perfect flamenco retreat, with a tablao set up on the huge back deck and another tablao in the basement. The whole weekend was one constant flow of friendship and creative sharing that was marked, in my mind, by three high points, all of which were achieved through the extremely sensitive and dynamic toque of Greg Wolfe. We were blessed with the presence of no less than ten marvelous guitarists who each contributed in his or her own special way to the ambiente of this amazing experience. I was keenly aware of each one of them and would have detected an absence immediately had one had to leave. A juerga is such a communal effort that it usually is impossible to single out one participant, but I know that everyone was profoundly affected by Greg's playing.

Friday evening was a little slow to get started with everyone still getting acquainted, so we had the first showing of the film "Flamenco" while we visited and got settled. Later there were sessions on the deck and then in the living room when the competition of fireworks next door and rain proved too much and the tablao was moved inside. The first magic occurred when I slipped away from all the gaiety to discover Greg in the basement working with a singer who had emerged at the last juerga, José Luis Giménez, who is from the mountainous area east of Granada. José was on a beautiful run, going through serranas (his specialty), peteneras, tientos, bulerías and fandangos. Greg's accompanying was thoughtful and stimulating with quick

stops and slow spaces. I never wanted it to end, but gradually others were discovering our hiding place and the background noise proved too distracting. The singing stopped, guitar was put away.

More guests arrived Saturday afternoon and things were really rolling by six when we had to make a brief disappearance for a wedding reception. When we returned, the second showing of "Flamenco" was finishing and everyone had eaten. A gorgeous night, we set up permanently on the deck for a wonderful long set of bailes. We had dancers at all levels of proficiency, and it was a real charge to be able to make palmas and jaleo for others for a change. A delightful surprise for all of us was the appearance of a flamenco violinist whose contributions gave a charming country feel to the chico numbers. Even the more jondo pieces he played with great sensitivity and simplicity, but somehow anything other than guitar seems an intrusion during those moments of intensity. Another surprise was his companion who had lived with the gypsies and who danced a wonderful, funky, low to the ground tangos.

Later, in the basement, more magic was again conjured by Greg as he accompanied many of us in the baile. It's impossible not to dance when this artist plays -- whether a capricious, choppy bulerías or a richly textured soleá, he draws out the best in all around him. Much later, upstairs, the dozen of us remaining die-hards trusted him with our souls as he took us in tow for an incredible journey through bulerías, taranto, and soleá. After we caught our breath, we visited a bit and then moved out on the deck where dawn was just breaking. We were getting a little giddy, and five of us set up a chorus of palmas, passing back and forth a seemingly bottomless glass of wine and yelling out suggestions for two flamencos (out of professional courtesy they shall remain nameless!) who launched into a set of "theme" desplantes -- cowboys and indians, flamingos (on one foot), football (no tackle but a pass). Who of us will ever forget the climactic desplante off the diving board or bullfrogerías?

Inanities aside, what other experience can bring strangers so close in just two days? I remembered Carol Whitney's observations about Anzonini -- "What does he know of my life? Practically nothing, outside of my afición. What do I know of Anzonini's life? Practically nothing, outside of his art. So how could we possibly understand anything of each other?"

What more is there to know of each other? Sharing a common bond of flamenco carries with

it a sharing of many basic attitudes -- an appreciation of other art forms and music and a compassion for people. We can skip all the surface amenities. We know each other from the inside out. We know all we need to know.

SAN DIEGO SCENE

by _____ ?

REPORTER NEEDED: to cover San Diego Scene!

It has, again, been brought to our attention, that local Jaleistas are dissatisfied with the coverage (or lack of it) given to San Diego flamenco in JALEO. This column is being established to fill this void.

Our policy, all along, has been "If you'll write it, we'll print it." We appeal, again, to local members who attend juergas and enjoy them - who attend or participate in local performances - who have a few friends over for the evening and a mini-juerga develops - jot down your impressions and send them in to JALEO.

If you are interested in becoming a member of the JALEO staff as our local roving reporter or would like to revive the defunct EL OIDO column which contained personal tidbits such as marriages, births, trips abroad etc., let us hear from you.

JUNE JUERGA

UNDER SUN AND STARS

By Juana de Alva

The June juerga was our first experiment in an extended weekend campout. Jaleistas trekked from as far away as central California and Nevada in modern day gypsy wagons to set up camp in the semi-desert terrain of Bob and Vicki Dietrich's finca in Tecate, U.S.A.

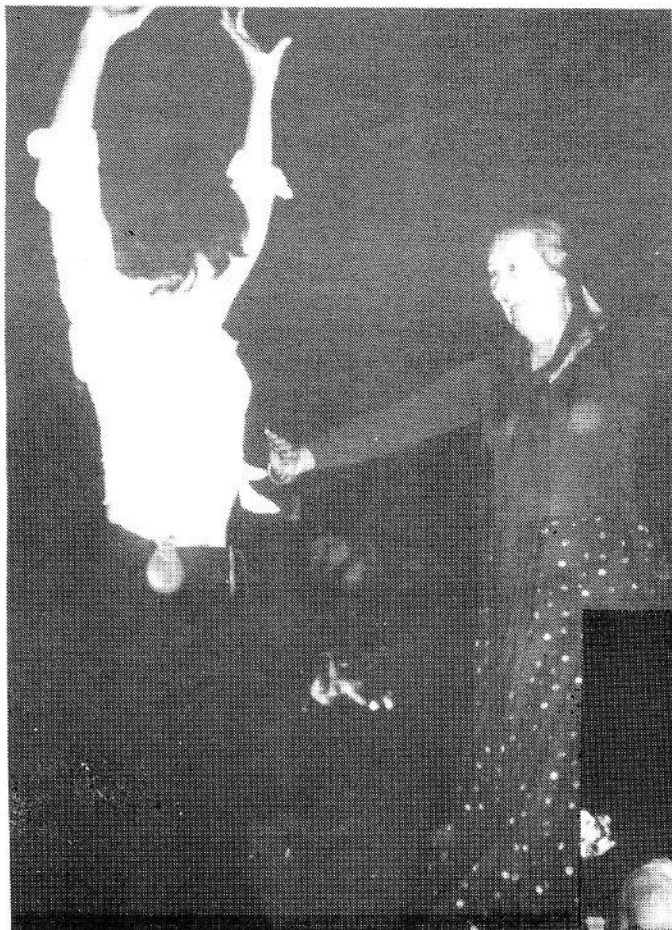
This was not a juerga for everyone. The less hardy souls who had planned to retreat to the comfort of a hotel room were disappointed to learn that the only hotels nearby were across the border which closes at midnight. (Who ever heard of leaving a juerga at eleven-thirty?) The distance factor made it prohibitive for most of our performing singers, dancers and guitarists to drop in although Paco Sevilla did manage to spend a few hours with us on Saturday and Sunday between performances.



MAGDALENA CARDOSO FROM MEXICO ERECTS TENT ASSISTED BY HER BROTHER AND JIM SPEARBECK

Friday afternoon of the first day was spent setting up the camp area. The only Jaleistas present beside Cuadro "D" members were "General" Littleton from Bakersfield, and Jim Spearbeck, new local member attending his first juerga. Both of them pitched in, General clearing the thirty foot area of brush and weeds needed for a safe bond fire and Jim repairing a stand pipe that "yours truly" ran over with her van. The Heriots were our "campistas" - Renolds directing the setting up of camp and Pilar collecting entrance fees. Larry Gilbert was in charge of "necessary facilities" including a shower booth created with polls, black plastic walls, a hose and nozzle. (One was never sure what was going to come out of that nozzle -- hot water, cold water or nothing at all) Jesús Soriano, who warms our hearts with song at the juergas, was "el fogero" in charge of the fire which warmed our bodies and our food at the campout. Vicki Dietrich made innumerable trips up and down the hill from house to campsite supplying tools and other needed odds and ends and photographing the proceedings. Bob Dietrich battled throughout the juerga to keep the water supply to a maximum while keeping use of the noisy water pump adjacent to camp down to a minimum. Cuadro leader Benito Garrido not only coordinated activities but could also be found on occasion with shovel in hand.

Having set up camp, cooked and consumed our evening meal, the tablaos were laid out near the fire around which we gathered for song, palmas and camaraderie. The temperature dropped rapidly causing some to retreat to their sleeping bags while others bundled



MAGDALENA & HOSTESS VICKI DIETRICH
IMPROVISE TO SOLEARES (top)

GATHERED AROUND CAMPFIRE (right) ARE:
EL CHELENO, JUANA & DAVID DE ALVA,
VICTOR GILL & CUADRO LEADER, BENITO

(below) LOS ANGELES & SAN DIEGO YOUNGSTERS
JOIN IN SEVILLANAS, L-R
PILAR, MARIA, TRISHA AND MICHELE



up and remained until 2:00 or 3:00 a.m. under the clear sky and millions of stars. Ana Gilbert and Vickie donned skirts and danced sevillanas and rumbas to the accompaniment of Jesús and Benito. We experimented with palmas having no limit on noise level or time out in the middle of nowhere.

Saturday, day two, the sun began to beat down by ten a.m. New campers arrived throughout the day and evening. Some friends of Jesus came in from Las Vegas, dancer Magdalena and her brother from Mexicali, Spanish friends of Sagrario Dins from El Centro. David de Alva brought a whole group down from the Los Angeles area including his dad Raúl, dance teacher Vicente Romero and students Pilar, Joy, Marla, Eric and their parents.

The day was taken up with settling in newcomers as they arrived and trips into town

for sightseeing and provisions. The youngsters climbed rocks, hunted for pollywogs and sunbathed on the roofs of their vehicles.

Camp was set up in a large circle of vans, campers, cars and tents. The most novel sleeping arrangement was that of Valentín Cabeza. He discovered that his car's back seat folded down to make a bed so that he could sleep with his feet in the trunk. Part of the Los Angeles contingent attached a tent onto the back of their station wagon and another tent to the first making a long three-chambered room.

The gathering spot during the heat of the day was under the Heriots' toldo (canopy) where beer was sipped and guitars were passed from hand to hand and tried out.

As the day cooled the focal point again became the campfire where the evening feast was prepared. Potatoes, corn and pork roasts

were all cooked in the hot coals. A giant salad was tossed and one hundred bars of fresh Mexican bread and an abundant selection of fresh fruit were provided.

David relieved Jesús and Benito on the guitar who had long since exhausted their repertoire of sevillanas and rumbas. Magdalena danced her alegrías and did a beautiful improvisation to soleares. Vicente's students and local Jaleísta children Trisha and Michele joined together in sevillanas and individually for bulerías. Vicente charmed everyone with his gypsy desplantes. Frank Campbell "El Chileno" accompanied some of the students on the guitar.

By Sunday afternoon our numbers had dwindled from sixty strong to the fifteen with which we had started (with a few changes of faces). Guitarists Yuris Zeltins, Herb Goulabian, Paco Sevilla and fledgling dancers Denise Simpson and Nina Yguerabide joined us for tapas and roast chicken under the toledo. At sunset wood was gathered and the fire was again stoked. The last survivors piled reluctantly into their vehicles at midnight and wended their way back to civilization.



MICHELE AND TRISHA SUNBATHE ON TOP OF JUERGA VAN AT JUNE CAMPOUT JUERGA

AUGUST JUERGA

Appologies to our local members and the August juerga hosts for the absence of a juerga notice. It was inadvertently removed with some other material because of lack of space. Our thanks to Diego Robles and Chuck Thompson for their hospitality and efforts to notify members. Their home made an excellent juerga site. Juerga report and photos will appear in next issue.

SEPT. JUERGA

In September JALEISTAS return to the top of Mount Soledad (not Solea, but almost), to partake of the exquisite view - to stroll through befountainated patios and gardens and raise 'jaleo' at the home of Francisco and Elizabeth Ballardo.

Francisco and Elizabeth are two of our most stalwart JALEISTAS. Besides opening their home for the third year in a row for a summer juerga, they sponsor and promote flamenco in San Diego in every way they can. They frequent the shows of local performers, are active JUNTA members, have donated supplies and equipment to the JALEO magazine and contributed financially to the JALEISTAS organization. Elizabeth is actively studying flamenco dance and Francisco is absorbing it through his pores and becomes more proficient in his improvisations every juerga.

This will be another Sunday juerga with CUADRO A in charge. (See JUNTA REPORT for CUADRO A members.) It will be held on the fourth Sunday instead of the third, to avoid conflict with the Cabrillo Festival. One highlight of the juerga will be the showing of a recent T.V. presentation on JALEISTAS.

Members are encouraged to be selective in their guest invitations. The two guest limit per member and twenty guests per juerga mains in effect.

DATE: Sunday September 28th

PLACE: 6271 Soledad Mountain Rd., La Jolla

PHONE: 454-4086

TIME: 4:00pm to ?

BRING: Warm wrap for evening hours and food corresponding to the 1st letter of your last name:

A - E Main Dish

F - L Desert (fresh fruit) or Chips & Dip

M - Se Main Dish

Sf- Z Salad and Bread

GUESTS: By reservation only. Call Thor or Peggy Hanson 488-4139



ANNOUNCEMENTS

Announcements are free of charge to subscribers. They will be placed for two months if appropriate and must be received by the 1st of the month prior to their appearance. Include phone number and area code for use in the DIRECTORY. Sent 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 and let us know. We need to have an update at least every two months.

updates

ADELA has moved to California where she will be giving flamenco dance instruction at the Community School of Music & Arts, 1560 California St. in Mountain View, tel: 415/961-0342.

GENE ST. LOUIS, flamenco guitarist, is now playing at La Mancha on Atlantic Ave. in Brooklyn, N.Y..

JOSÉ RAMÓN continues to welcome visitors at his Nob Hill Flamenco Dance Center at 841 Jones St. in San Francisco.

CARLA CRUZ, flamenco dancer, performs at La Bodega Restaurant Wed-Sun, 1337 Grant Ave., North Beach 415/3989555 (S.F. area)

BALLET FIESTA performs at the Norton House Restaurant in a dinner concert format in 4 and 6 week sessions throughout the year. The 5 dancers and guitarist open the fall season Oct 31 with Friday shows through Dec 12, featuring flamenco and regional dance, 53 NW Couch, Portland, Oregon 503/223-0743.

This group also appeared at the Artquake on Sept 7 as part of a performing arts festival. Artistic director and soloist is Maria Moreno.

EL MORO CUISINE OF SOUTHERN SPAIN recently opened in San Diego, features dancer Rayna, guitarist Rodrigo de San Diego and singer Remedio Flores, Fri & Sat 10:00-12:30pm and Sun afternoon 12:30-3:30.

JOEL BLAIR, guitarist, now appearing at Las Palomas restaurant, 1339 46th Ave, S.F. area.

RODRIGO & REMEDIO, guitarist and singer are featured at Don Carlos Mexican Restaurant in La Mesa, Fri 5:00-8:30.

classified

MINI WORKSHOPS & CHOREOGRAPHIES by Teo Morca available throughout 1981. Write to Morca Academy, 1349 Franklin, Bellingham, Wash. 98225 or call: 206/676-1864.

FOR SALE: 1964 Ramirez flamenco guitar and 1978 Francisco Fernandez, both Mediteranian Cyprus, exceptional condition. Call: John Mauck 714/833-0038.

GUITARIST WANTED to work with dancer in Vancouver. Call 732-8970 or write Huguetta Lacourse 2380 Cypress # 204, Vancouver, B.C. VGL-3M8 Canada.

DANCER WANTED to work with guitarist Peter Baime for already scheduled concerts. Good pay. Contact Peter Baime 1100 W. River, Park Lane, Milwaukee, Wis 53209.

GUITAR MUSIC AVAILABLE Music of many top artists, both modern & old style, transcribed by Peter Baime. (See Address above.)

FOR SALE Conde Hermanos 1976 flamenco guitar. Excellent condition. \$650.00 Call Ed Lastra 408/984-0799 or write 120 Kiely #4, Santa Clara, CA 95051.

FOR SALE Books by Donn Pohren, music by Mario Escudero & Sabicus & a complete line of guitar supplies (strings ½ price). The Blue Guitar, see ad for location.

GUITARISTS & GUITAR STUDENTS WELCOME to accompany dance classes. Call Juana 442-5362. (S.D.)

BACK ISSUES OF JALEO AVAILABLE: Vol. I no. 1 to 6 \$1.00 each. All others \$2.00 each. Add \$1.00 per copy for overseas orders.

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El Bodegon

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(Guitar instruction, Wash. D.C. area cont.)

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DANCE INSTRUCTION:

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Marta Cid 404/993-3062

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los angeles**FLAMENCO ENTERTAINMENT:**

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FLAMENCO COSTUMES:

Rubina Carmona 213/660-9059

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 Maria Teresa Gomez 714/453-5301
 Rayna 714/475-4627
 Julia Romero 714/278-4008

GUITAR INSTRUCTION:

Joe Kinney 714/274-7386
 Rodrigo de San Diego 714/469-7732
 Paco Sevilla 714/282-2837

FLAMENCO COSTUMES:

Clara Martinez 714/831-2596

DICTIONARY OF FLAMENCO

A PALO SECO -- singing without musical accompaniment; as in martinates, saetas, debilas.
 ABANICO (el) -- fan; often used in theatrical presentations of flamenco dance (especially caracoles and guajiras); the extra large fans are called PERICONES.
 ACTUAR -- to perform; ACTUACION = performance.
 AFICIONADO (a) -- an enthusiast or fan who does not perform; also used to refer to an artist who does not perform professionally.
 AFINAR -- to tune the guitar; AFINADA = in tune; DESAFINADA = out of tune.
 AIRE (el) -- the style, air, or flavor of one's performance.
 AL AIRE -- open playing position, without the use of a cejilla.
 ALPARGATAS (las) -- canvas-topped shoes with rope soles, used for dancing jotas and other regional dances.
 ALZA PUA (el) -- means literally "to lift the pick;" refers to a guitar technique in which the right thumb strums chords and plucks individual notes in various rapid combinations, sometimes accompanied by simultaneous tapping with the ring finger.
 ALMERIA -- part of the "Levante" on the border of the flamenco region of Andalucía; from here comes a form of danceable fandango and the mining songs of the tarantas- tarantos family.
 ANDALUCIA -- the southernmost region of Spain, where flamenco originated and was developed; the people are called ANDALUCES (singular is ANDALUZ or ANDALUZA).

APOYANDO -- using the rest or supported stroke in guitar playing; from the verb, APOYAR.
 ARETES (los) -- earrings.
 ARPEGGIO (el) -- arpeggio; plucking the notes of a chord singly, in succession rather than simultaneously.
 AROS (los) -- the sides of the guitar; usually made of cypress or rosewood.
 BAILAOR (a) -- flamenco dancer.
 BAILAR -- to dance.
 BAILE (el) -- the dance.
 BARCELONA -- a major city in Cataluna books (northern Spain) which is outside of the flamenco region of Spain; however, the gypsy population of this city has produced a number of outstanding flamenco artists, including Carmen Amaya, La Chunga, and La Singla.
 BARRAS (las) -- the braces inside the guitar.
 BATA DE COLA (la) -- the full flamenco dance dress with its long train of ruffles; it is an elaboration of formal wear of the past.
 BOCA (la) -- the soundhole (mouth) of the guitar.
 BOTAS (las) -- boots; low-topped boots worn by male dancers are often called BOTINES.



CARMEN AMAYA ISSUE

We hope to dedicate the November issue of Jaleo to Carmen Amaya. If you have any items of interest on the subject, please send them to us before the end of September. We are interested in such things as articles, photos, newspaper clippings, programs, etc. It is up to you readers to make this a memorable issue.

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