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CARMEN AMAYA *by* Paco Sevilla

The following is an account of Carmen Amaya's life, compiled from many scattered sources and bits of information. There is no way to be certain of the accuracy of this material, and there is a great deal of conflicting information, especially where dates are involved. For example, different accounts have her marrying in 1947, 1951, and 1952, and some articles give detailed accounts of Carmen growing up in the caves of Granada, which is completely false. In other instances facts are undoubtedly exaggerated and blown out of proportion. However, Carmen Amaya was practically a mythical figure, so great was her fame and her effect on the flamenco world, and it is not entirely out of place to present a biography that may, in some details, be somewhat mythical in nature.

We would like to thank La Vikinga of New York for her research that added so much to this article, and Marilyn and John Bishop for the material they contributed.

Carmen Amaya y Amaya was born on November 2, 1913 in the poverty stricken gypsy barrio of Somorrostro on the outskirts of Barcelona. Her home was a one-room hut that opened onto the beach and the sea. Both sides of the family were Amaya who had come from the caves of the Sacromonte in Granada. Her father, José Amaya "El Chino", was a guitarist and a dealer in old clothes; her mother, a dancer and singer, had married at fourteen and had ten children, six of whom lived to adulthood and became flamenco artists.

"One day a fountain was inaugurated. A small fountain on a column of bricks supporting a lead spout. There were festivities and José joined in with his guitar and his daughter; the father, with his foot resting on the bowl of the fountain, played, Carmen danced, and the people hurt their hands applauding. One of flamenco's brightest lights was born"⁸

One story tells of Carmen's first public appearance as a dancer at age four. Her parents were performing in a Barcelona theater and had left little Carmen sleeping in the dressing room. She awakened, climbed out of her cot, wandered on to the stage and started to dance. The surprised audience broke into applause.¹⁵ Another source says, "It is not legend, but the absolute truth, that she was dancing in public at the age of four. She was completely (and always remained) untaught,



and in those days in the wine taverns around the port of Barcelona, patrons were already enjoying her performance, not as a child prodigy, but as a bailaora in her own right."⁴

"Her father, a serious and authentic flamenco guitarist, amazed at the fiery temperament and magnificent abilities of the child, took her with pride around the coffee-houses and other places when the flamenco art was applauded and appreciated. First at 'El Chiriquito', then at 'El Cangrejo Flamenco' and 'Villa Rosa', the little gypsy started a revolution. Her fire, passion and charm, the perfection of her dance had never been seen before. The public went mad with enthusiasm and proclaimed her the authentic 'faraona' (queen) of the gypsy dance.

"Then, for the first time on the stage of a theater, she appeared at 'El Español', causing another near riot. The public applauded and screamed. The theater had become a mad house, and the police soon made their presence felt. The gypsy was not authorized to perform because of her very young age. There was a terrific battle between the police and the excited defenders of the little 'faraona'. And during the fracas the gypsy, protected by the singer José Cepero, gained the safety of the street through a servant exit."¹⁴

Carmen gives her account of this incident: "My father ran for a taxi to have waiting at the stage door, and I ran backstage looking for a hiding place. You'll never guess where I hid -- under the overcoat of the cantaor José Cepero! He was a big man and I a tiny



tot, and he held me inside his coat with one hand while the police searched in vain... ¡Ozu!"¹³

By the time she was seven, Carmelilla Amaya was being called "La Capitana" (the captain or leader) in the newspapers"...as if they had known how she first headed in school a minor revolution."¹⁴

"The girl never lost an opportunity to watch the best bailaores. Her acute feeling assimilated the best in each style, choosing that which fitted her own dance sensibility. And, although she got fine pointers from the observations of the great 'El Gato' and was enthusiastic for the arm movements of Rafaela 'La Tanguera', she knew how to blend all these into a very personal style, molding an inimitable style of her own. She became a master without resembling anyone.

"One night Vicente Escudero happened to see her. He was just back from a resoundingly successful visit to Paris. He was overwhelmed and kept coming back night after night. Escudero perceived the true value of this precious jewel of the flamenco dance, of which he was the acknowledged oracle."¹⁴

Through Escudero, ten year old Carmen went to Paris with her sister María, her aunt from the caves of Granada, La Faraona, and the guitarist, Carlos Montoya. There, they performed in the show of Raquel Meller and according to Vicente Escudero, Carmen completely stole the show and was dismissed by Raquel due to artistic jealousy.

For the next thirteen years Carmen performed throughout Spain. They were years of fighting hostile crowds and unscrupulous impresarios. But slowly Carmen's name began to be heard in the small towns and cities. The big challenge would be Madrid.

While still quite young, Carmen "...was contracted to work with her father, from whom she was never separated, even for a moment, to perform in a salon located in the lower level of the Palacio de la Música in Madrid. The dream was short lived. After ten days the impresario disappeared and father and daughter found themselves again in the street. But then Juan Carcellé became interested in the little gypsy. In the Fonzalba Theater they were having a 'homenaje' for Luisita Esteso and Custodra Romero. The impresario, who had a profound knowledge of true value, took advantage of the occasion to present Carmen in between two numbers. When the tiny Carmen began to dance, nobody knew who she was. But ignorance was followed by astonishment, coldness by enthusiasm, and disinterest by curiosity. When the little girl finished, her name had been consecrated and



CARMEN AMAYA

Far left: CARMEN WITH HER FATHER "EL CHINO"

the following day, her triumph was so secure that the contract she was offered to work in the Colosseum only served to endorse it. Her fame quickly spread beyond the Capital."⁸

Carmen began to perform in cuadros with famous artists such as Manuel Torre, Tomás Pavón, and La Niña de los Peines.¹³ She worked in the cuadro of the Salón Variedades in Sevilla. One of the things that made her first appearance in Sevilla one of the great moments of her life "...was the presence of two gypsy dancers, the most famous in the grand style of the 'jondo' dance, who at the beginning of century had inflamed the enthusiasm of the public. Both, full of years and infirmities, were present, basking in the admiration and homage of the Sevillian public that loved them dearly. They were La Macarrona and La Malena. They were waiting impatiently to see this new star beginning to shine in the magic circle of the flamenco art.

"After the first flourishes of the guitar, Carmen opened her dance with the 'Soleares'. The silence was impressive. Soon her demon took hold of her. And, 'Good Lord, what broke loose there!' La Macarrona and La Malena were on their feet, crying. It was a dream; they had come back to life in the person of Carmen. The audience laughed and cried, encouraging the gypsy with rhythmical clapping. The two old gypsies were crying, and Carmen the beachcomber, kept dancing, she too, full of tears...Here was the new 'Faraona', worthy to occupy the throne, for nearly thirty years



CARMEN IN THE SACROMONTE; (RIGHT) THE EARLY YEARS.

empty."¹⁴

At another appearance in Sevilla there was a riot when hundreds became disgruntled because all of the seats were sold out.¹⁵ Carmen was also a big hit at the 1929 International Exposition in Barcelona. During this period, she also made her first movie, "La Hija de Juan Simón", with Angelillo and Pilar Muñoz.

The great cantaor, Antonio Mairena, recalls his experience with Carmen Amaya when she came to Sevilla at the beginning of 1936: "She was being presented in the Salón Variedades, today the Cine Trajano, where she performed for a few weeks in which she created a great excitement among the artists and, in general, among everyone involved in the show and in flamenco. When Carmen finished her performance in Sevilla, she gave a fiesta for some friends and artists in the Venta de Antequera and she invited me because she was interested in meeting and listening to me.

"In that fiesta in the Venta de Antequera I pleased her with my singing, and she saw in me the cantaor she needed for her dance. Carmen was very gypsy in her ways and it can be said that we agreed in everything. I pleased her so much that she told me she would call me to Barcelona to do the cante for a movie that was being filmed at that time, "María de la O". My cante would appear to be sung by the actor, Julio Peña. A few days later she called me from Barcelona and contracted me. I went to Barcelona...

"During the recording that was done for the movie everything went smoothly. Later, I spent with Carmen everything I earned by appearing in the film. But a hopeful atmosphere had formed for my artistic future. I returned to Sevilla...

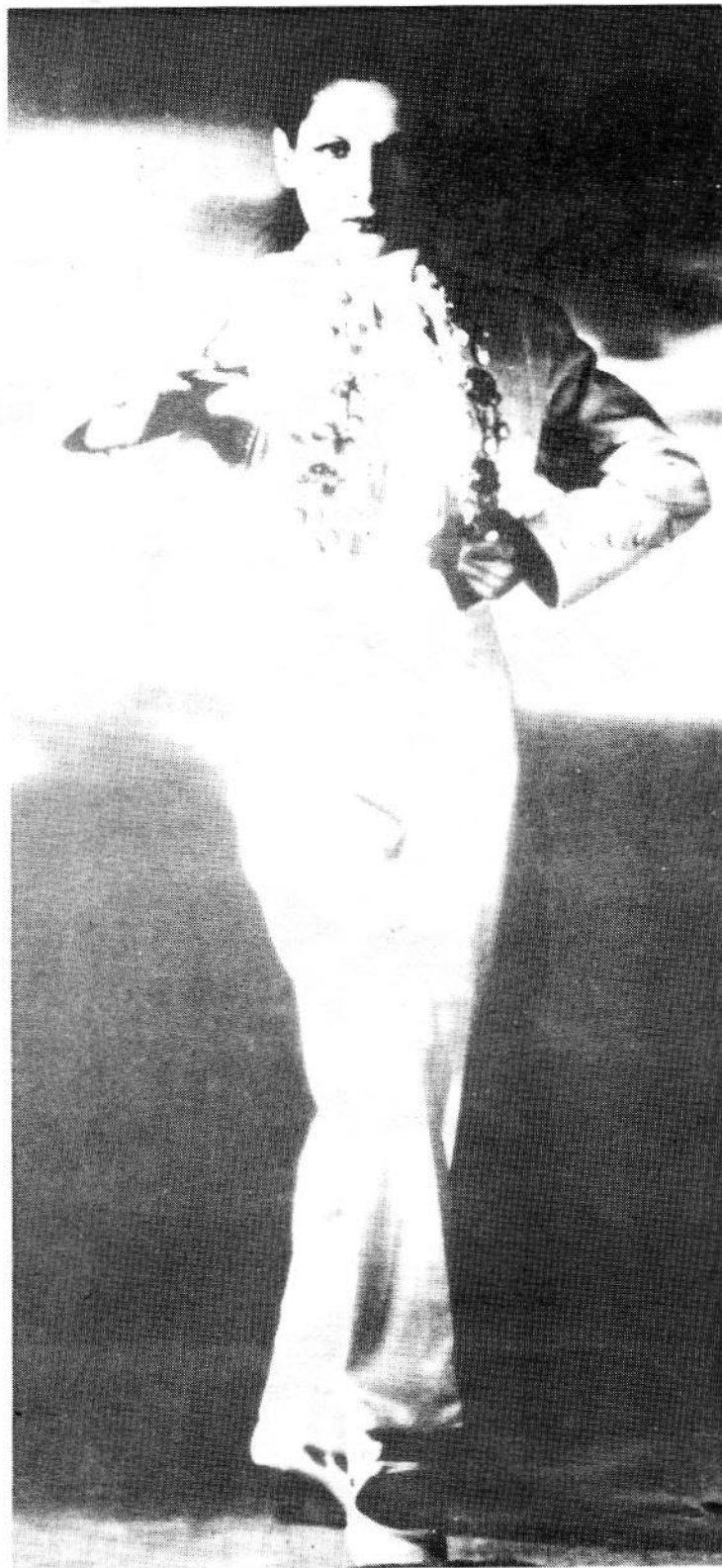
"Due to the war, Carmen Amaya had to leave Spain and go to Argentina...Unfortunately for me, she couldn't return until sometime after the end of the war. In this way the hope I

put in this woman for my future was lost." (p. 91)¹⁰

In 1936, Carmen was twenty-three and had just completed a successful appearance in Lisbon. When the Spanish Civil War broke out, the company decided to go to South America rather than return to a troubled Spain. "In Buenos Aires, the impresario of the Maravillas Theater waited impatiently for her. The season was going from bad to worse and he was counting on the famous gypsy to straighten out his desperate financial situation. The businessman did not want to believe that the young girl before him was the famous artist upon which the survival of his theater depended. He refused to attend the opening and they had to get him out of bed at dawn to attend the exaltation of Carmen. The following day, police and firemen with water hoses tried to contain a rioting crowd that wanted to get in to applaud the gypsy.

"Three months of performance in Buenos Aires, later Rio de Janeiro, back again in Buenos Aires, and always enthusiastic audiences applauding Carmen Amaya."⁸ At one time she was earning \$14,000 a week and a theater was built and named after her, a theater which she later purchased. One night in her theater, Leopold Stokowski arrived too late to see the regular show. He asked if she would go through her dances once again. She was willing, but there was some sort of Argentinian law that said theatrical performances after midnight were forbidden. "So Señor Stokowski asked me to please go ahead," Miss Amaya recalled later, "He and his orchestra were the entire audience for me, and when I finished he had to pay much fine (several hundred dollars to government officials as a special tax). But he said he was happy." He also asked, "What sort of devil do you have inside yourself?"¹⁵

For four years Carmen toured through South America and Mexico, receiving enthusiastic acclaim where ever she went. It was in 1940, "...in Mexico City that Sol Hurok first saw her. It took only one glance to convince him that what this country and S. Hurok needed was Amaya. A Spanish dancer is one of the hardest things in the world to sell to an American audience, so what possessed him to think she had dollars in her, nobody could imagine. They do say he gets these prophetic flashes from the Delphic Oracle, and nobody can guess to what dark gods he sacrifices for their blessings on his new ventures. He offered her a contract for herself and was surprised out of ten years of his life when Carmen nearly fell over backward refusing him, Hurok! She would go nowhere without her family, so she and they went back to Buenos



Aires, and he went back to Radio City with a permanently surprised look on his face.

"From South America came word that Toscanini had seen her and pronounced her, 'unequaled anywhere in the world!' Hurok in far-off New York heard this, shifted around a bit and considered hard. Upon the heels of this, Stokowski, touring South America with his Youth Orchestra, sent back word by cable and

carrier-pigeon that here was a dancer who had "the devil in her body." Hurok considered no more. He cabled an offer to all the Amayas this time.

"In December, 1940, they set sail for North America. But not before licking Uncle Sebastián into shape again. He swore they would all drown if they went; in fact, voices came to him in the night telling him so. Indeed, he would rather drown himself than see them go down in a watery grave with his own eyes. They took him at his word. They drowned him in Argentinian wine, and two days later they carried him aboard, well-soaked and unprotesting, to New York.

"They arrived in New York in January and Sol Hurok, confronted by sixteen gypsies, stared at them and quivered in every muscle at his own daring in bringing them. They stared back and waited. Then it evolved that there was to be no tour. In fact, nobody knew quite what to do with them. They were offered to Monte Proser for \$2,000 a week. The enormity of this sum in itself must have had an exhilarating effect on Monte, who is incidentally the Knight on a White Horse of the swank nightclub belt. It is almost a cliché that nobody fails under Monte's banner. He has an instinct for a "sure thing" in entertainment which is as unfailing as an otter hound going straight for an otter. Monte sweated a quart a minute over the prospect of sixteen gypsies sitting around on his Beachcomber stage and shaking their hairpins into the surrounding Zombies. However, he too heard voices in the night, telling him what to do. He accepted, groaning loudly as he did so." 7

On January 17, 1941, a Friday at midnight, Carmen Amaya made her debut in the United States at the Beachcombers in New York. Among the members of the company were Antonio Triana formerly with Argentinita, and the guitarist

CARMEN AMAYA AT THE BEACHCOMBERS

THE NEW YORK TIMES JAN. 19, 1941

Another evidence that you never can tell what is going to happen where, is the fact that the gypsy dancer, Carmen Amaya, hailed by Toscanini and Stokowski, did not make her debut in the United States at Carnegie Hall or the Metropolitan Opera House or even at the Guild Theatre on a Sunday night, but at the Beachcombers at midnight Friday, with virtually no advance notice. Miss Amaya, of whom rumors have been floating from Mexico and South America for some time, has brought at least a fraction of her family with her. Her father and her brother Francisco both dance and play the

guitar, and in the company are also an uncle, Sebastian Manzano (who is said to have two wives and eighteen children, not on the program, apparently), a sister Antonia, another sister Leonora, three younger brothers and a still younger sister, and two guitar-playing cousins, Agustin and Diego Castellon Sabicas. Mama Amaya is present, too, but not professionally. Antonio Triana, who used to be with Argentinita, is also in the company.

Whether Miss Amaya's future in this country is to be in night clubs, concert halls or revues is still uncertain, for she seems to be a bit difficult to classify.

Agustín Castellón "Sabicas" and his brother Diego. One New York writer described Carmen and her company:

"Carmen Amaya opened at the Beachcomber in January and they have had to change the battered rugs on the stairs to the club four times since her arrival. And the end is not yet even in sight. The New York press made a Roman holiday out of Carmen. A "natural" like her hasn't struck Broadway in years. She sneezes and makes good copy. She grinds her teeth in a reporter's eye and immediately the front page is cleared of all foreign and domestic news. The boys have, in fact, gone so far in making copy out of her that they've met themselves coming back. They have formed a movement for putting her back in the caves of Albaicín, because she would be so much more colorful if she couldn't read or write, they gleefully figure. The uncolored truth is that she is as literate as a college graduate, and knows more than most.

"The Amaya menage, if one can get the Open Sesame to it, is a chapter out of Spanish life that cheers the heart. It is of all places a modest apartment in the West Forties. On entering your face turns a bright green with envy at the sight of something like eight fur coats, handsomely thrown over the furniture, all Carmen's. The coats belonging to her sisters and cousins, added to hers, reach heights unheard of by America's best dressed women who thank God for a mere mink or sable. A banquet is in progress at five o'clock in the afternoon. It probably began when they arose at two and will continue until 4:00 a.m. with only a recess at the club. The air resounds with the unearthly wailing of a Malagueña. Their voices beat the air, and your long-suffering ears shatter to bits of bombardment of telephone, radio, phonograph and hoarsely guttural conversation. The room is full of guests and now in, and now out are three or four children whom Carmen embraces passionately at intervals. Of all the family, the children were the first to pick up English which they talk with a solemn air of pronouncing deathless statements. The brightest and most "simpático" of these is Antonio, her ten-year-old brother. She tells you proudly there is soon to be another little one. You look at the mother. She is the most inarticulate one in the room, but the most compelling. No patina of western civilization covers her as it does the others. She is unadorned gypsy. Her hair is sleeked down from the center and on her forehead sits a spit curl. She wears dead black and sits among her people like a queen on her throne. For her mother, whom she adores, Carmen has bought a great estate in



CARMEN AMAYA IN THREE TYPICAL POSES

Argentina, out of the proceeds of a South American tour. Of all the family, the mother never joins in the ritual of dances. She alone cooks for her beloved family. No one else touches their food. And such food deserves the name of manna. The table staggers under fish and chicken and unimaginably delectable rice. Everyone eats with unashamed gusto, which is the least you can do for such food. Everyone eats, that is, except Carmen, who shows an amazing indisposition to eat at any time and who lives in constant dread of paternal chastisement if she is caught lowering her quota of food for the day. Where she derives the energy for those orgies of rage and ecstasy on the stage is a fine point for speculation; it is certainly not from her food.

"The table groans under the weight of the wine which was brought this day as a present by a rich Spanish Marqués who is visiting there. He has seen Carmen in Spain and is her devoted aficionado. Sometimes the brothers and sisters spring to their feet and dance or sing as the mood seizes them. This is tribal life in a form probably not seen since the days of Abraham. Their love for one another is patent, unchanging. It would have to be love to permit of their continual living in one another's pockets. They are not a dull or backward race. Their acumen is painfully sharp, and of these the sharpest is the father of Amaya. Of course, no one in the family can ogle like "Pelao", the "hairy one", which is Uncle Sebastián's nickname, but they are all simpático as well as suave. Their daily lives are a round of continual inner-family singing and dancing. They perform at home like they do at the club or the theater. A visitor there tells you of their recent

trip to Washington last month to dance at the White House Press Conference dinner. The publicity agent who escorted them left them at a hotel and cautioned them not to leave until he came to fetch them. When he returned, the room was empty, and, after tearing out handfuls of his hair, he happened to look out the window, and down the street, about a block away were the Amayas, on a Washington street corner, singing and dancing for all the world as though that was the very thing for which they had all been born.

"Of all the faces in the family, hers alone bears the stamp of that tortured ugliness with a profound inner beauty that is more satisfying than the mere prettiness of any gypsy Venus. She reflects today that she would have liked to have been pretty like her sisters, but that it would make no essential difference. She cannot make pretty faces when she dances.

"Carmen Amaya, the dancer, is transfigured, unspeakable emotion. She appears on the stage, set off by her accompanying guitarists, singers and dancers, a figure of almost frightening magnificence, who dances unto herself, with a ferocity that unseats the placid spectator who has been dreaming over his long zombie. At first sight it is disturbing to see such savage contortion so close to the naked eye; it scares the uninitiated into embarrassed tittering. They cannot easily cover their fear of this raw emotion, so deep in every human soul, exposed so brutally and at such close range. They laugh nervously; they twist and gape. But they never forget. She has given birth with her untaught, unteachable art to a cult which grows. The rare flower of flamenco dancing has taken root here in a way

nobody could have prophesied.

"Probably six months from now, after she has been to Hollywood and back, it would not amaze us to find in this country, as in Spain, dolls made in her image, trains and cars named for her, new passionate shades of color called Amaya red, or Amaya purple. She is the germ that brings to new life in every soul that understands, old and withered and long forgotten depths of emotion."⁶

José Greco had the following impressions of Carmen: "She was to play at the Beachcomber, next to the Wintergarden Theater, at the present site of the Hawaii Kai Restaurant. Ticket to her opening were twenty dollars each. I didn't have that kind of money, but I desperately wanted to take Meda to see this famous Spanish dancer. I remember hocking something -- a watch, perhaps -- to come up with the price of admission.

"Meda and I sat there, drinking rum zombies (the cost included two drinks) and watching the famous Carmen Amaya. This incredible dancer was the same age as I was, but she'd already made a name for herself throughout Europe.

"Carmen Amaya was born a gypsy. She was a true child of the 'bronze-skinned folk'. She learned to sing and dance just as other children learn to walk and talk. Her father had been a famous flamenco guitarist.

"Now, with her two sisters and her guitarist brother and the now-famous Sabicas -- she did her dances for us. Her repertoire was sadly lacking -- she did only two dances. But these were the most astounding dances we'd ever seen, more intoxicating than the zombies we were drinking. She was the Queen of the Gypsies and of the flamenco.

"Carmen Amaya was not physically attractive. But, while she was performing, she was beautiful and passionate almost beyond belief. Also, she had enormous technical capacity. Never have I seen anyone heel tap with such intensity, with so much speed. Later I used this sort of thing in my own shows, but I was never able to equal her skill.

"So remarkable was her performance and her personality that she completely captivated her audience. But with her limited repertoire she was never able to find the proper showcase for her talents -- she fit comfortably neither into night clubs nor theaters nor concert halls. This unfortunately limited her popularity in the United States.

"Eventually she learned something about showmanship and production, following my pattern, and finally achieved undisputed recognition, not only throughout the rest of the world, but also in the United States.



"That night at the Beachcomber was magical" (p. 39).⁹ Greco goes on to say that in the audience were Frank Sinatra, Boris Karloff, and Dorothy Lamour.

Another account of this period says that: "In the capital of skyscrapers, the beginnings were hard. Somebody planted a seed of doubt in the ears of Hurok about the artistic quali-

ty of the gitana, so she was presented in the Beachcomber, a second class cabaret. But Carmen was not discouraged; she danced as only she knew how and soon the cover charge which had been eighty-five cents rose to three and a half dollars. Famous personalities rushed to see her: Greta Garbo, Edward Robinson, Orson Welles, Dolores del Río, Dick Powell, Wallace Beery...

"From the Beachcomber she went to the Theater 51. She was called to the White House to perform for President Roosevelt."⁸ The President gave her a bolero jacket bordered with precious stones which she regarded as one of her treasures. She was made an honorary captain in the New York police force and given the same rank in the U.S. Marines by General MacArthur.

January 13th, 1942, a year after arriving in this country, Carmen Amaya made her first Carnegie Hall appearance; there were mixed reviews, but overwhelming popular success. From there she went on a national tour that ended in Hollywood, where Carmen bought a \$45,000 house, formerly owned by movie star Diana Durbin. Everywhere Carmen went she was accompanied by her family, a veritable tribe of gypsies that brought with them all of their colorful customs. When asked why she brought them all with her, Carmen replied, "I don't know how to go alone through the world, and if my people don't go with me, I wouldn't get anything out of life. Everywhere we live just as we do in Spain."⁸

After making two films and performing in Hollywood, Carmen returned to New York for more Carnegie Hall appearances. It was just five months after her debut there. These performances were very well received by the reviewers. Walter Terry of the New York Herald Tribune said, "It was a rousing, dynamic, fiery performance that Carmen Amaya chose to give last evening at Carnegie Hall for her final appearance of the season. Of course the diminutive Spanish gypsy is famed for her volcanic qualities, but last evening's program seemed even more explosive than ever. Because of her success in a recent performance with the dance-song, 'Ay! Que Tú', others have been added. They are fine, but 'Ay! Que Tú' remains the best of the lot, for Amaya sings the title's words with all the innuendo of an Hispanic Mae West. Her voice is far from attractive, in the lyric sense, but it is lusty and the flamenco wailing, accompanied by hilarious gestures, adds up to knock-out entertainment... Highlighting the program was the Fire Dance from 'El Amor Brujo', which Amaya and Triana danced to a brilliant effect. It is in a dance such as this that one realizes that Amaya merely uses

Spanish dances as a starting point, that her use of traditional technique is flawless but her greatness lies in the personal dynamics, the personal fire and the purely animal movements which she brings to all her dances."¹⁶

Another reviewer, Edwin Denby, comments on Carmen after her first Carnegie Hall appearance in January; he says:

"On the Carmen Amaya question, it was her comic 'Hay que tú' number that convinced me she is an extraordinary dancer. A gypsy girl sings to her lover, 'You can't make me jealous; you go on pretending to make love to others, but you always come back to me and say, 'There's only you, beautiful, there's only you.' Amaya was wearing the typical fla-

PREMIERE RECITAL BY CARMEN AMAYA

Spanish Dancer Is Seen Before
Her Initial Audience in a
Carnegie Hall Program

ALBENIZ 'CORDOBA' GIVEN

Antonio Triana, the Guitarist,
and Other Performers
Assist the Recitalist

By JOHN MARTIN

Carmen Amaya, the Spanish gypsy who has danced previously only in night clubs hereabouts, last night made her New York recital debut in a program at Carnegie Hall, assisted by Antonio Triana, the guitarist Sabicas, and half a dozen other assorted dancers, guitarists and pianists, answering chiefly to the name of Amaya. After the tremendous reports that have been circulated about the dancer's fiery abandon, primitive passion and so forth, the evening was something of a let-down, as was virtually inevitable. Carnegie Hall is far too big and a full evening is much too long to make possible the same results that can be obtained in the intimate spaces of a night club with a handful of picked numbers.

Amaya needs a small and informal frame with as little division as possible between herself and her audience. In such surroundings, with a show carefully built about her highly personal talents, she would probably be as great a popular success as she has been on the dine-and-dance circuit and certainly a greater artistic one. For, make no mistake about it, she is a vivid personality, and a fine dancer within a range that is limited but quite sufficient. She has

a wonderfully lithe and slender body, keyed to a high nervous pitch but always under control. The "human tornado" myth has been somewhat overdone, for though she is speedy, intense, and brimming with physical excitement, she makes use of her dynamics entirely legitimately and with admirable artistry. All this, of course, when she is at her best, which is to say when she is doing characteristic gypsy dances, improvising, mugging and generally playing with her audience.

The program was more than half over last night before this best made its appearance. For the most part she was smothered by a conventional and largely mediocre Spanish dance evening. She should never do such a number as her first solo to the "Cordoba" of Albeniz, dressed in classic costume with castanets and presenting, according to the program, "a fiery characterization of the gypsy spirit." There is nothing classic about her, and when she is stuffed into the routine things that every other Spanish dancer does, she is no better than any of the rest of them, lacking nuance, variety and distinction. When, however, she trails her ruffled skirt across the floor and breaks into the wonderfully strident singing of "Ay! Que Tú," grimacing, crossing her eyes, making mock of her imaginary love, things begin to happen. And they continue to happen through the "Alegrias" in which she dances superbly, every fibre of her body sentient of line, mass and dynamics.

Otherwise, except for Triana's always excellent "Polo" which came early on the bill, there was not much that was rewarding, unless one happened to be as passionate about incidental guitar numbers as Spanish audiences always seem to be. Certainly this one was, and Sabicas was a definite success. So, for that matter, was everything else.

The house was jammed to the doors, with scads of standees.

New York Times
Jan 14, 1942

menco dress, with its many flounces and a long train, but she looked like a girl of thirteen, angular as a boy, in her first evening gown. She fought her train into place like a wild-animal trainer. Her voice was hoarse and small, her gesture abrupt and awkward. All this with the defiance of the song made the dance comic. But the figure of the tough slum girl Amaya suggested was as real to you as the stranger sitting next to you in the audience. You felt its private individual life, its life before and after the glimpse of it you were catching. And there was nothing pathetic, no appeal for help in it. So you grinned and laughed.

"Realness in comedy is very rare among dancers; and the cruelly comic is of course one of the special gifts of Spain. Now that I've seen Amaya do it, I have the greatest admiration for her. Before, I had been rather disappointed. Compared to the other Spanish stars in town, I had not found in her dancing the limpidity, the exquisite flow and nuance of Argentinita; nor the diamond glitter, the superb force of Martínez, the greatest of the Spanish dancers here; Fernández, the Mexican, had seemed more plastic. And Rosario and Antonio -- somewhat like Amaya in fiery temperament, in exuberant blurring of detail, in speed and theatricality -- have the advantage

PROGRAM OFFERED BY CARMEN AMAYA

She Appears With Members of
Family at Carnegie Hall After
Hollywood Sojourn

By JOHN MARTIN

Carmen Amaya returned to Carnegie Hall last night after a sojourn in Hollywood, bringing with her the rest of the populous Amaya tribe of dancers and guitarists, plus Antonio Triana, Lola Montes and the pianist, Raymond Sachse, who are non-Amayan, according to the record.

The program on the whole was superior to that of the Amaya concert debut earlier in the season, largely because Carmen's material was less classic, less conventional and more characteristic of her personal style. Instead of one song, she sang several; and if the rowdy "Ay! ue Tu" is still the best of the lot, it is good to hear her cut loose with her surprisingly large and husky voice, and use every medium in her possession.

The truth of the matter is that Amaya is a very talented dancer, as well as a gifted clown, and that she is desperately in need of a fitting show built around her. Her family is no doubt dear to her, but they are not helpful on the whole,

and Mr. Triana, who is credited with the supervision of the program, could scarcely have put together a more heterogeneous bill. He himself dances extraordinarily well, as always, and his "Polo" comes near to being the high spot of the evening from a dancing standpoint, but he would be well advised to use his editorial blue pencil on at least a half hour of the schedule and perhaps a half dozen of the people.

Amaya's new "Tango" of the embroidery vander is a picturesque and effective dance-song; the "Legenda" makes a far better opening number than her former one; the threesome called "Enamorado," right out of Argentinita's book, is delightful; and "Las Cuevas Gitanas" by the three Amaya girls is a stunning exhibition of footwork and nervous energy. Which adds up to a very good record for the new numbers.

Of the more familiar items, Amaya's trousered "Alegrias" is always irresistible, and Triana's "Miller's Dance" and his "Faruca," with Lola Montes, as well as the guitar numbers by Sabicas and Paco Amaya scored as heavily as formerly.

A large audience deserted the balmy evening outside for the promised tempests within, and the applause and cheering seemed to indicate that they were well satisfied with their choice.

New York Times
May 18, 1942

of being a couple of kids happily matched, a relation which makes the dance look open and natural.

"True, even in disappointing numbers, Amaya has first-rate personal qualities. She has sometimes for instance a wonderful kind of rippling of her body in movement, more like a young cat's than a girl's; she has an extraordinary cutting quality in her gesture, too, as if she meant: here only, and never elsewhere. She has a thrilling speed and attack. But these impressions of real movements were confused by others when she seemed to be faking: forcing her "temperament", or driving her dance into the floor, like a pianist who pounds too hard. Or she would lose control of the continuity of her dance, put all her fire into a half a minute of it and not know what to do with the remaining two minutes, so they went flat. Sometimes she seemed determined to cow her audience, and I had the feeling I was watching not a dancer, but an ambitious person. On the other hand, that, in the course of her first recital, she could adjust herself

Carmen Amaya Closes Season At Carnegie Hall

Spanish Gypsy Adds New
Dance Songs to Her List;
Antonia Triana Soloist

By Walter Terry

It was a rousing, dynamic, fiery performance that Carmen Amaya chose to give last evening at Carnegie Hall for her final appearance of the season. Of course, the diminutive Spanish gypsy is famed for her volcanic qualities, but last evening's program seemed more explosive than ever. Antonio Triana, performing members of the Amaya family and others of the ensemble caught the star's spirit and filled the stage of Carnegie Hall with a whirl of Spanish color. New works and repeats from earlier performances constituted the program, but novelties are not particularly important, for it is the way that Amaya dances that matters.

Because of her success in a recent performance with a dance-song, "Ay! Que Tu," others have been added. They are fine, but "Ay! Que Tu" remains the best of the lot, for Amaya sings the title's words with all the innuendo of an Hispanic Mae West. Her voice is far from attractive, in the lyric sense, but it is lusty and the flamenco wailing, accompanied by hilarious gestures, adds up to knock-out entertainment. The new "Legenda" finds Miss Amaya in fine gypsy fettle, churning her skirts until they brush her head, stamping out the fastest heel-beats in all Spanish dance, shaking loose bits of costume with the violence of her movements. In "Tango de Abuela" she sings, dances and exchanges banter with the guitarists, and in "Enamorado," a typical romantic

trio reminiscent of some of Argentinita's pieces, she and her sister, Antonia, play havoc with Señor Triana, who tries to flirt with them both.

"Valenciana," also a trio, but this time for three girls, again found Carmen Amaya in vocal form. The three sisters also appeared in "Las Cuevas Gitanas," and danced their pounding gypsy rhythms with wonderful skill and communicable excitement. Highlighting the program was the Fire Dance from "El Amor Brujo," which Amaya and Triana danced to brilliant effect. It is in a dance such as this that one realizes that Amaya merely uses Spanish dances as a starting point, that her use of traditional technique is flawless but that her greatness lies in the personal dynamics, the personal fire and the purely animal movements which she brings to all her dances.

Amaya's flashing style is likely to make one forget the dancing of others in her company, yet Antonio Triana, the featured male soloist, is not to be ignored. One of the best flamenco artists of the day, Triana dances "The Miller's Dance" and "Polo" in a manner worthy of the bravos and encores bestowed upon him. Heel-beats are crisp and clear, body movements are dynamic and agile and the good-natured arrogance of Spanish dance gives style to the whole. The Amaya clan, including both dancers and musicians, contributed their individual skills to the program, and Sabicas, the guitarist, earned a goodly portion of the evening's applause. Fine piano accompaniments were supplied by Raymond Sachse, and Lola Montes, a non-Amaya member of the cast, danced well in the ensemble numbers. The remainder of the program offered "Orgia," "Jaleo de Jerez," "Capriccio Espagnol," "Go-yescas," "Jota," "Faruca," "Alegrias" and "Fiesta in Seville."

NY Herald Tribune
May 18, 1942

CARNEGIE HALL PROGRAM

SEASON 1941-1942

Tuesday Evening, January 13th, at 8:45

Third Event

HUOK CARNEGIE HALL SERIES

S. HUOK

Presents

CARMEN AMAYA

and her troupe of gypsy dancers and musicians
with Guitarist SABICAS

and

ANTONIO TRIANA

PROGRAM

I.

1. Goyescas Granados
An evocation of 19th Century Spain
ANTONIA AMAYA, LEONOR AMAYA, LOLA MONTES
2. Polo Albéniz
Old Flamenco rhythm—from the "Iberian Suite"
ANTONIO TRIANA
3. Cordoba Albéniz
A fiery characterization of the gypsy spirit
CARMEN AMAYA
(Two minute pause)
4. Jaleo de Jerez Popular
Gay dance typical of Andalusia
ANTONIA AMAYA and LEONOR AMAYA

5. Sacro Monte Turina
A gypsy woos his "gitana"
CARMEN AMAYA and ANTONIO TRIANA
6. Zambra Gitana Popular
Guitar Duet
JOSE and PACO AMAYA
7. "El Amor Brujo" de Falla
a) Danza del Juego del Amor
b) Fuego Fatuo
c) Danza del Fuego
CARMEN AMAYA, ANTONIO TRIANA
LEONOR AMAYA, ANTONIA AMAYA, LOLA MONTES

NORMAN SECON at the piano

Intermission --

II.

8. Capriccio Espagnol Rimsky-Korsakoff
A stylization of the "bandolero" and his girl,
based on a musical excerpt
ANTONIO TRIANA and LOLA MONTES
9. El Taranto Sabicas
A traditional dance of the Andalusian gypsies
CARMEN AMAYA
10. Jota Popular
In the stoic style of the Aragon peasants
ANTONIA AMAYA and LEONOR AMAYA
11. "Ay! Que Tu" Popular
A gypsy girl sings to her not too faithful lover
"So, you think you can make me jealous, eh? Don't
be silly! You know well enough I'm your only one. I
don't care about your pretending toward others because
you always return to me and say: "Only you, you, you,
—my darling, my sweetheart, you're the prettiest of
them all—only you, you, you."
CARMEN AMAYA

(two minute pause)

to the glum expanse of Carnegie Hall and finally take charge was a proof of her personal stage power. But Amaya's unevenness does not bother me any more. Instead, I now understand why all the other flamenco dancers respect and admire her.⁶

The same critic continues a year later:

"Several straight flamenco numbers ended Carmen Amaya's Carnegie Hall program. They were each one much too short to have their full effect, but in them everybody can see that she is a great and a very individual dancer. That however isn't the curious part of the story. Four-fifths of the evening was reserved for Spanish dancing, recital style, a form made illustrious by the great Argentina and of which Argentinita is now the star (at least here). Amaya as a flamenco dancer in process of becoming a recitalist, has naturally chosen the best model she could find and she has worked hard -- the improvement in detail over last year is obvious. But actually in the kind of number Argentinita turns into a marvel of polish, Amaya right after some real stroke of genius next looks as if she had lost the thread of her story, she looks plain or out of place. Well, she carries off the number by the force of her presence on the stage, and it is wonderful how silly she invariably makes the Granados or Albéniz music sound by the edge of her attack; but the whole thing is off balance.

12. Gallegos and Granadinas Popular
Airs from the provinces of Galicia and Granada
Guitar soloist -- SABICAS
13. Farruca Popular
In the manner of the gypsies of southern Spain
ANTONIO TRIANA and LOLA MONTES
Accompanied by SABICAS
14. Alegrias Popular
The most genuine of "gitana" (gypsy) dances of fixed form, but which each dancer colors with her own distinctive personality.
CARMEN AMAYA
Accompanied by SABICAS, JOSE AMAYA, PACO AMAYA
15. Fiesta in Seville Popular
a) Verdiales b) Peteneras c) Sevillanas d) Bulerias
CARMEN AMAYA, ANTONIO TRIANA
and the ensemble

NORMAN SECON at the piano for "Capriccio Espagnol"

MANUEL MATOS at the piano for the remainder of the second part of the program

Entire program under the direction of ANTONIO TRIANA
Steinway Piano

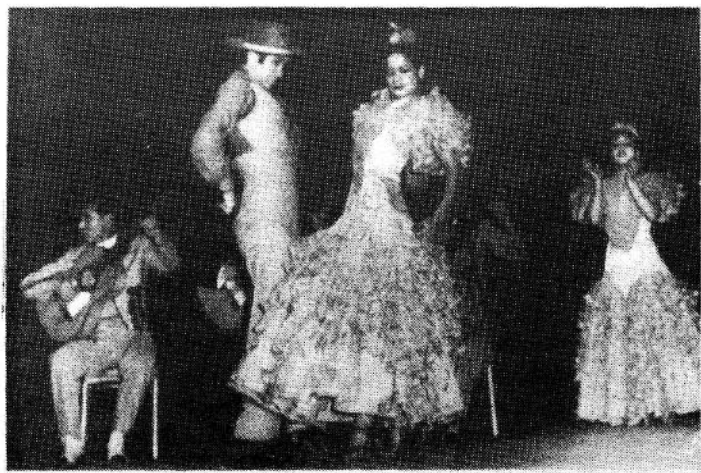
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EZIO PINZA, Bass-Baritone

BUY DEFENSE BONDS



CARMEN AMAYA WITH ANTONIO TRIANA
IN CARNEGIE HALL

"Off balance, but highly interesting. Because Amaya is a completely honest character and what you watch is the struggle between two opposite dance natures -- Argentinita's which she wants to reproduce and her own which she can't destroy. Argentinita's nature is that of a sensible artist, she completely understands the logical line of a recital dance, she dances a piece through from A to Z without a false stress or a gap. Similarly she is a purist of movement and her transitions from one gesture to the next are a technical delight. She is also a witty and charming lady, who takes the audience into her confidence in a vivacious and cultivated way. (Some lovers of Spanish dancing even find Argentinita too polite to be thrilling.) Amaya, on the other hand, has none of these qualities. Form, for her, is not logical; it is a successive burst of inventions; the rhythmic shock is wherever you don't expect it; gesture is expression and attack, it's a gamble and there is no sense in saving and budgeting; and she has no patience with illuminating and delightful anecdotes on Spanish life, she wants to say straight out what she knows is so.

"Technically speaking, Amaya's dancing was more controlled and more varied than last year. She has also checked her former mannerisms; she doesn't repeat her lightning turns again and again, she doesn't shake down her hair every time, nor dance male parts too frequently. Her magnificent rapidity, her power, her fine originality in handling the sex character of Spanish dancing are all singular virtues; and again and again she can dance as if nothing else existed in the world but dancing and death."⁶

In 1942, Carmen appeared on Broadway in "Laugh, Town, Laugh", a revue produced by Ed Wynn, but then we lose track of her for a few years. We assume that she continued to work

in the Americas until she returned to Spain some eleven years after she had left, now a wealthy woman with money, jewels, a house in Hollywood, and a ranch and theater in Buenos Aires.

Antonio Mairena tells of his reunion with Carmen toward the end of the 1940's when she brought her company to the Teatro Madrid in Spain's capital city: "I went to greet Carmen and was talking with her in her dressing room. She was happy to see me and asked me where I had been, since she had tried unsuccessfully to find me so that I could work in her company. She missed me a great deal and had sent a mutual acquaintance to Sevilla to try to find me, but instead of calling me as Carmen wished, and in spite of the fact that I was in Sevilla, this intermediary sent a different cantautor who, of course, was not suitable and had to be dismissed by Carmen. I was infuriated by what she told me, but at the same time it gave me satisfaction to know that she still remembered me.

"Carmen asked me if I would like to work with her during the ten weeks she was going to perform in the Teatro Fuencarral. I accepted and was with her for that time. The dance of Carmen was 'mucho baile' for the public that rushed to fill the theater, a public unprepared to grasp in all its greatness and dimension the genius of that extraordinary bailaora -- and she realized it. Nevertheless the success was great every day, especially for the "Forge" number that had the poem from the Romancero Gitano by García Lorca, "Romance de la Luna", set to cante and baile. I appeared on stage in a blacksmith's shop and a reciter, Juan José, began to say the verses:

La luna vino a la fragua
con su polisón de nardos.
El niño la mira, mira.
El niño la está mirando...

"The 'romance' continues until it arrives at the part that says:

Huya, luna, luna, luna.
Si vinieron los gitanos,
harían con tu corazón
collares y anillos blancos.

"And in that moment, symbolizing the moon, Carmen Amaya appeared in her white bata de cola, and I sang solea for her as she danced.. I continued with more letras and cantes, while she danced around me--sometimes saying, '¡Qué lástima de cante y de baile! ¡Qué lástima de cante y de baile!...'

"This 'forge' number was the big hit. While I sang, she turned on her left foot, slowly wrapping her very long bata around herself until it was completely wound around her -- and all with that unequalled art that she

had. Then, she made a brusque movement and sent the end of the cola flying far from her. Finally I 'remataba el cante' (began the closing of the cante) while she was speeding up the dance, doing desplantes and moving the large cola...And then she did a lively and spectacular exit that brought the house down.

"Before the ten weeks had passed at the Fuencarral, we had agreed that I would accompany her to Paris. I was thinking about the great future I could have with that extraordinary artist, when my dreams went up in smoke due to circumstances that I prefer not to explain; powerful family reasons made it so that Carmen found herself practically obligated to take with her the cantaor, Chiquito de Triana, in place of me. So I had to stay in Spain. Destiny decided that the baile of Carmen Amaya and the cante of Antonio Mairena were not to be united this time either. And it was a shame, because Carmen was a genius who was enthused and danced fabulously when I sang for her." (p. 123)¹⁰

In 1948 Carmen appeared in London for the first time. José Greco mentions that she was in Barcelona in 1949 recruiting artists for her company. Her second appearance in London was in April of 1952. A London dance writer describes the Amaya company at that time:

"The Amayas are a gypsy tribe rather than a family or company. We are told that they travel the world with grandfather and the

babies who have recently been born to the young married couples of the family. Carmen's mother is reputed to be quite a power behind the scenes. She looks after the money side of the business, and is an expert on foreign currencies.

"The performing Amayas we have seen at the Cambridge Theatre are as follows: Carmen is the star of the show; Paco Amaya, her brother, the guitarist. Being the director and manager of the company as well as the arranger of flamenco tunes for the gypsy scenes, we sometimes find Paco in the programme as Francisco Amaya. His wife is 'Micaela la Chata' and she takes part in a few ensembles. Their sons are Curro and Diego. The latter, a youngster about sixteen years old, was prevented by a knee injury from dancing in the early days of the season. Antonio and Antonia Amaya are brother and sister of Carmen; Chiquito de Triana, the flamenco singer, is married to Antonia, and they have one little three-year-old girl. Antonio's wife is Pepita Llaser, the "tonadillera" or singer of popular music hall songs. Lastly, there is Juana 'La Faraona', the aunt of Carmen, and Juan Antonio Agüero, who recently married Carmen and may himself soon become an adopted gypsy by contact with this extraordinary family. On the whole the chief merit of the Amayas is to be related to Carmen. Independently I do not think that any member of her family would go very far; she, on the other hand, would be handicapped without them.



CARMEN AND HER COMPANY IN THE EARLY 1950'S.

As with all gypsies her art is limited. The other Amayas render her service by the undeniable personal sympathy that forces one to like them. In the finale, with her family and the other artists of the troupe around her, shouting encouragement and beating a fantastic percussion of handclaps, Carmen Amaya, in tight fitting trousers, tearing herself apart as if she were possessed by a thousand demons, is a unique savage sight. Dancers before her have worn men's costumes -- the first were the Malagueña, Trinidad Huertas, nicknamed 'La Cuenca', and her rival Salud Rodríguez, both glories of the old Seville cafes, but none has carried it off with so individual a charm. Most flamenco shows end with a grand "fin de fete" in which everybody participates. Carmen reverses the usual procedure. Quite alone, she closes with her magnificent solo "Alegrías" proving that, after all, she and no one else is the show."²

Carmen had married Juan Antonio Agüero, a non-gypsy from Santander, in 1951. Some sources say he helped to straighten out her finances so that she could begin to see some profit from her work. Eventually he was to eliminate most of the family members from the company and bring about some order.

In 1952 the company appeared in London with some new names in the program -- Goyo Reyes as dancer-choreographer and, of course, Juan Agüero playing guitar. By the time Carmen returned to New York in 1955 the company had undergone further changes. Sabicas was again with the company, along with dancers Goyo Reyes, Pepita Ortega, and Lucero Tena, and cantaor Domingo Alvarado. This is the company that is heard on the classic Amaya record "Queen of the Gypsies (Decca DL9816). A previous recording, "Carmen Amaya: Flamencan Songs and Dances", was made with just family members and features mostly bulerías; a later album was "Flamenco, Carmen Amaya" (Decca DL9925) with Sabicas.

In early October of 1955, Carmen made four appearances in Carnegie Hall. Critics unanimously applauded her transformation from a fiery gypsy into a mature artist. John Martin of the New York Times wrote: "The new Amaya is overwhelming. All the tempestuous virtues of the old Amaya are still there, but they have been cleared of obstacles, simplified, directed into more objective channels, suffused with comment. From the moment of her first entrance (and the atmosphere suddenly vibrates with her presence when she steps on stage) there is a strong feeling that she becomes aware of her own unique qualities, and that she is taking a lively creative pleasure in giving us, instead of her old subjective

self, a sharply edged portrait of herself. She has awakened, quite without arrogance, to the fact that she is a great lady, and within the framework of this realization she shows us, as the most competent of all possible guides, the real beauty and essence of her art."¹²

Walter Terry of the Herald Tribune wrote: "...Miss Amaya is also a power when she is motionless...Some individuals (and dancers) when they are standing still appear inert. The others, such as miss Amaya, are alive, awaiting action which is to come, ready to spring into movement, as pregnant with energy as a bomb awaiting the releasing tick of time."¹⁶

A few weeks later, Carmen began a three week engagement in New York's Holiday Theater. In these programs she introduced a new number, "Ritmos de Carmen Amaya", a bulerías in which she sang and danced. This number was a favorite of the audiences and was recorded on a later album, "Furia Amaya", with guitarist, Juan Maya. (Decca DL9094)

The next few years were difficult years for Carmen. There were rumors of trouble with family -- this was a period when many of her family members disappeared from the company --

Ballet

A real gitana

By CYRIL BEAUMONT

Carmen Amaya and her company of Spanish dancers are back in London, at the Cambridge Theatre. Since she last appeared here, we have seen dancers of the calibre of Nila Amparo, Pilar Lopez, Mariemma, and Rosario, to mention a few only. In comparison with their versatility, Carmen Amaya's range appears limited.

A real gitana, broadfaced, slim-bodied, with sleek black hair and sculptural lips of a vivid red, she has a dynamic personality, explosive temperament and seemingly inexhaustible store of vitality. Her features have a certain dignity in repose, but she prefers to contort them into a demoniac mask. She plays the castanets well. She is skilled in the Zapateado. She can dazzle with her swift turns on place, during which she jerks her head, shakes her shoulders, and whips her arms with the vicious speed of a boxer's punch, and all with a savagery which borders upon frenzy—but her dancing is not outstanding for elegance or style.

Of the male dancers, I prefer Marcos Manuel. Antonio Marcos, who has good beats, and Goyo Reyes, who has speed and lightness.

London Sunday Times
April 20, 1952

London Observer —
April 20, 1952

Ballet

By ELSA BRUNELLESCHI

BARELY had the boards of the Cambridge Theatre recovered from the rhythmic onslaught of Rosario, Antonio and Pilar Lopez when another Spanish dancer descends upon them. This time the spell is cast by Carmen Amaya, Spain's greatest gypsy dancer, a "gitana" on all four sides.

Amaya seldom adheres to the canons of "flamenco." Within a few seconds of appearing she casts her feigned formality to the winds and her gypsy instinct manifests itself with the power of a tornado. Her split-second spins explode; her arms lash the air, her beautiful features are convulsed and her eyes glint with malefic fire. Other dancers before her have worn men's costume but none have carried it off with so individual a charm. Dressed in skin-tight trousers, Carmen Amaya makes one appreciate subtleties that frills might obscure.

Paco Amaya and J. A. Agüero handle their guitars like tommy-guns, firing volleys at Carmen's amazing footwork. In the "Alegrías" an imperious gesture orders "son" and guitars to stop. Carmen stands alone, battling with her own rhythm. She reminds one of the Matador ordering everyone to leave the bullring to face his enemy single-handed.

Headed by Chiquito de Triana and the statuesque Faraona, the young company gives the star excellent support. The "Cachucha" was, however, played far too quickly. There is in Spain a recent craze for academic dances of the old bolero school. Carmen Amaya should remain exclusively in the field of gypsy dance. There she reigns supreme.

DANCE

Carmen Amaya

By WALTER TERRY

CARMEN AMAYA and her dancing have been aptly compared, in the past, with Vesuvius, atomic energy and other sources of superhuman power. With all her attributes of volcanic potency undiminished, Miss Amaya returned to New York last evening after an absence of many years for the first of four performances with her company at Carnegie Hall.

She is unusually slim for a female Spanish dancer, she is as lithe as a leopard and she can move at what appears to be superhuman speed. As in other years, when she unleashes her passion or her fury, the roses fly out of her hair, skirts churn as if motivated by tidal waves and crashing heelbeats invite the floor to turn into sawdust.

Yet every action with Miss Amaya is under masterful control. I have no doubt but what she improvises, as do most great flamenco artists, but her rhythms never blur and her body, emerging from a tempest of movement, strikes unerringly a posture of enormous beauty or of dramatic grandeur. Although she may often move with the wildness of a charging animal, there is a regal ferocity about her which commands respect, for here is the artist. Here, in Miss Amaya, the heat of passion is freely revealed but held within bounds by her mastery of the dancer's discipline.

The star made only five appearances during the evening but each was an event, no one more stirring than the other, for although her personal style varies but little and her area of action is that of the Spanish gypsy, she provides her audience with an endless array of rhythmic surprises, startling movement inventions and unexpected moments of quietude which are so ominous that one holds his breath awaiting the explosion to come.

Miss Amaya has surrounded herself with a splendid company, including six other members of the Amaya family, and infused them with much of her own energy and transmitted to them something of her own sharpness of attack. In truth, aside from a charming and technically brilliant eighteenth-century Bolero and one or two fairly gentle regional dances, the dancers were mainly occupied with violence. But this was to be a flamenco evening and by the shouts, applause and other happy responses from the audience, it was apparent that all came prepared for a lusty night.

Of the supporting performers,



Carmen Amaya, appearing with her company at Carnegie Hall.

the most impressive was Miss Amaya's co-choreographer, Goyo Reyes, who danced his flamenco measures like a demon, proved to be a delightful comedian in a folk dance number and gave devotees of the ballet reason to sit up and take notice with his soaring aerial work and sparkling batterie in the Bolero.

There were also exciting examples of gypsy dancing provided by Lecerito Tena, Diego Amaya, Curro Amaya, Olga Fernandez, Teresa Sevilla, Antonio Amaya, Pepita Ortega and their colleagues. Sabicas, the guitar virtuoso, was called upon for encores, and the other guitarists, the pianist and the flamenco singer also gave generously of their talents.

Behind a scrim, an orchestra, led with distinction by Robert Zeller, provided still further musical accompaniment and the lighting by Jean Rosenthal, in spite of an occasional mixup in cues, gave the recital (if that is not too mild a word for such an event) pleasant changes of atmosphere.

Miss Amaya and her company will dance this afternoon, this evening and tomorrow afternoon at Carnegie and my advice is to take your vitamins and rush right over for an experience that you'll rarely find

NY Herald Tribune
Oct. 1, 1955

and with income tax; she worked primarily in hotels and nightclubs. There was another tour of the United States; November of 1957 found her in San Diego. Then, in March of 1959, she appeared in London's Westminster Theater. Some newcomers in her company were guitarist René Heredia and solo guitarist, Pepe Motos, who received applause second only to that for Carmen Amaya. So great was her triumph that she was held over for many extra weeks. Carmen was now forty-six years old, but still dancing

Dance: Carmen Amaya

Spanish Artist Is Back for 4 Performances

By JOHN MARTIN

CARMEN AMAYA brought her company of Spanish dancers back to New York last night for a series of four performances at Carnegie Hall after an absence of a dozen years. Certainly she has not been wasting her time in the interim, for whereas she left us a whirlwind gypsy without much form or discipline, she returns to us an artist.

Her performance now looks as if she had spent the years making a study of herself until she has perfected a sharply etched, fiercely concentrated stage portrait of Carmen Amaya. All her old qualities are still present, but she has cut away the superfluities and stripped the characterization to its essence. She is the merest little incandescent wisp of a woman, moving constantly in a state of hardly constrained violence. The quieter she is the more intense is the latent power behind her movement. Nothing is wasted; when she raises an arm, however slowly, it stays raised.

When she cuts loose and unleashes her force for a phrase or two, the atmosphere fairly vibrates. There is not a square inch of her taut little body that is not alive with animal vigor, and there is as much passion in the small dark face as in the sharp, hard pounding of the nervous feet.

During the whole evening she is on stage perhaps less than half an hour, but neither she nor the spectators could take much more of it with equanimity. It is tremendous in its power and altogether magic in its theatrical effectiveness.

When she is not on stage, things inevitably take a turn for the worse. The show itself boasts an orchestra directed by Robert Zeller, some fine lighting by Jean Rosenthal, a score of dancers, a quintet of guitarists, a flamenco singer, and all the works. But it is



Carmen Amaya

right off the night-club assembly line, slick, fast, loud and without much in the way of repose. The floor is pounded mightily, and there is considerable technical skill exhibited, but little of it is very stylish.

The single exception is a young man named Goyo Reyes, who is a fine dancer and an excellent performer, and who has shared with Miss Amaya the choreographic responsibilities of the production. In his first number, a farra in the "Cuadro Flamenco," he takes your eye and you spend the rest of the evening watching for him. He manages to be on stage quite a bit, and he never lets you down whether in the gypsy numbers or the boleros and cachuchas.

But it is La Amaya who is the show. She does only five numbers, and because of the inevitable "olés" and guitar solos and encores of a Spanish program, the last of these came on much too late to be commented upon here. It was an alegrías, however, and at least one reporter plans to go back at the first opportunity to see it.

New York Times
Oct 1, 1955

with all the fire and verve that she had displayed in her younger years. A dance critic who had been very critical of Carmen in the early 1950's, preferring the style of Argentinita, now writes: "Perhaps a legendary fame, and her own unique quality, make Carmen Amaya the lonely personality that we see, surrounded by people of her race, yet not joining in their dancing, nor they with her. Amaya dances solo throughout the performance and in many ways it is no wonder for, dancing as she does, like nobody else, nobody would dare to measure up to the furious pace of her footwork, the quickest I have ever heard or seen anywhere. To her, flamenco dancing has been, since her earlier days, a positive physical necessity; one has the feeling of something smouldering inside which would cause an explosion if she were not able to dance. This dancing dynamo regenerates her own energy and as she engages the stage boards in a heroic battle, the audience rewards her with more than the usual shouts of appreciation."

Dance World: Flamenco Stars

By WALTER TERRY

In the midst of the Sadler's Wells Ballet's season, with its accent on courtly elegance, at the Metropolitan, came two dancers and their companies to give us a wholly different brand of elegance, one motivated by the frictioned heat of contrasting rhythms, by unabashed (though controlled) passion. The two dancers were Carmen Amaya, returning to New York for four performances at Carnegie Hall following a long, long absence and the second was Antonio, currently appearing at the Broadway Theater.

When last seen locally, each of these Spanish Dancers was a masterful technician, a flamboyant performer and an arresting personality. Each has returned as a polished, sensitive artist. Fire and passion and physical skills burn and shine as brightly as ever but a new sense of dedication and an inner power to match the outer brilliances of action are now manifested in everything they do.

Carmen Amaya

In her all too few performances of last week end, Miss Amaya revealed that she is charged with an energy which, if it were unrestrained, could lead to cataclysmic results. As it is, she moves with lightning speed, rattling off her heelbeats at a tempo beyond belief and lashing her body into those savage yet somehow beautiful and always aristocratic designs

which characterize much of the flamenco dance.

But Miss Amaya is also a power when she is motionless. This special gift which, when I have noted it before has confused some of the readers of this column, is easily explained. Some individuals (and dancers) when they are standing still appear inert. The others, such as Miss Amaya, are alive, awaiting action which is to come, ready to spring into movement, as pregnant with energy as a bomb awaiting the releasing tick of time.

Miss Amaya, supported by a splendid company of Spanish gypsy dancers, offered less than a half-dozen solos of her own, each a masterpiece of the flamenco art. She could and did electrify her audiences with the fury of her passions translated into dance, with the intricacies of her rhythmic patterns, with the grandeur of her stance, with the feeling that she was transmitting, through the movement signals of her race and culture, the very elements of life itself.

With Goyo Reyes, Miss Amaya's associate choreographer, dancing equally well in virtuosic, comic and even semi-lyrical areas and with the company giving them both accomplished support, the whole show was a rousing affair. But Miss Amaya was the star, one of the brightest in the world of dance, ethnic or otherwise.

NY Herald Tribune
Oct. 9, 1955

"It seems to me, and I have watched her through the years from her earliest steps in Barcelona, that with the passing of time the fire of Carmen's dancing, uncomplicated and immensely Spanish, has filtered through and purged all into an art of pure and clean quality."³

Carmen's dancing frequently invited criticism, but a criticism always tempered with praise. Her dances were "not well choreographed", but were "spontaneous and fiery"; her dance programs were "poorly arranged" but filled with "exciting surprises"; she "lacked femininity, danced like a man", but "danced with energy and creativity never seen before".

THE DANCE: SPANISH

La Amaya and Antonio
Evince New Powers

By JOHN MARTIN

LAST week-end was marked by seismic disturbances from which the local world of the Spanish dance is not likely to recover in the foreseeable future. The first quake occurred Friday night when Carmen Amaya appeared in Carnegie Hall after an absence of a dozen years, and proved herself to be no longer simply the high-tension gypsy night club dancer of earlier days, but a breathtaking artist. Before there was any chance to recover, the second quake occurred. On Sunday night Antonio moved into the Broadway Theatre for a run. No longer the precocious glamour boy he was when he last danced here seven years ago, he, too, returned a full-fledged and adult artist of high potentialities. One of these transformations would have been startling; two were staggering. The arm of coincidence is not that long; it can mean only that the Spanish dance is experiencing a renaissance of major proportions.

The new Amaya is overwhelming. All the tempestuous virtues of the old Amaya are still there, but they have been cleared of obstacles, simplified, directed into more objective channels, suffused with comment. From the moment of her first entrance (and the atmosphere suddenly vibrates with her presence when she steps on stage) there is a strong feeling that she has become aware of her own unique qualities, and that she is taking a lively creative pleasure in giving us, instead of her old subjective self, a sharply etched portrait of herself. She has awakened, quite without arrogance, to the fact that she is a great lady, and within the frame

of this realization she shows us, as the most competent of all possible guides, the real beauty and essence of her art.

An Artist of Power

Against the background of a glib, conventional, night-clubby continuity (relieved only by the presence of a first-rate new boy named Goyo Reyes), she makes only five appearances, but in all of them she cuts across the scene with such power and intensity that any more would be difficult to take. She is a tiny creature, lean and taut and electric. Every movement is animated by a feeling of latent violence, held in check only by an equal power of control. When she lifts an arm it is as if it were forcing itself through a weight of water.

Her speed when she elects to make use of it is like that of a small animal, and when she stands still, as she does frequently and with incomparable eloquence, the space about her fairly tingles with expectation. Her walk, the tide of movement that flows through her body, the bite of her heels on the floor, the passionately controlled mask, are all manifestations of a physical and temperamental unity of movement that is as remarkable as it is exciting.

Most if not all of her five dances have been in her repertoire for years, but where they were once vehicles they are now works of art. The Alegrias, which has long been virtually her trademark, has become an incredible manifestation of Amayan dynamics. If it may seem regrettable that she no longer sings (remember "Ay! Que Tu?") that may really be no part of the new, the more austere, the more fiercely elegant Amaya.

In our time we have had a handful of great Spanish dancers—La Argentina, La Argentinita, Escudero, all striking personalities and artists of individual genius; now in all fairness we can do no less than add the name of La Amaya to the list.

The New York Times
October 9, 1955

The most frequent and significant criticism leveled against her was that her style of dance changed the woman's baile for the worse. Detractors claim that Carmen, with her slim figure and habit of wearing pants, emphasized footwork and fiery movements, in contrast to the older style of dance in which the women concerned themselves primarily with arm and body movements and aimed for a majestic or sensuous quality. The wave of Carmen imitators, which lasted well into the 1960's, was to irreversibly change flamenco dance.

DANCE

Carmen Amaya

By WALTER TERRY

That supersonic, dynamite-laden Spanish gypsy, Carmen Amaya, is back in town. A few weeks ago, Miss Amaya had played four performances in Carnegie Hall, her first American appearances in more than a decade, and had the old house shaking with the storms of applause. Last evening, Miss Amaya and her company of Spanish gypsy dancers and musicians returned to New York for a three-week engagement at the Holiday Theater and again the shouts of "Ole!" and "Bravo!" echoed past the portals and out onto Broadway.

Basically the program is the same as that presented at Carnegie, although a few new numbers have been added, for aside from a regional jota and a classical dance with balletic flavor, everything was dedicated to flamenco. And this is as it should be, since Miss Amaya and her colleagues are superb exponents of the wild and passionate, sad and mischievous dances of the gypsies.

Of the new numbers, "Ritmos Carmen Amaya" was of major interest, for it not only permitted the star to sing with her fascinating gravel-throated tones but it also gave her rich opportunities for lusty comedy. She mugged outrageously, she told jokes in pantomime and she made fun of her own explosive style of dance. It was all extremely broad, but wholly Spanish in its humor and it serves to present a delightful side of an artist whose dancing is normally incantational in power, in concentration, in dedication.

Elsewhere on the program, Miss Amaya gave us of her incantational forces. There were the passionate invitations and protestations of the "Soleares"; the immeasurably tragic yet fiery rhythms of her great "Siguriya," through which the voice of the gypsy people seem to cry and to sing, and the closing "Alegrias," in which Miss Amaya's feet made unbelievably beautiful and exciting patterns of sound, thunderous, again



Carmen Amaya, now in an engagement at the Holiday Theater.

whispering, sometimes slow and again faster than a hail of bullets.

Again supporting Miss Amaya were Goyo Reyes and Pepita Ortega as the stirring principal dancers; Sabicas, featured guitarist; Domingo Alvarado, flamenco singer; Alfredo Speranza, pianist; three other guitarists and a fine ensemble of dancers, among them Diego and Curro Amaya, both of them impressive performers. At all times, at the Holiday, it is a good Spanish dance show but when Carmen Amaya is on stage, it becomes an event capable of raising your hair, your blood pressure and your spirits.

NY Herald Tribune
Nov. 21, 1955

This phenomenon, wherein a radical genius inspires mass imitation and revolutionizes (or in the eyes of many, corrupts) the art of flamenco, has been seen before. Antonio Chacón, the great cantaor, was immensely popular in his time; his style of singing in a falsetto voice and with a great deal of ornamentation was widely imitated and led to the period of opera flamenco and the likes of Pepe Marchena and Juanito Valderrama. We see the same thing happening with Paco de Lucía, a genius who does many new things that must be appreciated and who is immensely popular; but his imitators are carrying flamenco into a whole new world of flamenco-rock and flamenco-jazz, changing flamenco irreversibly.

Donn Pohren writes that Carmen had two stages of dance: "The 'masculine' period refers strictly to Carmen's early style of dance, which broke with the traditions of the old baile flamenco. Much of the tranquility, the absolute emphasis on femininity through fluid movement of the arms, hands, and upper torso was substituted by smashing, machine-gun footwork (Carmen drove a foot through more than one platform), strength, drive, and hyper-charged excitement. More often than not Carmen wore the masculine 'traje corto', or shirt and pants. She certainly was not the first to don the clothing of the bailaor... but was by far the most effective, for Carmen had a body largely lacking in feminine curves, legs like steel, and a fiery, dominating nature (on stage) well-suited for the more driving, masculine type of dance...

"Why must it be that genius and originality are inevitably twisted and distorted through imitation? For when Carmen danced, regardless

Carmen Amaya Dances

IN spite of the late announcement of her opening, Carmen Amaya was greeted at the Holiday Theatre last night by a large and excited audience. The ovation that met her on her initial appearance and the enthusiasm with which each of her four numbers was received were fully merited, for she danced with all the fire and passion that have long been associated with her.

The one new piece added to this program, "Ritmos Carmen Amaya (Bulerias)," provided for the star an opportunity to sing as well as dance, and a welcome opportunity it was. But Miss Amaya never ceases to dance; even in the midst of her song, the shrug of a shoulder or the sharp turn of her head was exciting movement. And a knowledge of Spanish was not at all necessary to understand her meaning.

Throughout the program, Miss Amaya danced with a completely unforced intensity

that was, unfortunately, lacking in the other members of her group.

With her the emotion seems always natural and spontaneous whether it is a fit of jealous rage or a moment of sheer exuberance. Yet every movement is under perfect control, and her dancing is meticulous in its precision. Her closing "Alegrias" was alternately wild and quiet, and it was all beautifully done.

Of the supporting performers, Goyo Reyes was outstanding, especially in his faruca. The "Repiqueo Flamenco," a new duet by Lucerito Tena and Diego Amaya, was a pleasant addition to the program. Two other new group numbers were advantageous show pieces for the men in the company. The whole group performed well, but the plaudits of the evening belonged rightfully to Miss Amaya.

S. I. C.

New York Times
November 21, 1955

of the style, there was truth, integrity, and beauty, for Carmen was always genuine; she unveiled her personality through her dance. Carmen danced Carmen, without copying from other sources, and her dance, even during her early period, suited her. It does not, however, suit her imitators. Carmen's dance was much too extreme, much too personal to be copied. When watching Carmen's imitators one gets that embarrassed feeling, that urge to turn away, for the result is almost inevitably misplaced movements, unfelt turbulence, a

complete lack of originality -- in a word, utter chaos. Fortunately, Carmen spent long periods of time outside of Spain, and her influence within Spain did not become as widespread as it might have.

"Carmen gradually began outgrowing her masculine type of dance. As she matured she began altering her style, adding more elements of femininity, more ruffles, more flowing arms and hands, more tranquility, a more subtle fire and passion and a suppressed sensuality formerly lacking." (p. 232)¹³

Another opinion: "Carmen could do anything and that she was a fine jondo dancer was proved by her magnificent soleares. But the mind of La Capitana worked fast and it worked clearly and she realised that if her dancing was to reach a public wider than the local juergas and wine bars, she must develop something that would be more in keeping with what an international public would accept -- accept on her own terms while recognizing it as an essential part of Spain. She was a 'natural' as far as technique was concerned; she had the figure of a boy, her flesh was like beautifully seasoned leather and she had a face whose strong planes bore the clear carved aristocracy of her gypsy ancestry. Though essentially a person all feminine, outwardly she was rather masculine for the soft undulations and coiling arms of the true jondo dancer. She looked like a boy, so why not dress and dance like a boy. She got into pants, and in them she performed the high-powered alegrías, bulerías, and chufas which inevitably formed the final part of her shows. Ladies had previously danced in boots and habits (thus dressed, La Argentinista and Pilar López used to dance a zapateado) but a man's flamenco costume was something new to dancing gypsy ladies and with Carmen it became as much her trademark as Chaplin's bow tie and cane.

"She developed her whole performance around this form of attire, which doesn't mean to say that she only dressed like a boy. In many numbers she would come on in very feminine dresses, long trains which she manipulated with the greatest artistry, but somehow by the end of these dances and as they were working up to some electrifying climax, you got the feeling that the earrings, flowers, smoothed down

hair, feminine fripperies, all were becoming a bore to her. Then she would let rip: flowers and combs flew across the stage, hair



tumbled in disorder, trains were gathered up any old how in the general excitement.

"What Carmen created was something very personal to herself. It was marvellous and it was supremely honest. Others have tried to imitate her and their failure is usually dismal. No other woman could ever touch her speed of footwork, the hard and dry smack of her palmas and the machine-gun fire of her pitos -- no other woman and only a few other men. In one person, Spain's male and female art was combined. She also had a deliciously dry sense of humor and when she sang, as in her 'Gitana Columbiana', she could point a line with a theatrical mastery that was paralleled in her dancing. 'Y a mí que' she would sing with a naughty twinkle, a shrug of her shoulders and with her hands on her hips -- instinctively you knew, without knowing much Spanish, that she meant 'So what!'. Her timing was perfect.

"Carmen brought gypsy art at its very highest, into the theatre, the cabaret and the music hall. Those who perform in these places only reach the peak on their personality. It is something that is not attained by classroom technical proficiency only, but is a perfection of technique plus an even greater measure of something that is inherent in the person alone and a load of theatrical know-how. Carmen's personality was such that it made a deep incision into that part of the brain which retains memory -- even now it is possible to remember every move, every gesture, every nuance and it will remain that way for all those who saw her."¹⁸

Another writer gives his opinion of Carmen's dances: "Flamenco can be vibrantly feminine or the most masculine of any dancing in the world. Where I feel that Carmen Amaya fails to touch the heights of flamenco is that though she is all-woman she never brings the femininity of the greatest gypsy artists such as must have been the case with a 'La Macarrona', 'La Malena' or a Pastora Imperio. Carmen approaches her art like a man and she dances with all the fire of a man and with a great deal more speed than is the case with many male Spanish dancers. She has developed something that is entirely personal to herself and made her dancing extremely theatrical. Anything stately or undulating would be entirely contrary to her naturally dynamic and ebullient character. Yet she can keep this personality within bounds, as can be seen from moments of magnificent majesty in her soleares, and she never resorts to the cheap and vulgar, to the hysteria and clatter which is so often passed off as 'authentic' by inferior artists.

"Although still comparatively young, Carmen has the ageless face which appears to have been hewn out of the scorched rock of Andalusia -- almost like some primeval deity. It has grandeur in its planes and is, in fact, slightly limited in expression, although frequently it breaks into delicious dry humor. Her spare and compact body is the most perfectly attuned instrument and you get the impression that there is not one particle of it that is not under immediate and absolute control. Her speed in zapateado is greater than almost any man alive; her hands are so dry in her palmas and pitos that they sound like a volley of bullets fired at some hard unresisting object. She never looks better than when she appears in trousers and must be the only woman in the world who can dance as she does in these all-revealing garments without causing a second of embarrassment -- many women look fine in trousers from the front but when they turn around...

"In her first programme at the Westminster Theater she gives five numbers which collectively contain the very essence of Carmen Amaya's very personal development of, and approach to, the art of flamenco. From the moment she enters, with the proud strut of a matador, it is obvious just why she was called 'La Capitana'. The fact that her red dress is not very becoming is immediately forgotten as she swirls and stamps her variations of the

Friday Evening, November 29, 1957 at 8:30

PROGRAM—First Part

- | | |
|--|----------|
| 1. TRES DANZAS DEL SIGLO XVII | |
| A) Goyescas (Intermezzo) | GRANADOS |
| Pepita Ortega—Goyo Reyes—Guzman y Marin—Olga Fernandez y Jesus Sevilla | |
| B) Puerta Tierra (Bolero) | ALBENIZ |
| Pepita Ortega y Goyo Reyes | |
| C) Castilla (Seguidilla) | ALBENIZ |
| 2. DANZA A CARMEN AMAYA | SPERANZA |
| Carmen Amaya | |
| 3. VARIACIONES DE GRANADINA | SABICAS |
| Guitar solo by Sabicas | |
| 4. RUMORES DE LA CALETA | ALBENIZ |
| Pepita Ortega y Goyo Reyes | |
| 5. CONCERTINO IBERICO | SPERANZA |
| Piano solo by Alfredo Speranza | |
| 6. LA CANA | SABICAS |
| Carmen Amaya and Company | |
| Flamenco Singer: Domingo Alvarado | |
| Guitarists: Sabicas, Juan Antonio Augero | |

INTERMISSION

Second Part

- | | |
|---|---------|
| 7. PLAYERAS | POPULAR |
| A) Verdiales Malagueñas: | |
| Olga Fernandez—Curro Amaya—Domingo Alvarado—Juan Antonio Aguero | |
| B) Pepita Ortega y Goyo Reyes—Guzman y Marin—Olga Fernandez y Jesus Sevilla | |
| 8. FARRACA | FALLA |
| CARMEN AMAYA and Sabicas | |
| 9. JOTA DE LAS DOLORES | BRETON |
| Pepita Ortega y Goyo Reyes—Guzman y Marin—Olga Fernandez y Jesus Sevilla | |
| 10. TARANTAS | SABICAS |
| Guitar solo by Sabicas | |
| 11. CADIZ | ALBENIZ |
| Pepita Ortega y Goyo Reyes | |
| 12. CUADRO FLAMENCO | SABICAS |
| CARMEN AMAYA with Sabicas and entire company | |

Stage Manager: Juan Manuel Lopez Jordan

fandango. This dance, whose music is of Moorish descent, is typical of Andalusia and over the centuries the different regions of that province have developed their own variations, whose main object is to display style of bodily movement and incredibly intricate footwork. Brilliant as Carmen is in this, and it is a formidable display of technique, I feel that she lacks a sensuous quality and somehow the dress never becomes a part of the dance.

In a way this same criticism could be applied to her next solo, soleares. That long flounced train, whose serpentine coils should be an extension of the body, is an integral part of this dance, generally considered to be the original source of cante flamenco. Yet Carmen has replaced sensuousness with something that is in a way far grander. With her arms raised her whole presence suggests the remoteness of the plains and the mountains of her country. One gets the impression that, come flood and earthquake, and the collapse of the Triana bridge over the Guadalquivir (a symbol in Andalusia as important as the Eiffel Tower or the Statue of Liberty in other countries), she will remain as symbolic of the earth's endurance. In the space of a few moments she can convey the contrasting sorrow and joy which is such an essential part of the Spanish character and of the gypsies in particular. To be able to achieve this in dance is obviously to have reached the pinnacle of art.

"The humor and joy of the gypsies is conveyed no more clearly than in the bulerías which she sings and dances later in the program. Here the rhythms and counterpoint are very complex and it is wonderful to watch and hear how Carmen, with her eyes, shoulders and hands, points every line. Though possibly not one member of the audience understands one word of flamenco, the humor is infectious and in a few moments she can have them in stitches.

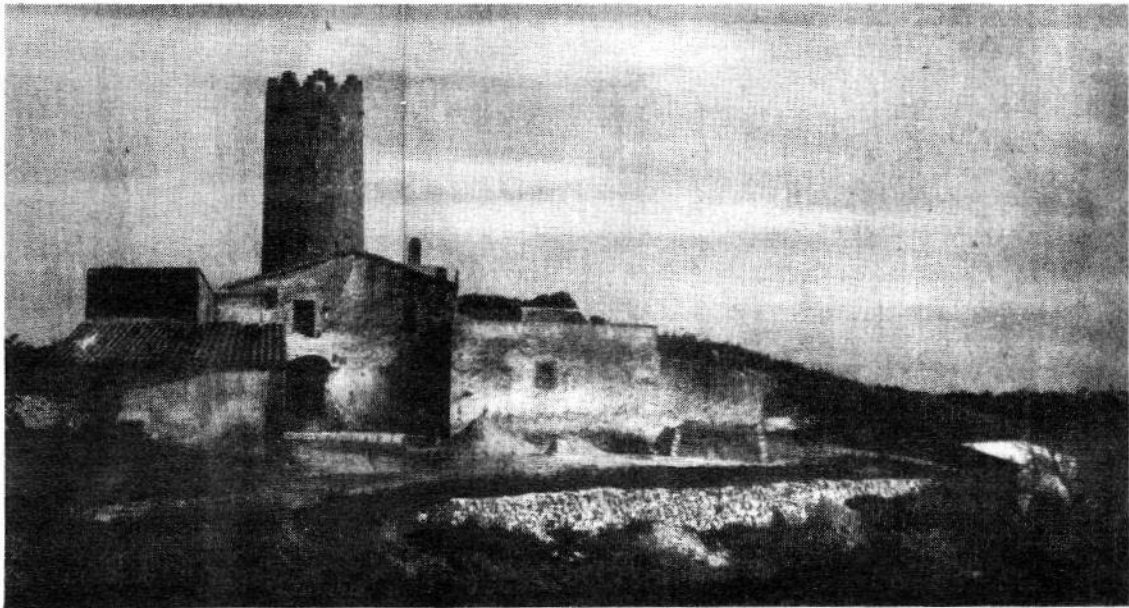
"Finally, for her alegrías, Carmen comes on in trousers. She seems more relaxed and it is as though she says 'thank heaven we have got rid of those stupid dresses, now we can get down to business.' After an exhausting evening with a lot of dancing, added to the fact that she runs the company also and must be faced with innumerable problems during the actual performance, you would think that this is the moment that a dancer would start to wilt. With gypsies it seems to act in reverse -- they seem listless and tired all the beginning of a performance and then get their power and energy as the night progresses. The alegrías was the favourite dance of artists such as La Macarrona and La Gamba, and al-

though I never saw them, I feel sure that their approach was somewhat different from Carmen's, especially in regard to dress, but I still feel that none of them could have brought the breath-taking speed and dash in the zapateado and the remarkable turns that are unique to Carmen. It is in this number that I feel Carmen is at her height and it crystallizes all that I have been trying to say about her essentially masculine approach. Just as a great virtuoso ballerina will add her own particular brilliance, and the side of her art in which she is most proficient, to the classical vocabulary, so has Carmen embellished the art of flamenco. The trouble with such people is that what they do is so personal that it should never be imitated by others -- all too often it is. If the flower in Carmen's hair should drop, in the general excitement, upon the stage, it is perfectly in order because it is all an essential part of her; in others it merely becomes sloppy and bad form. Some flamenco dancers are a lesson to watch, but Carmen is the out and out performer, and from her, a few cartwheels and handstands would not seem out of place. But woe betide anyone else who tried to copy her!"¹⁷

Carmen last performed in the United States in 1962 at New York's Playhouse Theater. 1963 found her back in Spain. She had purchased a rambling feudal castle with an old Arabic watch tower, perched on the rocks above the town of Bagur near Barcelona; it had been her intention to restore and decorate the austere rooms and monastic courtyard.

In spite of not feeling well, Carmen appeared in "La Historia de los Tarantos", a film based on the story of Romeo and Juliet, but transposed into the life of the gypsies of Barcelona. Donn Pohren writes that this film captured her dancing at its peak of greatness: "In this movie, Carmen's dance is age-old and yet highly personal, giving vent to her consuming fire and passion while remaining overwhelmingly feminine." (p. 232)¹³ Her performance proved that she was as great an actress as she was a dancer and the distinguished movie, with its many passages of great beauty, is a fitting memorial to a great person and artist.

One day Carmen passed out on stage during a performance. Doctors diagnosed sclerosis of the kidneys; her body could not adequately eliminate toxins. It was suggested that Carmen had always had this problem and that her dancing had saved her by the cleansing action of her perspiration. She was told that she must not dance again. However, Carmen was to appear on stage two more times. The first was during an "homenaje" celebrated in her



CARMEN'S HOME IN BAGUR

honor in Bagur, when she was named an adopted daughter. The last performance of her great career took place in Benidorm at the end of the summer.

Carmen was hospitalized in Barcelona as her condition worsened. She was tended by the best available doctors, including Dr. Antonio Puigvert, Spain's top kidney specialist. But, when it was finally realized that

nothing more could be done, she was moved to her estate in Bagur.

Over and over, one reads about the generous and "simpático" nature of Carmen Amaya. Big earnings didn't change her and she shared her wealth with her family. Quoting Pohren once more: "As far as I can ascertain, Carmen had no enemies. She was beloved by one and all. Her acts of generosity are legendary,



CARMEN AMAYA AT HOME WITH MONTSERRAT FLORES AMAYA, THE SISTER OF LA CHUNGA.



Carmen Amaya is Buried Near Her Estate in Spain

BAGUR, Spain, Nov. 20 (AP) — Carmen Amaya, the Spanish flamenco dancer, was buried today at the small cemetery of this Mediterranean village.

More than 2,000 persons, including gypsies from the Catalonia region, were present. Miss Amaya died yesterday at her estate here of a kidney ailment. She was 50 years old.

More than 2,500 condolence telegrams and letters were received from places as distant as New York, Buenos Aires, London, Montevideo and Rio de Janeiro.

CARMEN JUST BEFORE
HER DEATH IN 1963.

such as the benefits to which she donated her services, sometimes to points halfway around the world, paying the troupe's salaries and travelling expenses from her own earnings." (p. 237)¹³

She provided a school for the children of the neighborhood where she was born. One source says that she donated a million dollars to make improvements in that same district. A fountain was built there and named after her.

As Carmen's condition deteriorated, family members began to gather and keep a round the clock vigil. On November 13th, she was awarded the "Grand Cross of Isabel la Católica", Spain's highest civilian decoration, and the Barcelona City Medal for artistic merit. On November 18th, 1963, Carmen passed into unconsciousness and died the following day. From all over Spain came the mourners, caravans of sorrowful gypsies converged on the

town of Bagur. More than 2,000 persons were present for her burial in the small cemetery of that Mediterranean village, and letters of condolence, over 2,500 of them, came from all parts of the world.

The Spanish magazine, *El Ruedo*, printed the following on November 21, 1963:

"Carmen Amaya, flaming will-o-the-wisp, sorceress in the flesh, mystery expressed with a quivering of the hips, a vibration of the hands, a quick glance, and a flash of bronze, has been extinguished.

"People were asking themselves, 'what does Carmen have?' And when he who knows about these things would answer in scientific medical terms, those things that are in books, the people -- even the most educated -- were unconvinced. The sicknesses of all the others are not for the bodies of those possessed by the duende of the profound baile gitano.

CARMEN AMAYA PART TWO

Next month we will continue with our homage to Carmen Amaya. We have a number of fine articles and photos that arrived too late for inclusion in this issue. Response from the readers on this subject has been excellent.



Rubina Carmona

Instruction in Cante
and Baile Flamenco
Personal Costume Design



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CARMEN IN THE MOVIE, "LOS TARANTOS."

"Carmen has been carried off by a powerful spell, a miraculous witchcraft, an ill-fated wind, a black hatred with sufficient strength to tear out a burning Christian soul. But not enough strength to kill her. Over the tomb of Carmen, in the Mediterranean night, will appear a little light of fire that grows, undulates, flames, shines, runs, and soon raises its arms and sways like a fantastic bailaora. The spirit of 'arte jondo' that never dies."

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MORCA

... sobre el baile

CARMEN AMAYA

CREATOR, INNOVATOR, AND INSPIRATIONAL FORCE

It was 1960. It was opening night for me and our group "Los Flamencos" at the Casa Madrid in Los Angeles. Typical first night nerves were there but with great artists like Pepe Segundo singing and guitarists Benito Palacios and Rogelio Roguera, I was looking forward to a month of fun and exciting flamenco.

For the opening show, I was scheduled to dance my alegrías. We went out on stage. It was a full house. Also adding to the nerves was the fact that we were following a long engagement of Carmen Amaya and Company and, needless to say, following such an artist was rough on the nerves.

We opened with sevillanas and when we finished, I heard some ring-side jaleo coming from a familiar voice. It was Carmen Amaya! My knees almost buckled. Carmen had never seen me dance, and for me to dance my alegría, for this person who had revolutionized that compás, was a bit much. She gave me a big smile and I knew she was there to enjoy.

Pepe started to sing and I began to dance. I don't remember a thing, but I guess it went well for this time in my life.

After the performance, I joined her table and she passed me her glass of champagne. I will never forget that evening. She was a great lady and I feel so fulfilled that I was able to see such a great artist and to know her as a great and giving person. I will never forget taking my mother to see her concert and seeing my mother moved to tears. That kind of feeling was a lesson; it was spontaneous feeling.

I feel that Carmen Amaya in the lesson of her sincerity, her energy, her feeling, her emotion, and her living passion for the art of flamenco, has left us all a legacy.

In every art there are the few originals, the inventive creators who inspire others, who change the art or redirect its natural, traditional evolution. Carmen Amaya was a very powerful force in the art of flamenco. Her originality inspired many and her artistry became international flamenco, traveling to all corners of the world.

When she came to Los Angeles in the mid-

1950's after a long absence, Carmen was returning at a time when Spanish and flamenco were reaching a very high popularity throughout the U.S.A. I had been studying dance for about six years when I first saw Carmen Amaya. I had seen many fine artists and intuitively felt that I had some knowledge of my direction in dance and already knew that it was a definite part of my being. I was not prepared for one of the concerts that I saw of Carmen Amaya, a concert that changed my life. The curtain opened and, after an opening number by the company, Carmen Amaya walked out on stage, rather she stalked out to center stage where she just looked out at the audience, and received a thunderous standing ovation. And this was just the opening! I was awe-struck with the energy she radiated in just walking, with that tiger-like way of movement; the energy, power, emotion and total spontaneous control were things that immediately etched into my being and it is the essence of that totality of artistic, individual force that so inspired me when I first saw her.

I have talked to many people over the years who have seen Carmen Amaya and, like all great individual artists, she created pro and con concerning her effect on the art of flamenco. Some people say that she was the downfall of the "old school" of flamenco. Some say that she was the greatest flamenco dancer who ever lived. As far as the downfall of the "old school", that is absurd. No one makes anybody do anything. She just happened to be a great original, and all originals have bad copies and receive much criticism. Her technique was total, but many people just saw her fast footwork and her original control of the rhythms and counter-rhythms. She was a total dancer, a master of the bata de cola and her physicality was a complete integration of the total body. Her ability to "become the dance" at almost every performance was infectious to any public. Even though Carmen danced only flamenco in later years, she had great knowledge of all dance forms. In the rehearsals of her company she supervised not only the flamenco, but the classical, regional and theater dances as well.

Her greatest lesson, just as with so many originals like Pilar López, Antonio, or Escudero, should be to seek our own originality. So many people try to copy these great originals without learning this lesson. They just become bad copies. No one can copy her. She was a comet, to be enjoyed as something beautiful and unique. Her art is timeless and, hopefully, her energy will always live on.

-- Teodoro Morca

GAZPACHO DE GUILLERMO

WHY FLAMENCO?

Sit back for a minute and consider. Why are you in flamenco, anyway? How did you get mixed up in this art form? Remember, you weren't born in Andalucía; you weren't breast-fed to the compás of bulerías palmas; you had no ambiente to draw upon when you were in your youth. So, why?

Everyone's reasons vary slightly. There is something in the music that attracted you. How does this wonderful music attract people outside of Spain and change their lives forever? Let's examine the question closely by making a list of possibilities. Check the following if they apply to you:

- ☐ I heard records and was compelled to find out more.
- ☐ I am of Hispanic descent and feel it's part of my culture.
- ☐ I visited Spain and saw flamenco.
- ☐ Spanish flamencos were performing in my town.
- ☐ I like all kinds of music and art.
- ☐ I wanted to be different.
- ☐ Friends introduced me to it.
- ☐ I love the E chord (seriously!).
- ☐ I am a gypsy from New York.
- ☐ I am a guitarist and enjoy all guitar styles.
- ☐ I am a dancer and like all dance.
- ☐ I am a singer and like most kinds of songs.
- ☐ I saw flamenco books in the library or bookstore.
- ☐ I saw flamenco on television (Johnny Carson, Ed Sullivan, etc.).
- ☐ I heard Vicente Gómez play on the radio years ago.

There are endless reasons why people get into our art form. One of the most interesting things is that there is a rebel, non-conformist side to almost everyone involved in flamenco. Those of us not having the advantage of being born in Spain chose flamenco. This is a very important point, since we did not have flamenco to grow up with. Many in Spain also chose to be flamenco, but many were chosen naturally since it was in the family. They cannot go back and eliminate the constant exposure, the ambiente advantage. You might say that flamenco chose them.

The way I see it, after years of observation, is that to be flamenco means to have primary control over your life. Not all fla-

mencos have this control, but this is the ideal they are striving for. Something in the music says "I am the boss", "I do things my way". Most flamenco people want to be at the helm. The exceptions are the rookies and the people who get into flamenco as a hobby. Even these have a hint of this desire to be in primary control. So then the answer is very simple: Why flamenco? To escape the control of others or to have the fantasy of being in control of our lives if we can't actually escape.

It all goes back to the persecution of the gypsies, Arabs, Jews, and other "undesirables" who helped create flamenco. Thanks to this ugly chapter in history, flamenco developed into a meaningful art form. Even today, some still maintain this 500 year chip on their shoulders. However, beyond this is the desire for that primary control. Wake up when you come to; eat when you're hungry, come and go as you please; be free from supervision.

If what I am saying is true, then flamenco will never die, even though it may change slightly in the coming centuries.

* * *

La Guitarra Gitana y Pura de Paco del Gastor Discophon SC 2292

I am happy to own this fine album by Paco del Gastor, even though it is not at all what I expected. The Morón influence is detectable in a few bulerías but, for the most part, Paco plays in concert style. Sources tell me that it is due to his experiences in Madrid with his friend Paco de Lucía. Apparently, he went to Madrid and blew everyone's mind years ago. Many tabbed him as the future messiah of flamenco guitar. What happened was that he was blown away too, to the point that he was influenced much more than he influenced others.

"Tabaco y Té" is the opening number, a zambra attributed to Sabicas. The orchestra of José Valero joins Paco for his rendition. Outside of a few passages I didn't recognize it as being distinctly Sabicas. "Sales de Cádiz" is a concert style alegría in E. It is nicely done by any standards; a few variations are by Mario Escudero, taken directly from an old Folkways album.

Juan del Gastor joins his brother in "Recuerdo a Diego del Gastor", a funky Morón bulería at last. The two are great together and get lots of aire since they are in their own salsa. The orchestra again accompanies Paco in "Cal de Morón", a creative bulería. Paco shows that he is capable of his own kind of creativity and it's excellent. The orchestra does not enhance, but is bearable.

The last track on side one is "El Camino", a granadina. Paco returns to concert style which he interprets adequately. Aside from some of his own material, we can hear standard Ramón Montoya variations.

Side two begins with "Guajira" attributed to "María Escudero". In reality it is a note for note rendition of "Guajiras de Lucía". This piece suffers in Paco's hands as he blows a few picados. It seems like he practiced it for several years with a metronome and could not quite get the feel. The mood quickly changes with "Amanacer Gitano", the siguiriyas being more familiar terrain. Paco mixes Niño Ricardo ideas with Diego del Gastor and his own to make up this better than average siguiriyas. We get more of the gracia of the pueblo in "El Farol del Callejón", a well done tangos. Juan del Gastor appears again, contributing lot's of funk.

"Lo Que Da Mi Tierra" is another creative fast paced bulería. Paco seems to be at home altering his uncle's stuff, and taking the ideas even further. The last piece is a soleá entitled "De Morón a Utrera", again a mixture of old Diego with a few Ramón Montoya variations.

I would warn anyone listening to the record that you don't have Paco del Gastor in a bottle. The deceptive thing about records is that we assume that is the way the artist plays. Sorry, but the record is not the person; it merely gives some idea of the nature of an artist or a period he's going through. Right now I'm listening to some homespun bootleg tapes of Paco del Gastor and would say the record can't compare at all with them. Paco del Gastor is an incredible artist and may return in a big way if he gets the Madrid scene out of his system. It's time for him to become the leader we all know he is.

--Guillermo Salazar

LATE ANNOUNCEMENT:

"Angelita: Concierto Flamenco y Fiesta Mexicana." With Roberto Amaral, Juan Talavera, Rubina Carmona, Ambar Gonzales, Antonio Alcazar, guitarist, Ted Lippman, and guest cantaor, Dominico Caro. Also, Viviana Romero, Teresa Cruz, Cintia Figueroa, Cristina Sanchez Lydia Garcia, Maria Barbara, Amparo Acosta, Valeria Pico, Claudina Tiznado, Francy Southern, Hector Gurrola. Mirada

La Mirada Civic Theater, La Mirada; Nov.29 at 8:00 P.M.; Phone 714-994-6310 or 213-944-9801



Costuming for Flamenco

SKIRTS - PART II

By Marta del Cid

Before we actually get into the technical end of this segment, I would like to ask your indulgence while I digress for a moment. In Skirts Part I (August Jaleo) I discussed skirts that would be suitable for class and practice use and described the construction of gathered ruffles and tiered skirts. I have since heard from Jaleo's editor, who opined that he is one who sometimes prefers that type of costume, worn with a tie-front gypsy blouse, to the more modern circular ruffled dress commonly seen today. I did not mean to give the impression that this type of skirt is entirely obsolete as a performing costume -- as Paco says, it is spectacularly effective when worn by a gypsy style dancer.

Now for me, those words immediately conjure an image of bare feet, and this realization led me to start considering the differences between bare feet and shod feet and the impact costuming has on these two styles of dancing. What I finally ended up narrowing in on was the basic rhythmic structure of the dances. While conceivably any dance can be performed barefoot, it takes an extraordinary dancer to pull it off -- sophisticated complexities of footwork are reduced to rudimentary markings of compás, hence the strength of the dance must be carried almost totally in the arms and torso, and in the hustle bustle of much of today's dancing (for God's sake, don't stop moving!) this expressive fluidity of the upper body, where we really live our dance, is quite often overlooked.

It does seem that some dances, by nature of their compás, are more conducive to barefoot interpretation, namely those more primitive or Arabic feeling rhythms such as tangos, zambra, tientos, tarantos and others, which are characterized by a strong, self-propelling drive occasionally climaxed by desplantes. They have a very different feeling of flow and pacing from the 12 count compases and seem to adapt more naturally to the funky, mellow sounds of flesh on wood. Because of all these elements, and with less happening in the legs, the "La Chunga" type of skirt, with its soft, old fashioned flow, enhances in a way that the more sophisticated costumes never could. The only 12 count baile that feels right at home with this technique is the siguiriyas, although there are some who don't consider it in terms of 12 counts -- indeed there seem to be as many ways to count siguiriyas as there are



to cook a chicken (so far I have found only one other person who marks it as I do). Regardless, the inversion of the 12 counts seems to give it a powerful, unbroken surge that places it closer dynamically to the group of dances that seem natural for barefoot interpretation.

However, bulerías, soleares, alegrías and all those other bailes of cyclical compás have a constant and repetitive build in each phrase that peaks on the 10th beat, which the dancer can emphasize by selecting from a wide range of shadings and techniques, from the forceful percussion of footwork to the subtle turn of a wrist or the lift of a shoulder. One accent that is greatly influenced by the type of skirt worn is the sharp knee lift so prevalent in flamenco. With a long, tiered skirt this movement is almost totally obscured -- gathered fabric just will not react properly. But a circular ruffle will flip into action at the slightest gesture and is an exciting and beautiful visual accentuation, both in movement and color. La Meri, in her book Dance Composition, has this to say under "Three Air Designs Totally Dependent on Dynamics" (p. 57): "The delayed line is simpler of understanding if not of execution. It is the awareness of the inanimate object which accompanies the dancer's every movement -- the skirt, the scarf, the loose hair, the cloak. These, too, make air lines and are of great importance. A Spanish dancer's skirt may be made to open on a given note and settle on another, as witness the trailed bata of the flamenca...Through technique, all these have a timing in the rhythmic structure of the work." All of this discussion is highly speculative and subjective and entirely my own viewpoint.

FLARED SKIRT WITH CIRCULAR CUT RUFFLE

This second style of skirt, with the circular, doughnut, or bagel (depending on your ethnic persuasion) cut ruffle, is constructed by applying this type of ruffle to the bottom of a flared skirt which I will detail first.

Fabric Requirements

The amount of fabric required is very flexible and will be dependent upon the type of skirt you use and the depth of the ruffle, and I list this only as a rough guide:

4-Gore Skirts: 45" width fabric - 4 yds. (2 yds. basic skirt/2 yds. ruffle). Identical dimensions are used for the lining.

8-Gore Skirt: 45" fabric - approx. 8 yds. (3 yds. basic skirt, 5 yds. ruffle).

*Optional: Interfacing for ruffle (pellon or crinoline depending on stiffness desired)

Basic Skirt

You may start with a basic pattern of 4, 6, or 8 gores or sections depending on the amount of fullness you want. A narrower 4 seamed skirt gives a cleaner, more tailored look where most of the emphasis would be in the ruffle, which should be more structured with interfacing and cord to make it stand out. Anything softer on this style won't be as effective. If you go with a fuller 8 section skirt, which is the most popular, you can use any weight ruffle and it will look fine. Here are a few suggestions for commercial 8-gore skirt patterns in the November books:

Simplicity: #9502

Butterick: #6898; 6860; 3137

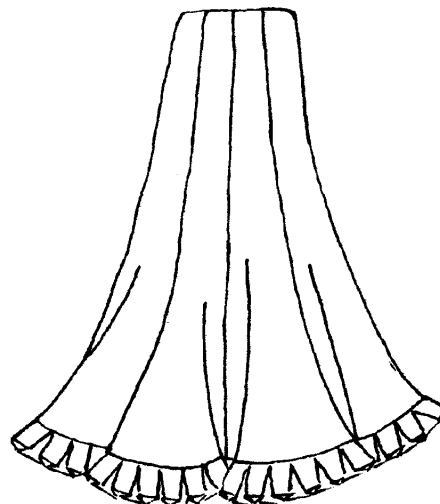
Vogue: #7757

Some of these patterns are fuller than others, but whatever you get will need alteration.

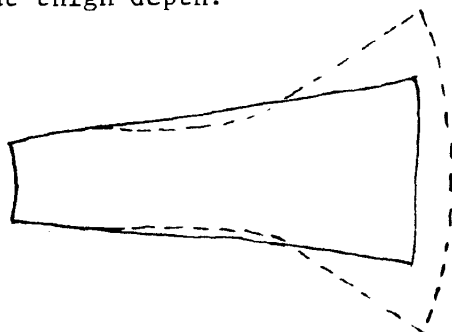
1) As before, first figure the total length of the finished skirt. Second, figure the finished depth of the ruffle, subtracting from this the width of whatever trimming you are planning for the bottom. I would recommend no more than about 11" for total ruffle depth. Next subtract the ruffle depth and you will have the measurement of the length of the skirt top -- to this add about $\frac{1}{2}$ " to cover for waist and lower seams (I like to use small seams -- if you want more add it in).

2) Next you need to determine the amount of fullness you want at the bottom of the skirt where the ruffle will attach. I would suggest no more than 18" at the bottom of each section (for a total circumference of 144"). Anything more than that gets pretty cumbersome.

*The exception here is if you decide to eliminate the ruffle altogether and simply extend the basic skirt to calf or ankle length where you can apply a ruffled or pleated trim. In this instance you may want to increase the sections to 24" or more. (example below)



3) You can adapt your pattern to your new specifications in a number of ways, using old sheeting, newspaper, interfacing, etc. You could even work drawing on the fabric itself, but the other way is more accurate and you have a pattern left to work from for the next time. Lay each section down. Extend the bottom to desired new width (remember to include seams). Re-draw vertical seamline to taper in at about thigh depth.



4) Lay out your new pattern on the straight of of your fabric. Don't ever cut these pieces on the bias, even if some of these patterns indicate it. You will need a very snug fit around the hips and you will never get it on the bias -- it will begin to pucker along the seam lines. It's easy enough to draw a new grain line right down the center of each piece.

5) Cut out and assemble all pieces and try it on. You will probably need to make fitting adjustments through the waist and hip area -- it should fit smoothly and snugly down to about 12" below the waist and from there be graded out to the bottom fullness. Insert zipper.

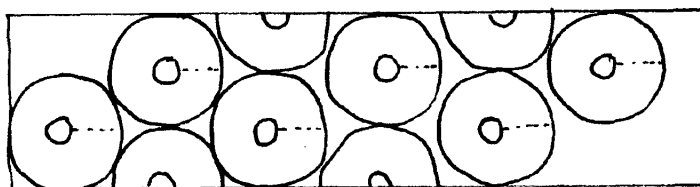
6) Lay out and cut lining and assemble in the same manner. You may prefer to reverse this system and make all the adjustments on the lining first and then cut your outer fabric.

Circular Ruffle

1) To make a pattern for the ruffle I usually just tape together a couple of pieces of newspaper and trace around a saucer or small butter plate placed in the center. This will be the top seam of the ruffle and this size (about 16-18" circumference) is a good measurement to work with. The larger the center hole, the less full the ruffle. Measure out from this circle all around the depth of the ruffle plus about $\frac{1}{2}$ " for narrow hems (again, add more in if you prefer more allowance). Connect all the points and draw the outside circle and cut out pattern.

2) Lay out on fabric and cut. You can squeeze out more circles if you need by cutting half circles along the side. Total number of circles needed depends on bottom

skirt width. (Ex.: You would need about 8 circles -- 18" inner circle, 12" depth -- to cover 144" skirt bottom.)



3) Cut each circle open on one side on straight of fabric. These 2 cutting edges will be seams.



4) Connect all circles with narrow $\frac{1}{4}$ " seams, leaving the last one open for final adjustment.



5) Follow steps 2-4 with lining fabric.

6) Follow steps 2-4 with interfacing (optional).

*This is the point at which the lower trim should be applied. For reasons of space, suggestions for trims, pleats, cordings, etc. will be dealt with in the next issue.

7) Place your fabric and lining strips of ruffles right sides together and pin around the bottom. If you are interfacing, layer them: interfacing, outer fabric, lining.

8) Pour yourself a glass of wine.

9) Put on your favorite anthology or have a friend talk or sing for you, play the guitar, or read from A Way of Life.



10) Start on your journey stitching around the bottom of the ruffle until you're about half-way around.

11) Get another glass of wine and have your friend make palmas while you dance bulerías.

12) Finish stitching the rest of the bottom. Turn right side out, pin and press and baste stitch around the top seam line.

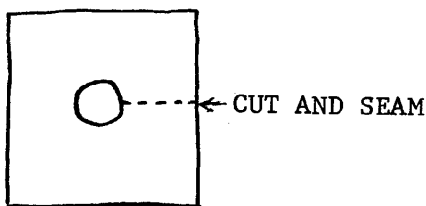
13) Pin and stitch ruffle to bottom of skirt. If you are using more than a $\frac{1}{4}$ " seam you will need to slit in to the stitching all the way around so the ruffle is released better. Sometimes occasional little tucks or pleats are taken as the ruffle is attached to in-

crease fullness. If you want this, add on a couple of extra circles.

14) Stitch back seams of ruffle on inside, before you finish the last foot of stitching. It's a little hard to figure exactly just how many circles or portions of circles you will need, so just start stitching and stop these last few inches, cut off the excess and finish seams.

Petticoat or Under-Ruffle: This is optional, but if you want added support for your ruffle or more color you can make an under-ruffle in the same manner as you have constructed your other ruffle, only leaving it separate. Use a stiffish fabric, like nylon organdy or outdoor wear, and take pleats as suggested above to give more fullness and body. The ruffled or pleated trim to apply to the bottom will be discussed in the next issue. But if you use a good weight fabric on the outer ruffle and weight the bottom properly, I really don't think you will miss having an under-ruffle at all.

*Alternate Ruffle Cut: An interesting variation on the circular ruffle is the circle within a square which produces a pointed effect. I would not recommend this as a substitute for an entire ruffle, as it can end up just looking like rags. But it can be very effective when laid over a structured base ruffle.



Lining

1) Attach bottom of lining at skirt/ruffle seam with lining right side against ruffle wrong side and then pull up lining inside skirt so that seam is hidden between the two layers of skirt.

2) This step is tricky to explain, but going through the lining zipper opening you can stitch around the waist inside so that seam is also hidden. You may have to stop halfway and then go back in from the other side to finish the other half. OR: You can just finish the waist by enclosing the seams in a very narrow tape of the same fabric.

3) Hem down the lining around the zipper and, if you like, put a hook and eye at the top.

*Alternate Lining: Another way to construct this is simply to make two complete, separate

skirts with ruffles, one from your outer fabric, the other from the lining, and then attach the two around the bottom of the ruffle and turn right side out, finishing as before. It's a good idea to stitch around on the upper ruffle seam line to connect the 2 pieces. I tend to favor the other method -- it's easier to make adjustments and feels better constructed, especially in the ruffle. An added note: If you are careful to make your lining as interesting and respectable as your outer fabric, you can make it reversible, simply by turning the zipper around. Use a print for one side and a solid for the other -- or a small and simple design like polka dots or tiny gingham checks in a shade complimentary to the print. Remember that the lining is every bit as important as the outer fabric -- sometimes more so, as when a somber black skirt is lined with a vivid red or magenta, or a deep green lined with copen blue. This skirt worn over a matching leotard makes an easy transition from class to stage with the simple addition of a shawl. So put your skirt on, have another glass, and celebrate with alegrías. Didn't know sewing could be so much fun, did you!



Flamenco en la plaza de toros

(from: El Pais, June 24, 1980; sent by Suzanne Hauser; translated by Paco Sevilla by J.M. Costa

Last Saturday, in the Monumental de Las Ventas (Madrid), there was a recital by Paco de Lucia and Lole y Manuel. The audience half filled the bullring; over the loudspeakers rock background music was playing and, from time to time, a hard and insulting announcement for bluejeans. The sponsor began by saying that the music was not in conflict with the evening's entertainment and that popular songs can be art; he added that people were sneaking in without paying and that the ring had been left in good shape by the audience that had seen Lou Reed the night before. Actually, the atmosphere was not very exciting; the heterogeneous mix of families, youths from good families, lovers of flamenco, and other youths who were somewhat drunk, prevented that magic anticipation, that communal feeling of all waiting for the same thing.

But, from the first song by Lole y Manuel, you could see how art can penetrate into any atmosphere, just as beauty can be seen from any viewpoint. Lole sang very well, with that hoarse voice of hers that goes anywhere -- when one expects that it will break at any moment; it breaks when she wants it to, and

when the song asks for it. Manuel, guitarist and director of an orchestra with a single voice that filled the bullring like a torrent. Very beautiful and sounding vey well!

And later, Paco de Lucía, who began solo and then was accompanied by guitars, flute, saxophone, drums, bass and voice; he is simply a wonder. He has his aire, whether playing Falla or rumbas, doing anything. The music of Paco is one of the best that can be heard today. He always leaves one with the feeling that some musicians dominate their instrument so completely that all there is left is to have something to say, that there exists no obstacle in the technique, that all of their art is transmitted fully to the people. Paco's musicians were independent from him and played at a high level, assuring that an audience that was not very knowledgeable would accept with great applause, the modernistic flights of the guitarist.

A beautiful night and a concert about which there can be little controversy. Thank you!

Notes from Andalucía by Gordon Booth

Here is some information concerning items that appeared in the September issue of Jaleo:

- Readers will want to know that Antonio Gades was dismissed as head of the National Ballet earlier this year. He has been replaced by another Antonio, this one the famous dancer from Sevilla.
- It has been announced in the press that Gades will spend October and November touring Argentina, Peru, Nicaragua, and Cuba, where he will present a new ballet, "Giad." He will return to Spain in December to take part in the filming of Lorca's "Blood Wedding." In January it's back to Latin America with stops in Argentina, Brazil, Venezuela, and Mexico.
- Concerning Niño Miguel, whose two albums were reviewed in Jaleo's September issue, his most recent record, "Diferente," has ended up in all the sale bins. He is a good guitarist, but lots of unsold discs do not bode well for his recording future, at least with the Philips label.
- Paco de Lucía toured Germany during October with Al Dimeola and John McLaughlin. Their marathon tour included concerts, each in a different city, on Oct. 18,19,20,21,22, 23,24,26,27,28,29,31, and Nov. 2,3,4.

FESTIVALES 1980

compiled by Denyse Simpson

Summer is the season of the "festival de flamenco" in Spain. For those who are unfamiliar with this type of event, we include here a brief description. Festivales are essentially concerts of cante flamenco; the guitar appears only in an accompanying role and there is only a token presentation of baile, in the form of an invited dancer of dance group to do a single number, usually just before intermission. These concerts are usually summer events, most of them occurring between late spring and early fall. However, as they increase in number and popularity they are appearing in other parts of the year as well. The festival is presented in theaters, bullrings, sports fields and other enclosed places. Normally they begin about 11:30 at night and continue until somewhere between 3:00 and 5:00 in the morning.

The format consists of six to fifteen cantaores performing one at a time with three cantes being sung by each. Normally two to four guitarists alternate in accompanying singers. At the end of the festival, all of the artists join together for a "fin de fiesta por bulerias, with singers dancing, guitarists singing and a generally rollicking good time for all.

The first article below, lists all of the festivals occurring in the month July. The second section is a list of artists appearing in some of the festivales this year. The lists were compiled from material sent by Gordon Booth and should serve to give the readers an idea of the current flamenco activity in Spain.

(From: ABC, July 8, 1980; sent by Gordon Booth)

Almost thirty festivals will take place during the present month of July in different Andalucian towns and cities. Of the 28 festivals anticipated, 9 will be in the province of Cádiz: Puerto de Santa María (5th), Paterna de Ribera (12th), La Linea (18), San Fernando (19), Rota (19), Puerto Real (24), Conil (25), San José del Valle (25), and Bornos (25).

In the province of Sevilla there are seven: Tomares (4), Bellavista (5), Marchena (11), Camas (11), Dos Hermanas (12), Cantillana (24) and Martín de la Jara (3).

Another four will be celebrated in Huelva (Moguer, Punta Umbría, Isla Cristina, and Trigueros), three in Córdoba (Montemayor, Lucena, and Castín del Campo), two in Granada



(capital city and Atarfe), one in Jaén (Andújar); Almería (Adra), and Málaga (Casa-bermeja).

With regard to the principal artists who will appear in each one of the festivals, those who have signed the most contracts are: Fosforito and Juanito Villar with ten each, Camarón de la Isla and Lebrijano with eight, Chiquetete and Luis de Córdoba with seven, and Turroneiro, Menese, and Curro Malena with six.

* * *

XXIV Potaje Gitano (Homenaje a Enrique Montoya)

June 22, 1980

Cante: Fernanda de Utrera, La Paquera de Jerez, Chocolate, Lebrijano, Pansequito, Curro Malena, José de la Tomasa, Inés y Luis, Enrique Montoya

Guitar: Paco del Gastor, Pedro Peña

Baile: Fransuz Sevilla y Paquita del Rio

II Festival de Gines

June 23, 1980

Cante: Lebrijano, Fosforito, Chiquetete, Naranjito de triana, Manuel Mairena, El Nano de Jerez

Guitar: Pedro Peña, Enrique del Melchor, Rafael Mendiola

Baile: Ana María Bueno

VI Concurso Nacional de Cante Flamenco para Aficionados (fin de fiesta)

Chiclana June 28, 1980

Cante: Camarón de la Isla, Rancapino, La Susi, Naranjito de Triana, Pedro Barcalero, Niño del Mentidero

Guitar: Paco Cepero, El Tomatito

Baile: Grupo Los Montoya

III Festival de Cante de Triana Sevilla

June 29, 1980

Cante: Lebrijano, Camarón de la Isla, Turroneiro, Juanito Villar, Pansequito, Rancapino, Susi, Salmonete, Chano Lobato, Manolo Limón, Rocio Jurado

Guitar: Paco Cepero, Tomatito, Rafael Mendiola, Enrique Paredes

Baile: Curro Vélez, Ana María Bueno, La Tati

XV Caracolá Lebrijana

Lebrija June 30, 1980

Cante: Lebrijano, Chiquetete, Curro Malena, Manuel Mairena, Miguel el Funi, Paco Taranto, Pepe Montaraz, El Sordera, Manuel de Paula, Domingo Sánchez "El Melon"

Guitar: Pedro Peña, Pedro Bacán, Parrilla de Jerez, Rafael Mendiola

Baile: Los Farrucos

V Festival de Tomares

July 5, 1980

Cante: Lebrijano, Turroneiro, La Perrata

Guitar: Pedro Peña, Pedro Bacán, Manolo

Dominguez

Noches de la Ribera

Puerto de Santa Maria July 5, 1980

Cante: Pansequito, Camarón, Curro Malena, Chiquetete, Juanito Villar, La Susi,

Orillo, Rancapino, Terremoto, Turroneiro

Guitar: Cepero, Melchor, Tomatito

Baile: Los Montoya

VII Festival de la Guitarra

Marchena July 12, 1980

Cante: Lebrijano, José Menese, Chiquetete, Calixto Sánchez, Diego Clavel, Miguel

Vargas, Juan el Caeno, Ricardo Miño, Juan José, Los del Rocío

Guitar: Pedro Peña, Manolo Cobano, Juan

Habichuela, Enrique de Melchor

Baile: Pepa Montes

I Festival "Juan Talega"

Dos Hermanas July 14, 1980

Cante: Camarón de la Isla, Juanito Villar, El Cabrero, Luis de Córdoba, La Paquera de Jerez

Guitar: El Niño de la Pura, Paco Cepero

Baile: José Joaquín y so cuadro, Pepe Montes
Y so cuadro flamenco

VI Noche de Cante Flamenco

San Fernando, Cadiz July 19, 1980

Cante: Camarón de la Isla, Lebrijano, Fosforito, Chato de la Isla, Juanito Villar, Pansequito, Naranjito, Turroneiro, Rancapino, Chano Lobato, Pedrín García, Salvador Periañez, Jesus "El Pijote", Paquito de la Isla

Guitar: Paco Cepero, M. Domínguez, Tomatito, José "El Lete", Paquito de la Isla

Baile: Los Montoyas, Mercedes Heredia

VIII Fiesta Parpuja

Chiclanas August 2, 1980

Cante: El Camarón de la Isla, Rancapino, El Lebrijano, El Turroneiro, El Cabrero, Chano Lobato, Chiquetete, El Taranto, La Susi, Terremoto de Jerez, Juanito Villar, Pansequito, El Perro de Paterna, José de la Tomasa, El Lele, Orillo, Diego Clavel, Paco Herrera, Niño Santa Maria

Guitar: Cepero, Parrilla de Jerez, Tomatito, Mendiola, Pedro Peña

Baile: Manuela Carrasco, La Tati, Los Montoya

XIV Reunion de Cante Jondo

Puebla de Cazalla August 8, 1980

Cante: Juan El Lebrijano, José de la Tomasa,
Juan Villar, Nano de Jerez, Chano Lobato,
Miguel Vargas, Diego Clavel, José MeneseGuitar: Juan Habichuela, Enrique de Melchor,
Pedro Peña, Manolo BrenesBaile: Pepa Montes con el cante de José
Manzano y Antonio Saavedra, y el toque de
Ricardo MiñoXIV Gazpacho de Morón

Morón de la Frontera August 29, 1980

Cante: Antonio Saavedra, Ytoli, Andorrano,
Nano de Jerez, Miguel Vargas, Chano Lobato,
Diego Clavel, Chiquetete, JoseleroGuitar: Juan Gastor, Paco del Gastor, Pedro
Peña

Baile: Ramón Borrull and Juana Amaya

II Festival de Mairena

Mairena del Aljaro September 3, 1980

Cante: Naranjito de Trina, Juanito Villar,
Rancapino, Paco TarantoGuitar: Pedro Bacán, Pedro Peña, José Luis
Postigo, Antonio Saavedra

Baile: La Tati

XXXIII Fiesta de la Vendimia de Jerez

September 9-1 1980

Cante: El Garbanzo, El Mono, Pepe Sanlucar,
Susi, Juanito Villar, Chiquetete, Maria
Vargas, Terremoto, Turroneiro, Marifé de
Triana, El Nano, Juan Moneo, El Lebrijano,
Francisco Ruiz Méndez, La Paca y La Manuela
La Paquera de Jerez, Rocio JuradoGuitar: Moraito Chico, Juan Morao, Parrilla,
Pepe Moreno, Manuel Morao, CeperoBaile: Manuela Carrasco, La Casa de los Méndez
con Eduardo y El Pili

time in between. Nor did I dream we would be making such frequent trips back, considering the distance, but the 10 hour drive seems to get shorter and shorter each time. Memory of all those miles dissolves as soon as we arrive, when we switch to "juerga time" which is really absence of time. Occasionally someone will ask the time, but it is more out of curiosity than a sense of being committed to a schedule. Someone will drift off to take a nap and then, with energy restored, rejoin the activity a couple of hours later. It's a strange feeling awakening to the sound of palmas -- you feel as though you only left a few minutes ago and no time has passed at all.

This weekend juerga began before we arrived on September 25th in Wooster, Ohio, with everyone meeting for sangria and tapas at a reception for Donn and Luisa Pohren and then going over to their concert at the college. We were making palmas somewhere in the middle of Kentucky. When the concert finished (supremely satisfying, by all accounts) a caravan was formed to make the 2 hour drive back to Tom and Faith Shepherd's home in Gahanna, a suburb of Columbus. Amazingly, we all seemed to arrive at the same time at around 1:00 a.m. and settled in after warm greetings breaking out wine and guitars. It was a joy to meet Bob Clark's old friend and teacher, Frank Miller, who had come all the way from Harrisburg, Pa., with his friend, Camille Erice. An equal delight it was to have back Mark Boroush of Detroit, along with dynamic singer/guitarist Jean Agopian and Maria Durante. Most everyone turned in early (by our standards) to conserve strength for the next night of juerga but a handful of us nestled around the candlelit kitchen table visiting and playing until about 6:30 when Tom and Frank were getting into some weird rumbas negras and I felt myself slowly sinking. Mid-morning when I awoke they were still at it.

Later that afternoon, we shared a delicious lunch with hornets out in the brisk Fall air on the patio. Faith had made a huge pot of chili, Joan, a salad, and the kitchen was commandeered by our beloved "juerga mother", Peggy Joseph, who cooked up a hearty Lebanese dish of lentils, burghol and onions served with yogurt, cucumbers and mint (picked from the yard across the street). More guests were gradually showing up -- Mary and Ross McConnell from Akron and Dick Quill, a fine nimble-fingered guitarist from Dayton whom I had not seen since we had worked together about 8 years ago. Donn and Luisa arrived and by midnight the house was packed. Another delicious meal of arroz con pollo, gazpacho, Peggy's kibbee and all manner of cruditees was set out and followed by more dancing in the

**FLAMENCOHIO** "FLAMENCA GAHANNA"

By Marta del Cid

This Ohio flamenco scene gets more amazing with every juerga. I never dreamed when we moved to Atlanta last year that our flamenco friends would develop into such a tight little family of ferocious aficionados who live from one juerga to the next. Flamenco is the reality and jobs or school merely pass the

Spanish decorated basement. Jean really out-did himself singing and playing his terrific rumbas to a succession of at least a dozen dancers. It was great to see that even those who had never danced at previous juergas were inspired to get up and move around.

I awoke Sunday morning to the soothing strains of Jeff Briggs' beautifully controlled classical toque. We had to leave late morning and all the way home, the next morning, and even now I still hear Jean's vibrant voice.

Juerga Information:

Ohio is a central point for just about anyone living in the Mid-west or the East; with the possible exceptions of Florida or Maine it is within a 10 hour drive and quite often less. Large extended juergas are held about every 3-4 months with smaller mini-juergas for locals squeezed in between. Because of the often spontaneous nature of these juergas and Jaleo's mailing schedule, notice of these get-togethers cannot always be published early enough, but you can be put on the growing mailing list covering this area to keep you posted. For more information call in Columbus either Faith or Tom Shepherd (614-475-6616) or Bob Clark (614-486-2270). If you live closer to Atlanta please call me (404-993-3062). We have a growing number of aficionados here in the South and it won't be too long before we'll be having our own Rebel juergas!

SAN DIEGO SCENE

Jaleo gets help

The turnout at the JALEISTAS October Junta meeting was most encouraging. The content of JALEO and the need for a more consistent format was discussed at great length. As a result of this meeting and JALEISTAS recent campaign to enlist more people in the organization, we have some new members to welcome to the JALEO staff and the JALEISTAS' board.

Frank "El Chileno" Campbell, who moved to San Diego recently from Florida, will be taking over as correspondence and announcements editor. He feels strongly that JALEO could be performing a much more comprehensive job of seeking out and publishing information on flamenco around the country. He intends to leave no stone unturned. Besides communicating with our current correspondents, Frank will be contacting heads of performing flamenco groups,

club owners where flamenco is performed and making his own local excursions around San Diego, Tijuana and Los Angeles. Anyone wishing to become a correspondent for his or her area or submit information for the ANNOUNCEMENTS section can direct it to Frank Campbell care of JALEO.

Steve Soghoian will be assisting Frank with the technical end of the ANNOUNCEMENTS section, feeding the information into a word processor which will save time and increase accuracy.

Deanna Davis, formerly distribution and membership secretary, is taking over the JALEO advertising department. Any inquiries concerning advertising rates etc., should be directed to Deanna, care of JALEO. If our readers around the country (or around the world) have any tips on potential advertisers, i.e., club owners, flamenco instructors, guitar or dance-wear shops, etc., that information would be appreciated.

Penelope Madrid joined the JALEO staff months ago taking over the distribution and membership correspondence from Deanna. Anyone who has had occasion to correspond with Penelope, can testify to her enthusiasm and dedication.

We would also like to welcome Denyse Simpson to our JALEO layout staff.

Carol Brewer, already serving as assistant distribution secretary for JALEO, has also volunteered her services to JALEISTAS as alternate secretary for the Junta board.

Others who attended the meeting assured us that they would be volunteering in some area as soon as they had a chance to assimilate all that transpired. Many thanks to those who showed up. This type of participation is what will keep JALEISTAS going.

MARIO MAYA SURPRISES SAN DIEGO

By Paco Sevilla

On Saturday, October 4th, a number of us in San Diego had a surprise treat that is a very real rarity in this country. Unfortunately, it all happened so fast that we didn't have time to spread the word to a greater extent. We heard that Mario Maya would be performing in Tijuana and so we gathered as many people as possible to go see him.

It turned out that Mario was in the last stages of a two month tour through South and Central America and Mexico. To our great delight, we discovered he was presenting "¡Ay! Musical Jondo", a theatrical flamenco produc-

tion that is a variation of his successful "Camelamos Naquerar". The performance is 1½ hours of solid, non-stop, high-energy flamenco dance, modern dance, cante, recitation, and guitar. Much of the music is composed by Mario Maya, while the lyrics are by Juan Loxa. The central theme is the persecution and suffering of the gypsies.

With Mario, is dancer Mercedes Macarena, two cantaores, Miguel López and Manuel de Paula, and the guitarists, Ángel Cortés and Paco Cortés (not related). Lighting is done by Ángel Facio.

Like so many modern flamenco works that are enjoyed most if they are not compared to traditional flamenco, "¡Ay!" can best be appreciated if one does not impose conditions upon it. The performers are all dressed in black and white street clothes, except for Mario, who adds a purple vest. They are on stage the whole time and, with non-stop action, there is little opportunity to rest. There are few complete dances, with the exception of a soleá by Mario, as the action flows from one thing to another, connected by group chanting, singing, modern dance movements and complex rhythm patterns. There were several sections of alegrías-romeras, several of siguiriya, plus tarantos, tango, bulerías, soleá por bulerías and soleá.

This article is not intended as a critical review. Suffice to say that Mario Maya is a powerful and effective dancer. Mercedes Macarena did what she needed to. The cantaores were excellent -- Manuel de Paula has an incredibly powerful and deep voice for someone so small; Miguel López, looking very out of place in a full beard, is not so powerful by comparison, but has excellent control and shadings. Unfortunately, it was very difficult to hear all the music of the two guitarists since they were un-amplified. For an hour and a half they played music that was strong and very technical; sometimes 'complex picado and rapid thumbwork accompanied whole sections of the dance. At least one of the guitarists has been with Mario for ten years. The job of the singers and guitarists was made

extra difficult in that they also had to act, move in formations, and carry out some modern dance moves. Anybody who has never been an actor or a dancer and has had to learn that sort of thing knows how difficult it can be.

One other point of interest. All of the artists except Mercedes and one guitarist had their hair permanented into tight curls. From earlier photos of some of the artists, we know the curl is not natural. Is that the current fad among flamencos in Spain?

After the show we went to talk to the artists. The guitarists weren't in the mood to socialize, but Manuel de Paula stayed around for awhile and chatted. Mario Maya immediately knew some of us from the Jaleo issues he had seen in Spain. He was anxious to talk and suggested we all go out for a drink. Unfortunately we picked a bar with live music and conversation was difficult. Since he had a few free hours the next day before flying to the site of his next performance, we arranged for him to come up to San Diego to do some shopping and visit.

The following day Juana de Alva went to Tijuana, picked up Mario (the other company members didn't have papers to cross the border), and took him shopping. A couple of hours later we all met at the Jaleo office which is in a dance and guitar studio adjacent to the home of Yuris Zeltins. There were Herb Goulabian, Yuris, Denyse Simpson, Juana, Mario, and his Mexican manager, Ricardo. Mario demonstrated that he is no slouch on the guitar and has a good knowledge of modern and abstract chord progressions. He doesn't think much of guitarists who are great technicians and create only within traditional structures and patterns; for him, the true artist must strike out into new regions and create with brand new concepts.

Mario wanted very much to have some copies of Jaleo. As he looked through them he was amazed to see his name appearing from time to time. He just couldn't believe that people in San Diego were reading about Mario Maya. Then, when he saw the cover of the November 1979 issue, he really went into shock. It was a photo he had taken and given to the artists in a tablao in Barcelona. Those artists in turn had presented it to Francisco Ballardo, a Jaleista member, who gave it to Jaleo. The final blow came when Brad and Paca Blanchard arrived and just about the first thing Brad said to Mario was something like, "How is your flamenco center going -- did you raise the four million pesetas?" (November 1979 Jaleo) Mario came close to falling out of his chair.

We tried to call Anzonini in San Francisco, but got no response. Mario was really excited



about calling Anzonini and kept imitating what he thought he would say, "¡Hombre, ven p'acá, ven p'acá!" And that is just what Mario plans to do. When his tour is finished on Oct. 13, he will go first to New York (the rest of the company goes back to Spain) and then San Francisco. He says he will try to return to San Diego for a few days also.

Juana and Denyse cooked up some steak, fried potatoes, and salad and, after eating, it was time to say goodbye. Hopefully, we will all have the chance to spend some more time with this interesting and warm person if he returns later in the month.

SEPT. JUERGA

COSTUMES BLOSSOM UNDER THE STARS

by Gene Jarvis

We have Francisco and Elizabeth Ballardo to thank for a very well run, well organized juerga in September. The garden-like backyard, the atmosphere, the beautiful view, all blended to give us a very nice juerga.

Almost everyone was in costume at least a



HOST FRANCISCO BALLARDO & RAFAEL DIAZ



JUANA DE ALVA & "ERNESTO" LENSRAW



MARÍA JOSÉ & REMEDIOS FLORES SING ACCOMPANIED
BY PACO SEVILLA



RAFAEL & MARÍA JOSÉ

IN A SWIRL OF SHAWL



ELIZABETH & VICTORIA BALLARDO DANCE
SEVILLANAS WITH CAROLINA MOURITZEN

scarf or flower and thanks to our new local costume maker, Clara Martinez, flamenco skirts are blossoming like flowers.

Guitarists were Paco Sevilla, Benito Garrido Joe Kinney, Yuris Zeltins and El Chileno. They all played beautifully to help make the juerga a huge success.

The fruits of training are starting to show; Sandra Aguayo danced very nice sevillanas with her teacher Julia Romero; the Ballardo daughters, Elizabeth and Victoria and Carolina Mouritzen all performed very nicely. "Ernesto" Lenshaw, only three days past his 88th birthday, danced twelve sevillanas nonstop. Also participating were dancers Carmen Monzon and Diego Robles. At times it seemed that everyone was on the tablao. Damian, the Ballardo grandson, did a professional job as bartender.

As for singing, Maria Jose Jarvis and Remedio Flores gave superb performances and sang for many hours. Rafael Diaz, along with participating in the dancing and singing, provided amplifiers so that the sound would not be lost in the outdoor proceedings.

At times the backyard was almost deserted. Upon investigation, I found the party had retired to the T.V. room to watch a video tape of our professional members doing a T.V. show and another of Paco de Lucia. Bravo! Another point for flamenco!

In all, this was a very successful juerga. One sour note for the evening - a statue at the fountain was broken. Parents please, if you bring your children, keep an eye on them. We were very fortunate no one was seriously hurt.



CARMEN MONZON & MAGDALENA CARDOSO
SEVILLANAS

NOVEMBER JUERGA

Back to the good old National U. Alumni Cottage for the November juerga and back to Saturday and tapas for you non-cookers. So bring what ever you would like to share - some chips and dip, fruit, cheese, raw vegetables, tortilla de patatas, etc., etc..

Cuadro B will be in charge. See Junta report for names of cuadro members and phone numbers of cuadro leaders.

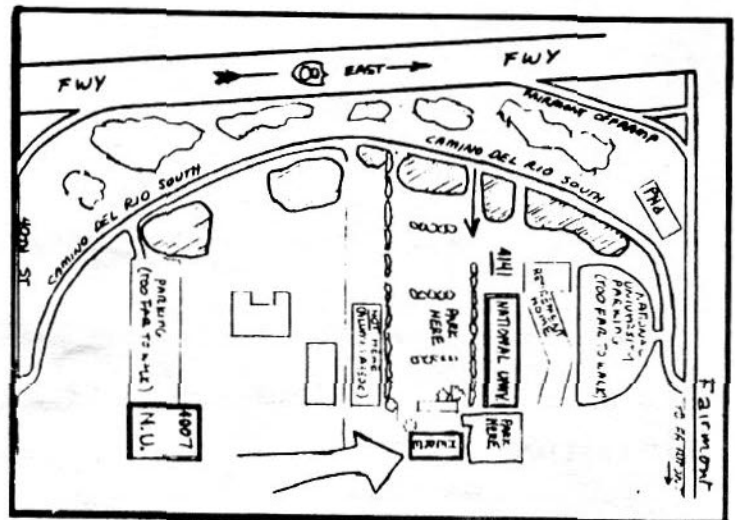
DATE: Saturday, November 22

PLACE: 4141 Camino del Rio South (house at upper right hand corner of parking lot)

TIME: 8:00P.M.

BRING: Tapas of your choice

GUESTS: By reservation only - call Thor or Peggy Hanson at 488-4139. (\$5.00 donation for guests unless member holds a single plus guest card or family card and is attending alone)



HELP US GROW!

PUT YOUR NAME ON THE BACK OF THE GOLD FORM ENCLOSED IN YOUR JALEO AND PASS IT ON. FOR EACH NEW MEMBER REFERRED BY YOU, WE WILL ADD A MONTH TO YOUR SUBSCRIPTION!

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. Send to: JALEO, P.O. BOX 4706, San Diego, CA. 92104.

JALEO CORRESPONDENTS

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

concerts

ANTONITAS D'HAVILA, flamenco guitarist, in concert at Carnegie Recital Hall, NYC, Nov 1st
RODRIGO DE SAN DIEGO IN CONCERT at the Back Door, Aztec Center of San Diego State University, Nov. 7th, 8:00pm, tickets available at the Aztec Center box office or Bill Gambles, \$3.00 students, \$4.00 general public.

DUO FLAMENCO PURO, Donn Pohren and Luisa Maravilla will be presented at the Crowder Hall of the University of Arizona in Tucson, Nov 11, 8:00pm.

LAURA MOYA IN CONCERT, University of Arizona in Tucson, Nov 24.

updates

ARTE ANDALUZ continues at Olemendes in Capistrano, Calif. with dancers Juanita Franco, Angelita Gigletto, Diego Robles, singer Maria Jose & guitarist Joselito.

LOS FLAMENCOS DE SAN ANTONIO perform Mon at La Mansion Del Rio in San Antonio, TX. The group consists of dancers Gargiel Sanchez, Eduardo Montemar, Teresa Champion, Elsa Mari Tere, singer Chayito & guitarist El Curro.

CHATEAU MADRID NYC, features dancers Estrella Morena, Manolo de Cordoba, singer Pepe de Malaga and guitarist Reinaldo Rincon.

TAVERNA FLAMENCA (Astoria) NYC features dancers Emilia Rivas, Liliana Morales, singer Paco Ortiz and guitarist Pedro Cortez, Jr.

classified

FOR SALE: Manuel de la Chica flamenco guitar, 1957, signed, tuning pegs, excellent condition

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GUITAR MUSIC AVAILABLE: Music of many top artists, both modern & old style, transcribed by Peter Baime, 1100 W. River, Park Lane, Milwaukee, Wis 53209.

FOR SALE Books by Donn Pohren, music by Mario Escudero & Sabicus & a complete line of guitar supplies (strings 1/2 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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FLAMENCO COSTUMES:

Rubina Carmona 213/660-9059

san diegoFLAMENCO ENTERTAINMENT:

Andalucia Restaurant CLOSED
Don Carlos Mexican Restaurant 714/461-2750
El Moro Cuisine of So. Spain 714/222-2883
Olamendes Restaurant (Capistarano) 661-1207
Old Town (Bazaar del Mundo Sun afternoons)

DANCE INSTRUCTION:

Juana De Alva 714/444-3050
Juanita Franco 714/481-6269
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

CANTE P'ALANTE(cante para adelante or de adelante) - singing done "in front" or as a solo.

CANTE P'ATRÁS(cante para atrás or de atrás)- singing done "behind" as accompaniment for dancing.

CANTINEARSE - to sing in a low voice or to oneself.

CASTANUELAS (las) - castanets; also called **PALILLOS** in Andalucía; the parts of the castanets are named as follows:

CONCHA (la) - the shell or wooden half of the castanet; also called **LA HOJA** (leaf).

ESCUDO (el) - the decorative pattern on the outside of the castanet.

HUEVO or **CORAZON** (el) - the hollow on the inside of the castanet.

PICO (el), **BECO** (el), **PUNTA** (la) - the point of the castanet.

PUNTE (el) - the point where the two halves of the castanet come together. and pivot.

OREJAS (las) - the "ears" or projections on the top of the castanets.

Other terms:

CARRETILLAS (las) - rolls with the right (usually) castanet.

GOLPE (el) - a single beat of the castanet.

HEMBRA (la) - the female or righthand castanet; the higher pitched of the two and the one that does the rolls.

MACHO (el) - the male or left castanet.

CASTELLANA (la) - refers to a rhythmic section of the alegrías that is highly accented, beginning on the 12th beat instead of the

usual 1,2,3,etc.; it is usually sung, but need not be, and most often appears after the "silencio."

CEJILLA (la) - a movable device that is clamped to the fingerboard of the guitar in order to change the pitch; primarily used to adjust the guitar to the vocal range of the singer.

CENEFAS (las) - the rosewood binding around the edges of the guitar.

CIERRE (el) - a closing; a form of "llamada" used to close a section of dance.

CLAVIJAS (las) - the wooden tuning pegs of the guitar; metal tuning machines are called **CLAVIJAS MECHANICAS**

COLETAZO (el) - a kick with the side of the foot to move the "cola" (train) of the dress to one side or to extend it.

COLETILLA (la) - a short, rhythmic verse of song tacked on to the main letra; usually used to bring the alegrías cante to a close.

COLÍN (el) - a form of bata de cola with a very short train.

COLMAO (el) - a bar-restaurant where flamenco artists can be found looking for work; today it is generally a bar where informal flamenco is performed.

COMPÁS (el) - the rhythmic aspect of flamenco music; the word incorporates the concepts of rhythm, number of beats in one rhythmic or melodic cycle, and accentuation.

CONCIERTO (el) - concert.

CONCURSO (el) - contest; flamenco contest -- usually of cante, but sometimes guitar; held annually in many cities of Andalucía.

CONTRATIEMPO ((el) - countertime; accentuation done on the off-beat, i.e. between beats.



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