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# JALEO

newsletter of the flamenco association of san diego

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

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Carmen Amaya; sent by Carlana Gerheim.

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# A CARMEN AMAYA

by Rene Heredia

Carmen Amaya was the greatest dancer to come out of Spain in this century -- the only dancer to have a limited commemorative edition stamp printed in her honor by the Spanish government. She has had avenues, plazas, and fountains named after her. She was a true ambassador throughout the world for the flamenco gypsy art form.

The first time I met Carmen Amaya was in 1943. I was just a youngster, but I remember her clearly. She was already a big name in the flamenco dance world. She had a company of 30 dancers and musicians. Her first guitarist and soloist was none other than the incredible "Sabicas". To see them both perform was pure magic!

Carmen Amaya's father, José Amaya "El Chino", and my father, José Heredia "El Clavijo", were both "gitanos puros de los cuatro costaos" and very close friends. They were both gypsy guitarists.

It was not until 1957 that Carmen heard me play the guitar for the first time. She was looking for a first guitarist to replace Sabicas, who had left the company to launch his concert solo and recording career in the U.S.A. I was Carmen's guitarist for four consecutive years (1957 to 1960). At that time, I learned more from her than from any other one person. Who could ask for anything more? Through Carmen, I met all of the top artists in the flamenco world: singers, dancers, guitarists and juerguistas.

Playing the guitar for Carmen Amaya was a great responsibility that I respected. When you played for her, it was like floating on a cloud. I've never quite experienced that same sensation since! When she danced, she would carry the whole company; everyone, audience and performers would give her their undivided attention. It was like everyone was in a trance. In fact, when Carmen really wanted to dance, she would go into a trance. I'm positive she was in a world of her own. But yet, she knew what everyone was doing on and off stage. She knew where the guitarists were in their "compás", what the singer was doing with his "tercios" and what the dancers were doing with their "palmas". She was a walking computer of "compás". Her technique was not only original, but impeccable.

Not only did she transform the dance world but would improvise on the spot like no other



(photo sent by Rene Heredia)

dancer. In fact, Carmen had such strength in her "zapateo" that she, at times, would ruin some of the dance floors in the theaters where we performed. I remember in 1958, when we were in Cuba at the Riviera Hotel, she was doing her famous "Alegrías". She was off to one side of the stage, the guitars had stopped playing and she was dancing to the accompaniment of the palmas. I was sitting there watching her feet; there was complete silence except for her thunderous zapateo and the palmas of the dancers. Then I could not believe my eyes! The floor of the stage started to splinter and crack! Carmen just moved over a little to one side of the stage and continued her dance. Carmen's palmas were so loud that you could hear them over the other dancers, sometimes as many as twenty people. Then she would start with her pitos (finger snaps), the strongest I've ever heard!

You can hear what I mean: it's all on the Decca recording D.L. 9816 Gold Label Series, "Queen of the Gypsies" with Sabicas as her

guitarist.

Carmen also knew a lot about guitar. She knew how the falsetas should sound (her father and brother were both guitarists and both spent many years with Sabicas). She knew whose falsetas were whose, if it was from Ramón Montoya, Niño Ricardo, Sabicas, or Manolo de Huelva. When we were in Scotland, at the Kings Theatre in Edinburgh (1959), I was in my dressing room warming up before the performance, working on a new falseta that was not working out for me. Carmen was four doors down the hallway in her dressing room. From there, she could hear what I was playing. After hearing me do this falseta several times, she came in and told me what I had to do to play this falseta correctly. Then she told me whose falseta it was and where its origin came from. To play, sing, or dance for Carmen was not as easy as it appeared, since most of the time she knew more than the guitarists who were accompanying her.

During the fifties, flamenco was very big in Europe and the U.S.A. There were many good artists and dance companies. In London, there were three Spanish ballets performing at one time. Pilar López, José Greco, and Carmen Amaya. Some of the other dance companies that were performing around the world were Teresa y Luisillo, Antonio y Rosario, Roberto Iglesias, Rafael de Córdoba, Ximénez y Vargas, Antonio de Triana and many others too numerous to mention here at this time. All of these companies were touring with 20 to 30 performers each. So one can see all the work that was available, not to mention smaller groups, night clubs, and theatres.

One time that I remember in London, Pilar López and company were in town. They all came over to see our show; we were performing at the Westminster Theatre near Buckingham Palace. At that time, Antonio Gades was her first dancer, along with Nana Lorca. Ricardo Modrego was her guitarist and "El Güito" was the guest artist. "El Güito" was 17 or 18 years old and was the hottest dancer to come out of Spain in a long time. Just before Carmen was to do her alegrías, one of the younger dancers in our company came running up to Carmen and said, "Carmen, Carmen, allí está El Güito!!" Carmen looked up with a very stern, gypsy face and said, "¿Y quien es El Güito?" Y con eso, she went out and danced her alegrías which lasted about half an hour. It blew everyone away -- including El Güito. She received about 13 curtain calls that night. That's not easy to do in London, where the English are so reserved! But they have always loved Carmen Amaya.

When we were in Madrid, rehearsing at Amor



(photo sent by La Vikinga)

de Diós studios for over a month preparing for one of our year-long tours, all the top dancers would come by to see and learn from Carmen as she would rehearse the company. Many times other dancers would say, "Carmen es un fenómeno, pero de un baile, no más, las alegrías". (Carmen is a phenomenon, but has only one dance, the alegrías.) They could not be more mistaken. Carmen could dance "por todo". People who say such things are just showing their ignorance about her. There was one dancer in our company by the name of Isidro López, "El Mono"; he was practicing a farruca, and asked me if I would help him with it. So I got my guitar and we started to do the farruca. Every time we would get to the "llamada" he would do it wrong. I told him "Eso va mal, está fuera de compás!" As most flamencos do, we got into an argument. Luckily for both of us, Carmen had overheard what was going on. She came out of her dressing room and said, "No Isidro, estás mal, la farruca se baila así."

Then she proceeded to show him how to dance the farruca del "Gato" (a gypsy dancer who invented the dance). Of course she danced "fenómeno". After that, Isidro knew how to dance the farruca.

Carmen could dance anything she wanted to. (Since the dancer is dealing with compás and technique, all you have to do is apply this to whatever you are dancing.) Since she dominated compás and technique, it was no problem for her to do this. People who thought that Carmen was a specialist in the alegrías only, were very mistaken. I've seen her dance por tientos, fandangos, soleares, siguiriyas, farruca, tarantos, zapateado, por alegrías and bulerías, to mention a few.

Carmen was a very intelligent person. She spoke several languages, including French, English, Italian, Spanish, and Romani or Caló. Carmen was a warm and generous person and of course full of temperment in whatever she did.

I was very close to Carmen and spent many hours talking with her in the four years that we were together. In fact, when Juan Antonio Agüero (her husband) bought a new Mercury station wagon, he did not have the proper operating license and I did, so I would do the driving for them. When we were on tour in Mexico, I took them everywhere. I think that it was these talks that gave me the insight into her.

Carmen was traveling with about 25 people in her company. She had many artists through the years who had received their start with her. Artists like the great Antonio y Rosario, were a featured act in her company when they were on tour in South America in

the early '40's. Luisillo also danced with her, as did Lucerito Tena; Antonio de Triana was her partner for many years and they danced "La Danza del Fuego" by Manuel de Falla at the Hollywood Bowl in the '40's. Mario Escudero, Juan Maya "El Marote", Sabicas, Pucherete and many more guitarists have performed with Carmen Amaya.

Many dancers, then and now, have imitated Carmen Amaya's style of dance. For example, in the alegrías, many of the dance steps that we see today were directly originated and performed by Carmen. Carmen was the kind of artist who could make any dancer, singer, or guitarist, no matter how mediocre, perform at their highest output. She would draw this kind of energy from you, to do your very best. If it were someone on the same level with her, like Sabicas, then it was pure magic to see them perform.

Carmen Amaya was one of the most sought-after dancers of her time. She was known as "La Capitana" (The Captain) in her younger days and as "La Reina de los Gitanos" (The Queen of the Gypsies) in her later years. Wherever she went, she would cause excitement and fanfare. The people wanted to be near her and touch her.

Carmen Amaya had danced all her life, since she was 3 years old. She died in the prime of her life, at 50 years of age, but she will always be remembered as the "Queen of the Gypsies" and the greatest dancer to come out of Spain in this century!

## EDITORIAL

by Paco Sevilla

There are two factors that determine the content of Jaleo: Generally we print only material that is sent to us by the readers; reader input is, therefore, the most important factor. On the other hand, the editor of Jaleo plays a role in determining content by soliciting certain types of articles, by writing articles, and by his editing of material that is submitted. With that in mind I thought that you, the readers might like to know how this editor feels about the role of Jaleo.

For me, Jaleo has three major functions: First, it is a means of communication for those who are interested in flamenco, a means whereby we can know what others in San Diego, around the United States, and around the world are doing and, hopefully, be inspired by each other's experiences. Second, the magazine should attempt to gather flamenco

knowledge and news of flamenco events so that there will exist a central reference source for aficionados. It should also provide an historical reference work that chronicles flamenco as it is happening today; it is the absence of such references that has made the history of flamenco such a mystery. And third, Jaleo must attempt to educate. That education will have different goals: We must bring technical information to the student; information for the casual aficionado will help him to appreciate flamenco performance; interviews with and biographies of top artists provide examples for aspiring students to learn from; perhaps most important, we must bring information from Spain to help foreign aficionados get the feel of flamenco.

I have frequently been questioned for publishing articles dealing with what is happening in Spain. We must remember that flamenco is a Spanish phenomenon. Outside of Spain, aficionados can study techniques and practice as much as they wish, but they are unable to absorb the art of accomplished artists and learn by constant exposure to the world of flamenco. Jaleo, therefore, must try to bring a little of that world to its readers and encourage them to experience important artists in any way they can. If we know a little about the good artists, it can help us to select records and appreciate performances we see in Spain or elsewhere. I'm sure many aficionados have kicked themselves for missing or not fully appreciating a performance because, at the time, they were unfamiliar with importance of the artist.

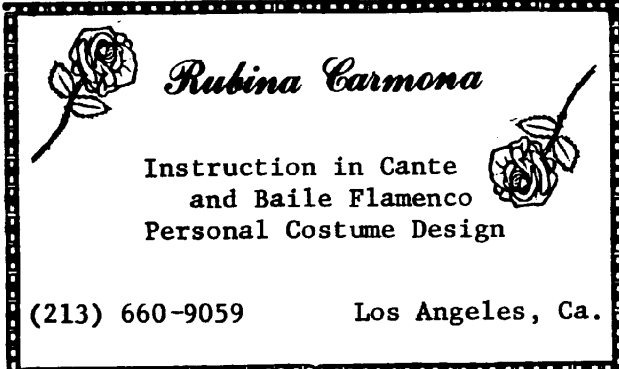
When you read in this issue the story of a flamenco singing contest, don't think of it as an unimportant event taking place in a far off land and involving people with strange names. Instead, try to realize that those artists are important to your flamenco experience, and pay close attention to how the cante is evaluated by the critics -- there is so much to be learned from that kind of article.

It is important for us to emphasize the cante in our magazine. The cante is the base of flamenco and defines its structure. Audiences around the world, even to a certain extent in Spain, tend to rate the components of flamenco as follows: Most important is either the dance or the solo guitar, followed by accompanying guitar, and least important is the cante. In Jaleo and in flamenco circles the priority should be reversed: The cante is most important, followed by dance or accompanying guitar, and then solo guitar. That does not mean that one should not prefer to listen to solo guitar, but that the solo guitar must have its roots in the cante. We need to educate ourselves about that which we know least.

I realize that there are those who enjoy flamenco as a form of recreational folk dance or a music to listen to or play on the guitar for relaxation; their interest goes no further. Some space in Jaleo must be dedicated to those with this casual interest, but certainly the main thrust of the magazine must be to bring information to those who wish to learn and advance themselves in flamenco. People who wish to go no further than the sevillanas and rumbas are welcome to enjoy these music forms. The sevillanas are delightful, but do not confuse them with flamenco. Learn about them, go to Sevilla and absorb them, learn to really appreciate them and to understand that people in Sevilla who love the sevillanas, generally do not like flamenco -- and vice-versa. Rumbas are a popular form of music; go ahead and improvise some disco steps to them, but don't call it flamenco!

I feel that Jaleo should be primarily for those who wish to learn more about flamenco. With that in mind, I offer the following set of questions to help you evaluate your current level of flamenco knowledge. It is meant to be a fun thing and is not intended to be any sort of final word on the subject. The test is divided into two parts: Part I deals with flamenco personalities, while Part II covers general flamenco knowledge. If you wonder why flamenco personalities play such a large role in this test, it is because you cannot know much about flamenco if you are not exposed to performances, either live or on records; if you hear and see flamenco, then you will be familiar with many of the artists.

To see how you did on the test, compare your scores with those of the categories below. You can see how you rate in each of the two parts and then overall. The categories have descriptive titles, but they are not intended to carry the usual Spanish meaning. For example, the true "cabal" in flamenco will



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have a knowledge that is much more extensive than that required here.

If you don't feel good about your score, do something about it! Read Jaleo and books such as those of Donn Pohren (see the books available in San Diego libraries, on page 37); listen to records (not just guitar soloists) and attend performances; ask questions of artists at the juergas and perhaps learn to participate in some way -- even if it is just to do palmas correctly.

## FLAMENCO QUIZ

Answer all questions.

by Paco Sevilla

### PART I - PERSONALITIES

A. Identify each person below as dancer (D), singer (S), guitarist (G), or author (A):

- |                                |                                     |
|--------------------------------|-------------------------------------|
| 1. <u>Manolo Domínguez</u>     | 31. <u>Ana María Bueno</u>          |
| 2. <u>Joselero</u>             | 32. <u>Cara Estaca</u>              |
| 3. <u>Rancapino</u>            | 33. <u>Manuel Morao</u>             |
| 4. <u>Serranito</u>            | 34. <u>Ytoli</u>                    |
| 5. <u>José Molina</u>          | 35. <u>Parrilla de Jerez</u>        |
| 6. <u>José Blas Vega</u>       | 36. <u>Paco de Lucía</u>            |
| 7. <u>Pedro Peña</u>           | 37. <u>Camaron de la Isla</u>       |
| 8. <u>Paco Peña</u>            | 38. <u>Juan Lebrijano</u>           |
| 9. <u>Chiquetete</u>           | 39. <u>Mario Maya</u>               |
| 10. <u>Paquera de Jerez</u>    | 40. <u>Anselmo González Climent</u> |
| 11. <u>Enrique el Cojo</u>     | 41. <u>Fosforito</u>                |
| 12. <u>Manuela Carrasco</u>    | 42. <u>Paco Cepero</u>              |
| 13. <u>Donn Pohren</u>         | 43. <u>Manolo Sanlúcar</u>          |
| 14. <u>Ricardo Molina</u>      | 44. <u>Juanito Villar</u>           |
| 15. <u>Melchor de Marchena</u> | 45. <u>Antonio</u>                  |
| 16. <u>El Turroneo</u>         | 46. <u>Fernanda de Utrera</u>       |
| 17. <u>Cristina Hoyos</u>      | 47. <u>Manuel de Paula</u>          |
| 18. <u>Carmen Mora</u>         | 48. <u>Merche Esmeralda</u>         |
| 19. <u>Antonio Mairena</u>     | 49. <u>Juan Habichuela</u>          |
| 20. <u>Sabicas</u>             | 50. <u>Pilar López</u>              |
| 21. <u>Paco del Gastor</u>     | 51. <u>Chocolate</u>                |
| 22. <u>Tomatito</u>            | 52. <u>Lole</u>                     |
| 23. <u>Matilde Coral</u>       | 53. <u>Manuela Vargas</u>           |
| 24. <u>Diego del Gastor</u>    | 54. <u>Juan Maya</u>                |
| 25. <u>Naranjito de Triana</u> | 55. <u>Antonio Gades</u>            |
| 26. <u>Agujetas</u>            | 56. <u>Pansequito</u>               |
| 27. <u>Mario Escudero</u>      | 57. <u>José Menese</u>              |
| 28. <u>El Farruco</u>          | 58. <u>Curro Vélez</u>              |
| 29. <u>Juan de la Plata</u>    | 59. <u>Flora Albaicín</u>           |
| 30. <u>Terremoto de Jerez</u>  | 60. <u>Curro Malena</u>             |

B. Indicate if a modern, living artist (M) or an artist of the past who is now deceased (D):

- |                              |                               |
|------------------------------|-------------------------------|
| 1. <u>Pedro Bacán</u>        | 14. <u>Javier Molina</u>      |
| 2. <u>Manuel Torre</u>       | 15. <u>Paquera de Jerez</u>   |
| 3. <u>Fosforito</u>          | 16. <u>Juan Brea</u>          |
| 4. <u>Antonio Chacón</u>     | 17. <u>La Argentina</u>       |
| 5. <u>José Cepero</u>        | 18. <u>Manolo de Huelva</u>   |
| 6. <u>Paco Cepero</u>        | 19. <u>Terremoto de Jerez</u> |
| 7. <u>Enrique el Mellizo</u> | 20. <u>Parrilla de Jerez</u>  |
| 8. <u>Jose Menese</u>        | 21. <u>Carmen Maya</u>        |
| 9. <u>El Piyayo</u>          | 22. <u>Franquillo</u>         |
| 10. <u>Mario Maya</u>        | 23. <u>El Estampío</u>        |
| 11. <u>Ramón Montoya</u>     | 24. <u>Antonio</u>            |
| 12. <u>Sabicas</u>           | 25. <u>Carlos Montoya</u>     |
| 13. <u>La Macarrona</u>      |                               |

### PART II - FLAMENCO KNOWLEDGE

C. Indicate by a check if the following are danced, sung, or both (to be correct, each must be completely correct):

- |              | Danced | Sung |                         | Danced | Sung |
|--------------|--------|------|-------------------------|--------|------|
| 1. soleares  | ___    | ___  | 6. siguiriyas           | ___    | ___  |
| 2. alegrías  | ___    | ___  | 7. zapateado            | ___    | ___  |
| 3. debías    | ___    | ___  | 8. saetas               | ___    | ___  |
| 4. verdiales | ___    | ___  | 9. granainas            | ___    | ___  |
| 5. tarantas  | ___    | ___  | 10. fandangos de Huelva | ___    | ___  |

D. Each of the following cantes in the numbered column has a match in the column identified by letters. Use the letter to indicate the cantes that have the most similar rhythm (compás):

- |               |     |              |                        |
|---------------|-----|--------------|------------------------|
| 1. siguiriyas | ___ | A. tangos    |                        |
| 2. alegrías   | ___ | B. caracoles | F. sevillanas          |
| 3. soleares   | ___ | C. guajiras  | G. fandangos de Huelva |
| 4. rumba      | ___ | D. serranas  |                        |
| 5. peteneras  | ___ | E. la caña   |                        |

E. Which of the following cantes are associated with gypsy interpretation and origins?

- |               | Yes | No  |                         | Yes | No  |
|---------------|-----|-----|-------------------------|-----|-----|
| 1. siguiriyas | ___ | ___ | 9. farruca              | ___ | ___ |
| 2. tarantas   | ___ | ___ | 10. guajiras            | ___ | ___ |
| 3. sevillanas | ___ | ___ | 11. martinete           | ___ | ___ |
| 4. bulerías   | ___ | ___ | 12. soleares            | ___ | ___ |
| 5. malagueñas | ___ | ___ | 13. tanguillo           | ___ | ___ |
| 6. verdiales  | ___ | ___ | 14. alboreás            | ___ | ___ |
| 7. tangos     | ___ | ___ | 15. fandangos de Huelva | ___ | ___ |
| 8. garrotín   | ___ | ___ |                         |     |     |

F. Check whether each term applies to guitar, song or dance. Only one choice per word:

- |              | G   | S   | D   |              | G   | S   | D   |
|--------------|-----|-----|-----|--------------|-----|-----|-----|
| 1. por medio | ___ | ___ | ___ | 9. llamada   | ___ | ___ | ___ |
| 2. cejilla   | ___ | ___ | ___ | 10. temple   | ___ | ___ | ___ |
| 3. desplante | ___ | ___ | ___ | 11. redoble  | ___ | ___ | ___ |
| 4. rasgueado | ___ | ___ | ___ | 12. quejío   | ___ | ___ | ___ |
| 5. falseta   | ___ | ___ | ___ | 13. picado   | ___ | ___ | ___ |
| 6. pellizco  | ___ | ___ | ___ | 14. remate   | ___ | ___ | ___ |
| 7. jipío     | ___ | ___ | ___ | 15. alza púa | ___ | ___ | ___ |
| 8. escovilla | ___ | ___ | ___ |              |     |     |     |

G. Which of the following are traditional centers of flamenco activity and development?

- |                         | Yes | No  |                           | Yes | No  |
|-------------------------|-----|-----|---------------------------|-----|-----|
| 1. Córdoba              | ___ | ___ | 7. Málaga                 | ___ | ___ |
| 2. Gibraltar            | ___ | ___ | 8. Granada                | ___ | ___ |
| 3. Sevilla              | ___ | ___ | 9. Santander              | ___ | ___ |
| 4. Toledo               | ___ | ___ | 10. Pamplona              | ___ | ___ |
| 5. Lebrija              | ___ | ___ | 11. Zaragoza              | ___ | ___ |
| 6. Jerez de la Frontera | ___ | ___ | 12. Puerto de Santa María | ___ | ___ |

H. Answer true (T) or false (F):

- The dancer must listen carefully to the guitar in order to catch the changes in tempo and sudden closings of sections of the dance. \_\_\_
- Three song-dance forms that can be accompanied by on-looking castanet players at a fiesta are sevillanas, soleares, and fandangos de Huelva. \_\_\_
- Dancing of cante jondo by couples is more frequently seen in stage productions than in private juergas. \_\_\_
- Dancing by couples is more often associated with cante jondo than with festive cantes. \_\_\_
- It is pretty well established that the original homeland of the Spanish gypsies was Egypt, after which they are named. \_\_\_
- The flamenco singer, because of the nature of his role, is the only flamenco artist who does not need to be concerned with compás. \_\_\_
- Tablaos, café cantantes, festivales, and juergas are all sites of flamenco performance. \_\_\_
- The arm and hand movements are important to the dancer because it is with these that she illustrates the story being told by the singer. \_\_\_
- The romeras, mirabrás, and caracoles are all members of the alegrías cante group. \_\_\_
- Soleares, alegrías, and soleá por bulerías are all performed in the 12 beat rhythm cycle. \_\_\_

The answers can be found on page 28. Add up the total correct answers for each Part and for all together. Your ratings are given on the following page.

Here is how you rate according to your score:

CABAL

PART I: 77-85 PART II: 63-67 TOTAL: 140-152

You have an excellent knowledge of flamenco. You probably have spent time in Spain and have been an active participant in flamenco for some time.

ENTENDIDO

PART I: 64-76 PART II: 53-62 TOTAL: 116-139

Your knowledge of flamenco is above average. You probably read about flamenco and do a lot of record listening. It is likely that you participate in some way as a performer.

AFICIONADO

PART I: 49-63 PART II: 38-52 TOTAL: 86-115

You have enough knowledge to make you a good audience and supporter of flamenco. You probably enjoy reading about flamenco and have had a long time appreciation of the art. If you perform, you are probably in the beginning stages.

OYENTE

PART I: 30-48 PART II: 27-37 TOTAL: 56-85

Your role in flamenco should be to listen, watch and learn. You are either new to flamenco or are the type who enjoys experiencing flamenco on an emotional level, but who has not studied much about it. Continue to learn, and please do not attempt to do palmas at juergas or performances.

PRINCIPIANTE

PART I: 0-29 PART II: 0-26 TOTAL: 0-55

You must be a complete beginner who has just become aware of flamenco. Where have you been hiding? Either give it up or start to learn something about the art of flamenco.

## LETTERS

Dear Jaleo:

Bravo for your comment on Guitar Player's consistent inaccuracies, misrepresentations, and basic ignorance regarding flamenco. It is sad that the major guitar magazine in the country is so poorly educated. You would think they would be embarrassed. For that reason, the magazine's opinions cannot be taken seriously and they lose their credibility.

To balance out this incorrectly published material Jaleo stands as the one small voice in the media jungle -- that is to foster the appreciation of a more knowledgable definition and understanding of flamenco. As publisher you choose to avoid the razz-matazz of shock-effect yellow journalism (in the style of National Enquirer). Therefore, it is inconsistent with the standards of Jaleo to print

commentary (Guillermo's Gazapacho) that announces: "Is the most flamenco of us all Manitas de Plata who disregarded pecking order and made it to the top without understanding compás?...Olé Manitas!"

He can't really be serious, it is like announcing Charo as the top flamenco guitarist in the country! I'm sure this is confusing to new fans to flamenco. It is insulting to the art form and embarrassing that an American, who has added so much to his own life as a result of his involvement in flamenco, would make that kind of silly statement.

A musician is free to play anything he desires on the guitar, but not to call it flamenco unless it is flamenco. An American student of flamenco guitar should realize his position in the picture of flamenco guitarists. He cannot erase the structure of an art form that doesn't belong to him or his people. This smacks of the "Ugly American" syndrome. Flamenco continues to attract people searching for an identity but who, when confronted with the discipline and hard work involved, freak out and make a million excuses why they are exceptions and can ignore or manipulate the structure. To say this surely shows a lack of comprehending the philosophy of the art form. Must we tear down an art form if we cannot master it? Is that love or hate? It does not sound like a friend to flamenco, rather a cynic. Guillermo is a good student of flamenco, but his overzealous words are unworthy of a true aficionado. He has misunderstood the genre.

All of us who are not Spanish or gypsy, but who respect and enjoy a special experience when witnessing the soul of flamenco, must defend her honor. She may be wild and unpredictable but we must always pay her our respect. We simply have no right to do otherwise.

Candace Bevier  
Denver, Colorado

(Editor's note: You make some good points. In Guillermo's defense, we believe he was emphasizing "disregard for pecking order" and does not applaud Manitas' lack of compás.)

Dear Jaleo:

My first introduction to Donn Pohren was through Phil Coram (who is known to Jaleo readers). He was kind enough to lend me his precious signed copy of A Way Of Life. Since then I have acquired those other of his books that are still in print, but the first introduction is still the best.

Sorry, but much as I respect Paco Sevilla for the work he has done for Jaleo (Juana too



of course), I cannot agree that the omission of "many of Donn's philosophical asides" would have improved the book. Paco objects to Donn Pohren observing "Perhaps marriage should not have entered the picture until after these irresponsible artists were too tired, old or fed up to continue carrying on." But perhaps Donn is right. What about the family making out as best it can while the wages literally flow away as the artist basks in his glory? Does this other side of the way of life not deserve a mention?

Another point of criticism is of Donn attempting to justify the gypsies taking up with foreign girls. Perhaps the girls got what they wanted at the time. And, yes, perhaps they were sorry afterwards. That, unfortunately, is the way of life. True the girls themselves would be an intrusion into the flamencos' circle, but all tourists everywhere are an intrusion.

If an author puts forward one point of view, the reader does not have to agree. I feel the writer should not be criticized for putting it forward.

We agree on some points! When I reviewed the book for Habladora, the London flamenco newsletter, I picked up the same notable occasion, when Diego del Gastor was playing in a courtyard in dead of night, lit only by blinding moonlight. The description was such that one could feel the breath of the silent air as the audience brought itself back from wherever it had been transported, to applaud the inspiration of Diego.

Paco also said that many who perform flamenco do so without realising their dependence on those who have lived the flamenco way of life. Sometimes, seeing people dance, one wonders if they have any idea or is it just an ego trip. Then someone else comes along who knows...

The inclusion of the writer's opinions, philosophical or not, is what makes a book what it is. Otherwise one can come up to a situation like the old joke about the London telephone directory -- too many characters, not enough plot.

Vera King  
London, England

Reply by Paco Sevilla: I did not mean to imply that I disagree with many of Donn's statements, nor that his opinions should agree with mine. My point was that his personal philosophies clashed in style and content with the rest of the book and seemed very much out of place to me. (Readers who

are interested in what is happening on the London flamenco scene might want to contact Habladora at 47 Trafalgar Ave., London SE156NP, England)

Dear Jaleo:

Many thanks for your publication Jaleo. It is often the highlight of the month for my wife and me and we read it from cover to cover, often wishing we could be with you for your juergas. Also, I enjoy very much the controversial articles and letters which make us all "think". Keep all the different viewpoints comming, please.

My wife is part Spanish according to her genealogy and she certainly looks Spanish. She was very much affected by flamenco records long before she knew of her background; after we were married she began to learn the guitar, but as other ladies probably already know, pregnancy interferes with the placement of the guitar on the lap.

Well, over 16 years of marriage she has put down the guitar 6 times and each time I picked it up. The end result is that she now lets me keep the instrument and has herself turned to flamenco dance. She has had five instructors of flamenco dance between our living in Adelaide and Sydney and I have been able to manage instruction from two guitarists.

We love to get together and try our flamenco but, unfortunately, in Australia it is often alone. Therefore, we really appreciate Jaleo.

Recently we went camping on our own, the children staying with friends and relatives. We really had a good time doing our flamenco in a small clearing in the Australian bush with Carol dancing on a small portable piece of wood and me sitting on a tree log to play. She found it very energetic under the hot spring-time sun. Then at night I played guitar in the light of our campfire, so you can see that although we are often alone in flamenco, nothing can make us stop because the rhythms have become part of our lives.

Greetings from Australia,  
Cliff & Carol Broome  
Miranda, Australia

Dear Jaleo:

A little over a week ago I received a call from a very, very pleased Ramón de los Reyes, and I could hardly wait until my copy arrived to see how he came across in print. The cover was perfect -- somehow, all a long, I had visualized him in blue. Over all, I was pleased with the layout and photo selection -- pleased, that is, until I got to the end of

the concert review, when I had to stagger over the blunder you made. Why would I wrap up an article about one man by praising and lauding the talents of another? Somehow, the whole middle of a sentence (page 12, October) was omitted to make it appear that Teo Greso, the guitarist, was the consummate dancer of the evening. It should read: "Somewhere in the midst of all this, Teo Greso solos again (unscheduled) with a very clean bulerias, and then Ramon climaxed the evening with alegrias, his most exciting piece of the evening."

I had meant to work those final sentences into a summation of Ramon as an artist and a man, but my whole purpose was defeated. I know these things can't be avoided -- mistakes happen all the time. I just regret that this one so deeply affected the whole piece.

Marta del Cid  
Atlanta, Ga.

(Editor's comment: We regret it also. What can we say -- this is one of the consequences of our type of shoestring operation that comes out of livingrooms and garages. We'll keep trying to do better.

Dear Jaleo:

Here is the information you requested about the Antonitas D'Havila "flamenco" guitar concert in Carnegie Hall on November 1, 1980.

Everything that was said about Antonitas in Jaleo (Sept. 1980), about the poor quality of his music, was correct. In fact, I think Paco Sevilla was exceedingly generous.

It is hard to imagine how deluded a person must be to pass himself off as one of the "greatest flamenco guitarists of all times" when he knows nothing, and I mean nothing, about flamenco, music, dynamics, or technique.

Approximately thirty people showed up for the concert, including the great Mario Escudero. D'Havila walked on stage, put his foot up on the seat of a chair "a la flamenco" and proceeded to play his epitaph before an audience which had to control itself to keep from laughing. His guitar was some sort of elaborate kindling that had a carved head, no volume, and a peg for a shoulder strap (which at least he didn't use). His techniques included an E chord and an uneven tremelo on the E string that permeated all of his playing. He even used the tremelo for his runs, which appeared to be the same in all of his pieces. In addition to not being able to figure out what he was trying to accomplish in the way of music, each piece had the same format and sounded the same. Even in a nearly empty hall it was difficult to hear him; he played as though he were in a room full of people who

were watching television and he didn't want to disturb them.

To those who say, "He couldn't be that bad," I suggest they ask the thirty people who attended the concert -- but didn't go back after the intermission for the second half!

Gene St. Louis  
New York, NY

(Editor's comment: We had to twist Gene's arm to get him to send this review, since he feels uncomfortable criticizing any artist. We agree, but felt that this was an important exception.)

PUNTO DE VISTA

## Surviving as a Solo Guitarist in San Francisco

by Joel Blair

People eating, waiters running in opposite directions, plates of paella and plates of remains, the low roar of conversation and the scene is set for a flamenco guitarist who's about to play amidst these formidable odds. He is brave; he knows he might be playing "Spanish Eyes," "La Paloma" and maybe even "Happy Birthday."

The microphone is set and the volume control adjusted; the numbers of people are oblivious of the silhouette being seated on a barstool, ready to conquer the room, to rid it of its green pall. A few strings are tuned and a few heads turn, but only a few. Why should they care? After all, who is the intruder here? But there will always be somebody, perhaps just one -- there will be someone listening, not just hearing.

In front of the guitarist a large brandy glass contains his own dollar -- a token to begin the evening's generosity; it lies at the bottom of the large glass, waiting to be smothered by other bills that will overflow the top beyond the guitarist's wildest dreams.

He plays a tarantas, for awhile shutting out the atmosphere, surrounding himself with the product of his imagination. At the end of the piece there are a few assorted hands applauding, spurred on by a sympathetic waiter. Next, a lively guajiras is sent out in a blitz across the room, falling a few yards short of the used car salesman in his brightly checkered sport jacket.

Then, it happens. From a far corner, a counterattack -- a voice yells "Granada" -- it had to happen! Later on there will be a "Malagueña" or a "La Bamba" shot at him. Sometimes, he does actually play these pieces.

-- the compromise that encourages a few more dollars in tips. In fact, the brandy glass does have to be fed, along with his own stomach; the rent has to be paid, among other things. Pride and necessity are always compromised; almost everything, everyday, is a compromise. So, in fact, is the life of an average flamenco guitarist so compromised.

At the end of the evening there are six dollars in the large glass; they don't look much different from the original one that was there in the beginning. As the guitarist leaves, the owner smiles and gives him his salary for the evening -- \$20.00. He leaves with a total of \$26.00. In some places he leaves with just the tips -- like once in a coffee shop, where \$4.00 lay in a small basket like little green corpses.

It has to be done, even for these little restaurants and coffee shops -- the constant searching for places in which to play -- calling, calling, driving, driving, searching constantly to make those dollars add up at the end of the month. Once in awhile -- a break -- a place that pays \$35.00, sometimes \$45.00 a night -- but a rarity indeed.

In San Francisco the decent places, those that pay decently, are almost non-existent. An accompanist can manage to earn a living on the merits of jobs acquired through singers and dancers and can make ends meet by adding a few students and the odd solo performance. But the solo guitarist must hustle constantly to find places to play, and it is extremely difficult to plunk a living out of San Francisco. In the last year several places have stopped having live music, where once they were willing to pay \$25.00 (or more) to have a flamenco guitarist play for an evening. Three such places are the "El Mesón," "El Gallego" and "Pabellon Español" restaurants. The trend is becoming obvious: fewer places and less money.

It is very sad to know that a good flamenco guitarist in San Francisco is lucky to earn \$20.00 (plus tips) in an evening -- an amount that was paid fifteen years ago -- and nowadays has an even harder time finding a place that pays even that!

What is the answer? Perhaps it lies in the degree of compromise -- to what extent a given individual is willing to give up pure expression for survival money and still "keep the faith" (keep "El Arte" as intact as possible). Almost every solo flamenco guitarist in San Francisco has a "straight" job, either full or part-time. The few who do not must teach or "sink" (or else be supported by someone). It is nothing new; it is the story of the poor artist.

## PUNTO DE VISTA

by María José Jarvis

Palabras grandes no tengo  
para dirigir un discurso,  
ni voy a reuniones  
para discutir cuestiones.

Pero me piden opiniones  
de flamenco y su gentío;  
que si tienen que ser artista  
los que frecuentan el bujío.

O que mantengan silencio  
mientras toquen las guitarras  
y se pongan atenciones  
mientras las artistas bailan.

No soy de esa opinión,  
porque lo nuestro es jaleo;  
no estamos en ningún concurso  
para ganar un trophéo.

El flamenco es muy profundo,  
que sale del corazón.  
Si decorazón se baila,  
se baila hasta en un rincón.

El flamenco es un embrujo  
que lo llevamos en la sangre;  
con cante jondo me entono  
cuando recuerdo a mi madre,  
aunque no me escuche nadie!

Si quieren mirar, que miren;  
si quieren hablar, que hablen;  
no le podemos obligar  
aquel que no siente el arte  
que se siente en un una silla  
a esperar que otros canten.

Ellos contribuyen al arte  
y a ellos les doy las gracias,  
que si no fueran por ellos  
se terminaría la guasa.

Como les dije señores,  
no entiendo de letra grande,  
no lo traduzco en inglés,  
porque yo hablo calé  
y purito castellano.  
Y en el Jaleo me encuentran,  
donde le extiendo mi mano.

(Editor's note: We prefer not to translate poetry. The above states (in brief) that the juergas are for the enjoyment of all. Nobody should be obligated to sit and watch or listen to others if they do not wish. The artists should not need a quiet, attentive audience, but should enjoy expressing themselves in any hidden corner.)



# Portraits of CARMEN AMAYA

(From: Blanco y Negro; sent by Marilyn Bishop;  
translated by Vicki Dietrich)

by Cesar Gonzalez Ruano

It is very difficult for me to imagine her, once so much alive, now silent forever: the eyes still, the black hair unmoving, the legs still, the arms still. And the hands. Above all those small brown hands which commanded agitated in the air the knowledge of the rhythms. Those hands which for one moment, as two doves in the night I held between mine. Because, in her immense generosity, Carmen, instead of giving you her hand, gave both hands, but absorbed the warmth of the other, or the others, pressing deeply, creating an expressive love and friendship that was without guile.

On one occasion she started to read, in my presence, an article I had written about her. "Leave it for now Carmen...You'll see it later!"

But she read it intently with the calmness of the ages, three times consecutively. Rarely had anyone given me such deep attention nor known how, wanted, or been able to act with such beautiful simplicity and truthfulness.

"César, I don't know how to thank you. It must be very beautifully done..."

Such a noble humility, my God! "It must be beautifully done..."

That afternoon, we were in her room at the Hotel Fenix in Madrid. Guitars and gypsies were in the hallways. Inside, her husband and brother-in-law, the Agüeros (who were relatives of mine, Cantabrians of noble birth). Carmen was nestled on a sofa. She had let her shoes fall on the rug and was barefooted. She was so small. One should not calculate her weight in kilos, but in grams. How many grams weighs a soul, my God!

Physically, Carmen was like the idol of a lost civilization and religion. In her simplicity she was full of complications and mysteries. Everything about her was magic, almost unreal. Her feelings were her culture. I do not believe anything else could have interested her except her art. She loved her art like one of the great toreros of old. Did she not have something of the banderillero, something tragic within her femininity or



(photo sent by La Vikinga)

around her which was manly, heroic, and outside the realm of women?

Many times we felt as one. We had a rare and episodic friendship. Friendship cannot be measured by quantity of encounters. There is also the depth and quality. Carmen gave me many honors. One I have already told. In the inauguration of the fountain dedicated to her in the first part of the Paseo Marítimo in Barcelona, when she dipped her hands in the water which ran for the first time in the poor but happy surroundings of her childhood and carried the water to her face in the midst of an impressive silence. Another time when they gave her a well deserved decoration in a theater in Barcelona. In that happy moment her feelings as well as mine were in a turmoil. Her heart throbbed throughout that small frame and I, with a respectful clumsiness, fastened the decoration on her as if pinning a butterfly to a wall, the trembling wall of her delicate, yet strong, small but

imposing frame.

Carmen was flighty but not nonsensical. More extroverted when more serious.

"Why don't you come with us to Japan?" she asked.

"But...to do what?"

"To see with me what Japan is all about!"

Once with a magical intuition she told me, "You dance with your writing. I am sure of it."

It is more than terrible that her mouth is unable to speak now. It is something else. Carmen was a beautiful and despairing myth of herself. And we console ourselves tenderly in thinking that myths do not die. Better still, they are truly born at the moment of death. Life was a hinderance to her, as the large cola (train) of the flamenco dress which has to be moved with a desplante. She, rather than leaving us, now comes to us. Her absence fixes her in our minds better than ever. Now with no hurry, without having to go to Japan, she stays with us indefinitely; she incorporates herself into this wide land of remembrance; she gives us her small brown hands in the labyrinths or our dreams; she dances in the tablao of memory. Pillar of serious Spain and an admirable woman!



(Sent by Lola Montes; translated by Paco Sevilla; from an unidentified newspaper)

by José Natividad Rosales

The fire has died in Spain...and it was called Carmen Amaya. Thirty Amayas had kept a vigil over her, all relatives of hers. Many Sebastians, some Antonios, and a few Marías, all born in Somorrostro like Carmen, between the sand and the sea. A dance floor in the sand, while in the background the sweet voice and constant coming and going of the ocean. She once said, "My life and my art were born out of the sea. My first ideas of movement and dance came from the rhythm of the waves."



She was fifty years old when she died. Fifty years, of which she had danced forty-six. Thousands of miles danced, enough to go from the earth to the moon. With her heelwork she hammered the nails of her cross: "Dance, child...if you don't, you will die," she had been told by a doctor. She didn't understand; what could she understand of medicine? But without that advice, she would have died by the age of eighteen. She suffered from a



CARMEN AT THE DEDICATION OF THE FOUNTAIN  
IN THE PASEO MARITIMO IN BARCELONA

failure of the kidneys that prevented her from eliminating her body toxins. Dancing as she did, with her hard taconeos, Carmen sweated enough for four and thereby, each day, warded off her death.



"I have always been crazy about sweets," said Carmen on one occasion, "as a child I spent many hours with my nose pressed to the window of the pastry shop. In my house there was no money for sweets. We were six brothers and sisters, four boys and two girls."



Carmen earned more than five million dollars. But, gypsy to the end, she was generous to the point of exaggeration. There was no benefit performance in which she would not participate. She gave everything: money, checks, jewels, travel tickets, food, clothes, time, and smiles and consolation...everything!

But Carmen was very discrete in love. She married the "payo" from Santander, Juan



THE WEDDING OF CARMEN AMAYA  
(photos this page from Carlena Gerheim)

Antonio Agüero, who for the love of her became a guitarist. One day, at seven o'clock in the morning, when Barcelona was wrapped in snow, they went to the church. She wore her street clothes and had hardly a touch of white in her hair. No publicity. Nothing. Leaving the church, they had a "chato" of manzanilla wine in the first bar they came to. Carmen couldn't have children, it seems, due to the hardening of her muscles as a result of her intense dancing since childhood.



René Heredia sends clippings from the Cuban newspapers, Información and El Mundo (Aug. 22, 1958), that report three visits to Havana by Carmen and her companies. The first was in the fall of 1939 at the Teatro Nacional. Her second visit was in 1946, and finally, she performed in the "Copa Room" of the Havana Riviera in 1958.



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

by June A. Grimble

Lucero Tena, bailaora star of the Corral de la Morería, is young and remarkably beautiful. Off-stage hers is a personality of porcelain fragility which, on stage, explodes into an unbelievable unity of indomitable power and total vulnerability. A dynamic grace of motion is stressed by potent stillness, a compound resulting in one of the most interesting personalities performing anywhere



Lucero Tena in 1967

today. Like her art she is a fusion of passion and discipline; nerves and precision combine to electrify a rare gift of repose. By nature, she is gentle -- and utterly unassuming -- in stature short, and in intelligence, long. Her humor is picturesque and her gifts are prodigious. Unwilling classi-



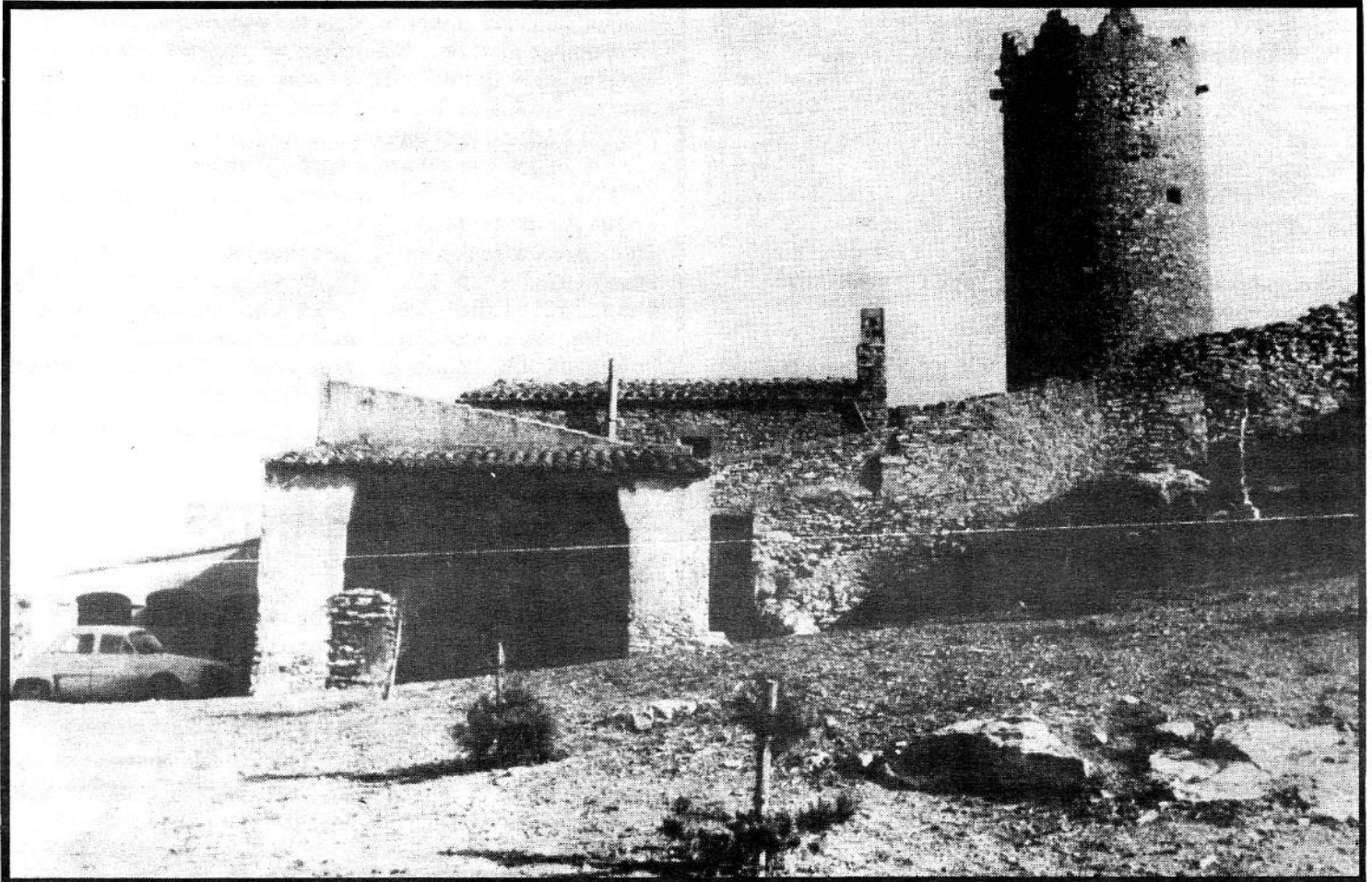
cal purists and exacting critics alike have long since labeled her "virtuoso genius of the castanets," and there is universal agreement that she has already accomplished what the unforgettable Antonia Mercé aspired to do: to raise them to the level of a classical concert instrument. France chose her to represent Spain in Picasso anniversary celebrations. Danny Kaye did the same on his T.V. program beamed across the world, and Russia has recently acclaimed her wildly, in all her facets: classical castanet concerts, ballet and flamenco. Finally, Sol Hurok will present her in New York next year.

-- What is flamenco, Lucero, and what does it mean to you?

Lucero, laughing, "I could answer both questions in two words: Carmen Amaya."

-- Carmen Amaya, called the greatest bailaora of all time was Lucero's "maestra incomparable." It was she who transformed the Mexican born and Spanish naturalized young artist into what the critics have called "the dancer for whom the Spanish dance holds no secrets."

"Carmen revolutionized flamenco," insists Lucero -- almond eyes sparkling -- "before her it was danced from the waist up, but she



CARMEN'S HOME "EL MANSO" IN BAGUR

danced it from head to foot, with all of herself. It should be danced and imagined, she said, like a serpent rising and coiling from the earth. She was wonderful, wonderful! There are no words to contain her art, she was a genius, and even that does not say enough. She was of the race whose moving spirit is mystery, and to dance flamenco you must 'know' mystery; duende the gypsies call it; they have it in their blood. It is that which makes of them a race which hears the guitar and "ya puede bailar." The nature of the dance called flamenco is a ritual compound of mystery, passion, and poetry. There is a trilogy in flamenco: guitar, dance and song. Originally it was a ritual accompanying the gypsy baptismal, marriage and death ceremonies, now it is a form of expressing the feelings of the gypsy people. For that, technique is not enough; you must have duende. I should like to live with them and soak it up."

-- In fact, Lucero did just that. She lived with Carmen Amaya and her sister for several years.

"I was with her constantly. She trained me, formed me, and taught me everything I know about flamenco."

-- She passed the gift on to her pupil. To watch her is to become convinced that Lucero doesn't dance at all, but quite simply, becomes and is the dance.

"Did you know," she continued eagerly, "that Carmen was not only immortalized by her own gifts, but also by Garcia Lorca? Garcia Lorca with his poet's soul, understood it as well as any gypsy."



(1965 Spanish newspaper - incomplete article; sent by Carlena Gerheim, translated by Paco Sevilla)

by José Antonio Valverde

Carmen's home in Bagur was nicknamed "El Manso". It was owned by an American named Wilson who was a great admirer of Carmen. The trail of ownership disappears but after Carmen's death, "El Manso" seems to belong to a Senor Picamau who then sells it the city of Bagur.

Now, two years later, from a distance, the tower rises majestically; it seems to be a regal mansion in the middle of a small jungle. But, only from a distance...Now "El Manso" is dead. The doors were permanently closed the

day the queen of the gypsies died -- November 19, 1963 -- even as her bed still held the shape of the body of Carmen Amaya, when the last gypsies, the last of her people were leaving in tears, loaded with packages of "remembrances" of their "capitana". It was a brazen robbery, but at the same time an act of devotion that few will understand...they all fled crying and loaded to the maximum with packages. Nobody stopped them, and nobody would have tried...

Nobody knows anything. Everything disappeared, as things tend to disappear. Nobody knows when, nor how, nor why. The stables of "El Manso" were always full of glossy horses that were happy to carry the small body of the bailaora on rides along the coast. They were rich stables. Where are they now? One day they disappeared. Where are the automobiles? At times there were two or three automobiles at the doors of "El Manso"...they are all gone! And the furs. Where are the rich furs of Carmen Amaya?

Her sickness was long, very long; the expenses were great, but I don't know if they could have been that much. Carmen Amaya gave everything, because everything she had, she gave. It was for "her people". "Her people" need it. She would never deny her race. She was, above all, a gypsy and she wished to die like a gypsy. She died the most gypsy of them all. She died with nothing, almost as she had been born, believing that she still owned her home, when nothing was left to her, and believing that "her people" respected her.

Now there are no more thefts from "El Manso". I know that for certain. After passing several deathly hours in the desolate rooms of what was Carmen Amaya's house, I have come to this conclusion. There have been five burglaries in "El Manso", five that are known...there could have been more. But nobody will rob "El Manso" ever again, because there is nothing left to steal. It has been left denuded, with nothing.

For Carmen, nothing is left, unless it is the memory of her great art. Only her tomb where her remains are at rest. But it is a blank tomb, indistinguishable from the rest;

it is a tomb without inscription -- neither names nor dates. That is what she ordered before she died. "I want a white tomb with nothing on it, as the tomb of a gypsy should be." And so it was.

At night, a shadow still prays at the foot of the white tomb. A shadow that everyone knows, but nobody sees...it is the shadow of Juan Antonio Agüero, her husband. Nobody knows where he lives, nor where he goes, only that, at night, hidden in the shadows, he goes to the cemetery in Bagur and prays on his knees at the foot of the tomb of Carmen Amaya. Later he leaves...and nothing changes.

## LOS TARANTOS

A MOVIE REVIEW

*Los Tarantos*, directed by F. Rovira Beleta, starring Carmen Amaya, Daniel Martín, Sara Lezana, and Antonio Gadés. At the Torre de Madrid, Princesa, 1.

It has long been the habit of most Americans and many Spaniards to avoid Spanish-made films, even if it means staying at home on Sunday afternoon. For the most part these films strike us as overplayed, prone to clichés, and technically weak. By rights, "Los Tarantos" should have been one of the supreme monsterpieces of the Spanish screen, because it relied heavily on non-professional actors, was filmed almost entirely on locations (Barcelona in the winter), and took for its plot the ridden-to-death story of Romeo and Juliet.

In spite of all this, "Tarantos" has somehow managed to be an interesting, worthwhile, and even an artistic film. Unlike "West Side Story," it is seldom obvious about the Romeo and Juliet theme. The love-at-first-sight scene may seem a bit rapid, but it is just earthy enough to make us recall that that theme had been around for a few thousand (or more) years before Shakespeare lifted it.

The dancing is the major point in its favor. Being an organic part of gypsy life, it is always very well done and very natural. Most of the dancing goes on without any accompaniment save an occasional guitar, thus sparing our ears from the sixty-nine piece brass blast of the usual Hollywood-style musical. Carmen Amaya is undoubtedly the finest flamenco bailaora of all the gypsies, and her exquisite dancing is one of the most attractive aspects of the film. Sara Lezana (the novia), Daniel Martín (the novio), and Antonio Gadés also turn in excellent perform-





ances. Certainly one of the most beautiful sequences in the entire work occurs when Gadés dances by himself (and for himself) on the Barcelona Ramblas, late at night. Unhindered by choreography, he creates his dance as he goes along. Absorbed in his art, he takes no notice of the camera as it withdraws along the wet pavement.

Apart from the dancing, the film also offers a charming and often humorous picture of life among Barcelona's gypsies.

## Carmen Amaya in Spain

In all of our coverage thus far of Carmen Amaya, there has been little about her activity in Spain or about how the Spanish public felt about her. It has been written more than once that Carmen was not as popular in Spain as she was in other parts of the world. Now, thanks to René Heredia, we have newspaper reports of her performances in Sevilla, Madrid, and Barcelona in September of 1959. Excerpts from these articles are translated by Paco Sevilla.

### SEVILLA

(from: Sevilla, Diario de la Tarde, Sept.23, '59)

The International Festival opened its arms last night to the return of the whirlwind of light and gracia. After an absence of seven years, the bronze empress danced again in Sevilla. An absolute, complete and unforgettable success! Just the announcement of her name left the large theater without a free space. Her unique style, delivery, and presence excited the crowd and brought forth the most enthusiastic acclamations. Carmen Amaya triumphed completely, and with her, her very gypsy and well put together company of flamenco stars....Carmen, dancing "por lo derecho" (correctly), without cheap corruptions to win over an unfamiliar crowd, opened fire with all she had and surpassed by far the general artistic level of this edition of the "Festivales" in Sevilla. She was temperamental in "Embrujo del Fandango", perfect in her admirable zapateado of "Las Bodas de Luis Alonso," and captivating in the bulerias -- where she reached her highest point of artistic genius, accompanying the cante of Tomás Pavón and



CARMEN AMAYA WITH RENE HEREDIA IN MADRID (1959). IN BACK ROW LEFT TO RIGHT: EL CHINO, DIEGO AMAYA, ALEJANDRO MANZANO. (photo from René Heredia)



# CARMEN AMAYA

(photos sent by Rene Heredia)

the duende of Antonio Montoya "Chocolate." A truly admirable bulerías. Carmen, with a white bata de cola over fifteen feet long, exactly measured the tercios in order to elaborate irreproachably this most "airoso" of the bailes gitanos...

(from: El Correo de Andalucía, Sept.23, 1959)

The ballet of Carmen Amaya, which last night had a singular success, is completely different... (from others we have seen)... in its conception and technique... The ballet of Carmen Amaya is Spanish -- very Spanish! The genius of the artist -- and Carmen Amaya has a very distinct personality -- shone at all times whether she was on stage or not; when not performing, her artistic soul makes itself felt and animates everything.

The show was divided into two parts:

Part one: "La Revoltosa" (prelude), "Tres Danzas del Siglo XVIII," "Embrujo de Fandango" (with Carmen), "Toreador y Andaluza," "Las Hojas Verdes," "Cuadro Flamenco" (soleares by Carmen Amaya), and "Bodas de Luis Alonso."

Part two: "Malagueñas" (fandangos with Carmen Amaya), "Bulerías," "Aires de Zaragoza" (jota popular choreographed by Pedro Azorin), "Guitar Solo" by Jose Motos, and "Alegrias by Carmen Amaya...

Individually and as a group, all of the



artists are very good. The interpretation was very good, with regard to cantaores, bailaores, and guitaristas; among these we would especially like to mention Rene Heredia and José Motos, who played a magnificent solo.

MADRID

(from: Ya, Sept. 26, 1959) by Jose Maria Franco

With the theater totally filled, Carmen Amaya presented her company last night. The

## Give Jaleo For Christmas



popularity of Carmen Amaya is international and the admirers of her art are legion throughout the world. Bravos and oles burst out at her turns and desplantes. The ovation was as great when she first appeared on stage as when she finished the program, to which Carmen responded with emotional words...

Apart from the "Embrujo del Fandango," "Soleares," and "Bulerías" with Carmen Amaya, the numbers that stood out were "Aires de Zaragoza" with the magnificent dancer, Pedro Azorín, "Las Hojas Verdes," a song from Castilla, and the three dances of the 18th century, of which, to my taste, the intermedio of "Goyescas" suffered a vulgarization through the use of a continuous castanet rhythm.

Aside from these artists, we must mention the lively and supple Carmen Mota and her partner, Joaquín Robles, the guitarist, Jose Motos, who was greatly applauded in his solos, the cantaores, Antonio Núñez Montoya "Chocolate", Rafael Ortega, and the jotero, Cecilio Bueno, and the guitarists, René Heredia, Juan Antonio Agüero, and Juan Doblones. For all of the artists there were great applauses and repeated curtain calls.

#### BARCELONA

(from: a Barcelona newspaper ?, 1959)  
by José María Junyent

Performances by our countrywoman, Carmen Amaya, whirlwind of the dance, epitome of the gitaneria, breaker of rules, disciplines and academics, are not very frequent in Barcelona. Carmen is discussed with the same frenzy that she puts into her dances by captivated audiences in Europe and America. The night before last in Barcelona, in front of a packed house, Carmen Amaya reappeared with her company, offering us a program of Spanish dance in which the great artist and ample opportunity to demonstrate all facets of her undeniable personality. After the brilliant prelude "La Revoltosa" the show began with the "Goyescas" by Granados, followed by the bolero "La Cachucha" and the "Seguidillas" by Albéniz an indescribable trilogy of expressive strength that brought a hearty ovation for the interpreters, Carmen Mota, Pilar Juarez, Pilar Caballero, Rosa España, Angelina Chocano, Isidrio López, Zoilo Gómez, Joaquín Robles and José Ardiz.

"El Embrujo del Fandango" by Maestro Palomo gave the Barcelona gypsy her entrance in an expectant atmosphere that, more than warm, was ardent. Carmen Amaya sparkled as always, his movements sudden and electric. The fandango, with the strong expression of

the interpreter, took on a ritualistic character...

In the second part, Carmen danced por bulerías, soleares, and alegrías, and her creations were often harsh, with a vigorosity bordering on ferocity. Her hands, her eyes, and her feet all danced. The taconeo of our gitana is clean, artfully in compás, without needless "barroquismos" (elaborate ornamentation), without cute bastardisms, rhythmic, well-rounded, and mathematical. Just as in the good times in Somorrostro, during her escapades in the streets, colmaos, and flamenco taverns, Carmen created enthusiasm with her genius, her desplantes, her deep wisdom, and her witchcraft. She could dress as a man or a woman, but she always filled one with that frenzy that does not allow the nerves to remain calm...

And, finally, an alegrías by Carmen and the company that brought the house down. Carmen's attempt at thanking the crowd was drowned by the ovations of that Barcelonan public that understands her, esteems her, and loves her.

## VELORIO PARA CARMEN AMAYA

(19 November 1963)

Near Bagur on the Costa Brava--  
skin in wrinkles like old Escudero,  
kidneys wracked by all that dancing--  
you had trouble this month turning fifty.

Not much more than a fortnight later--  
the Grand Cross of Isabel the Catholic  
conferred in your ultimate hours--  
the whole world holds you a wake.

Tonight all of us must remember--  
whether in New York or Paris,  
Rio or your own Barcelona--  
when we fell before your flamenco.

We break out the husbanded bottles--  
Tío Pepe and Fundador from Jerez,  
then Viña Vial from Ollauri--  
in a final salute to your fury.

We listen again to the records--  
your bulerías and your rondeña,  
Sabicas on guitar at your side--  
and almost see you once more.

Then we let legend take over--  
this time it will not exaggerate,  
we know as we go toward tomorrow--  
and so pass you on to the ages.

--John Lucas, Fifty-Two Pick-Up Year-Book,  
Roma, 1964

# The Story of a Flamenco Contest

edited by Paco Sevilla

(from: ABC, April 1980; sent by Gordon Booth; translated by Roberto Vazquez) by Miguel Acal

Last Spring Jaleo reported on the I Bienal de Arte Flamenco "Ciudad de Sevilla". The culmination of that week in April was the "Giraldillo de Cante", a competition for some of flamenco's top cantaores. There was considerable controversy surrounding the event and the judging of the singers was extremely interesting and educational. Therefore, we bring you a blow by blow account taken from newspaper articles sent to us by Gordon Booth.

To lead up to the event, we paraphrase from an article written by Miguel Acal for ABC (translated by Roberto Vázquez).

The Bienal, just conceived by Manuel Centeno, was the creation of aficionados who were worried about flamenco as an entity in Sevilla, and was primarily intended to return prestige to that city. It opened on March 27th with a piano recital by Pepe Romero. On April 5th at the Lope de Vega Theater, Manuela Vargas presented "Andalucía Flamenca", a program with class and dignity. On the 6th, the contest began. Also on that day there was a lecture on flamenco by the poet, Luis Rosales, followed by a performance by the Orquesta Bética Filarmónica. There should have been choirs performing, but due to the poor organization, they hadn't been informed on time. Mario Maya's "Musical Jondo" was programmed for the 6th, but due to lighting and electrical problems, it was postponed until the 9th; then new problems moved it to the 10th. The audience was much too small for a show of this quality and the artistic entity of Mario Maya. Possible reasons include the lack of promotion, poor organization, and a "certain elitest stink that pervaded the air".

On the 7th, Manuel Barrios gave a talk about Blas Infante's book, Orígenes del Flamenco y Secretos del Cante Jondo; eighteen people showed up. A meeting of the peñas on the 8th was attended by only twenty people. The next day the speaker left because there was no audience. On the 10th, Felix Grande gave a beautiful lecture, "Testimony and Expression in the Cante". A round-table discussion of "Flamenco and the Media" attracted much more interest than had been expected.

Entrants in the contest "Giraldillo de Cante" were each selected and sponsored by a pena. Juan Lebrijano did not sing. Miguel



MARIO MAYA



EL LEBRIJANO

Acal continues: "The Lebrijano case has been repulsive...Why does Sevilla plan a closed contest, limited to specified artists elected by the peñas of Spain? These contests, at least in the world of the cante, have always been open. And why didn't they wait until the artists had confirmed or refused their appearance before announcing their names in the contest? Is there someone who wishes to elevate some artists and do harm to others?"

Another article by José Antonio Blázquez attempts to clarify the Lebrijano issue, but avoids explaining exactly why he wouldn't sing. It says that Lebrijano was not afraid to enter, since he had defeated all of the other entrants in hundreds of other battles. His was a "No" to the politics of cliques, "no" to the "I'll vote for yours if you will vote for mine", "no" to the political influence of peñas and tertulias, "no" to jurors who are devoted to this or that artist, "no" to an organizational system that gave no chance for the participation by very important cantaores.

To participate and win would not have meant anything to Juan; he is so knowledgeable in the cantes a compás -- in the bulería, the soleá, tangos, siguiiya, the cantes of Cádiz; remember what he did with the petenera in the Quincena...and in the primitive cantes and those of the forge. He is very complete; he sounds so gypsy. To take anything away from him is "mission impossible".

What will the contest be without Lebrijano? One thing is clear: The was is cleared for a victory by Fosforito.

The contest was held in the Teatro Nacional Lope de Vega on three different nights. Each night there was a performance by a dance group. The first night Enrique el Cojo danced with Chano Llobato singing. The second night, Juana la del Pipa and her group performed with Chano Llobato, El Nano de Jerez, and Manolo Domínguez. Night three saw Rosa Durán with Rafael Romero, Miguel Vargas, Chano Llobato,

Nano de Jerez, and Perico el del Lunar (son). Closing the contest was Mario Maya with Carmen Albéniz, Manuel de Paula, Miguel López and Ángel Cortés and Paco Cortés playing guitar.

\* \* \* \*

(from: ABC, April 1980; sent by Gordon Booth; translated by Paco Sevilla) by Miguel Acal

#### NIGHT ONE

The first night of the three nights of contest had an acceptable attendance. And it was brightened somewhat by having the mood of the aficionado. The quality, expected in six finalists of such stature, shown in its absence in some and showed in flashes, and only in flashes, in others.

A brief summary of the performance of each would be as follows:

**FOSFORITO:** The disadvantage of being first. But he had his professionalism also. He was accompanied by Manolo Domínguez who played seriously and precisely, without showing off. Fosforito sang soleá with little strength and much apprehension during his failure in the high tones! The malagueña del Mellizo that he did afterward was one of the worst that has been heard. Por tarantos he was about the same. And, finally, in alegrías he continued in the same direction, although he improved slightly.

**LUIS DE CORDOBA:** Accompanied perfectly by Enrique del Melchor. He sang granaínas with mastery and quality. Por Soleá he was very orthodox -- one notes that he has studied the cante of Mairena at great depth -- although very cold. The same happened with peteneras, although his technical study now was of the cante of Pastora. Por tangos he did a showy mixture of the cantes of Pastora and of Pepe el de la Matrona that was not bad. In all, a dignified performance.

**JOSE DE LA TOMASA:** With the maestro, Juan Habichuela, who carried him a bit too fast in the soleá apolá. In malagueñas he did the cantes of El Canario and Francisco Lema, with good execution. He did a cartagenera with quality, but lost himself a bit in the following taranta, although only slightly. Por peteneras he had personality and artistic quality.

**CURRO MALENA:** He was accompanied by Pedro Bacán who had some magnificent details in his playing. Malagueña, taranto, and granaínas are not well suited to Curro Malena, but he is the only one who sounded flamenco and suffered a little. He did them with sobriety and precision. Por tangos, with knowledge and, above all, compás.

**CALIXTO SÁNCHEZ:** Accompanied perfectly by Habichuela. He did the malagueñas of Chacón and El Canario with precision, strength, and mastery. He knew how to place the words perfectly and to breath properly. Por siguiurias he did a beautiful cante of Paco la Luz and was acceptable in the rest of it. In the petenera, he dragged the beginning out too long, but continued well and, at the end, ran out of paper. Por tangos he performed acceptably.

**JOSE MENESE:** Enrique Melchor accompanied in a splendid manner. He had a correct performance in peteneras and polo, although the soleá apolá did not come out properly, and in malagueñas. He fell somewhat in the cantes of Huelva that he finished with.

The order of appearance on stage was determined by an earlier drawing of lots. The first night has revealed some unknowns, but the jury will have the last word.

#### SECOND NIGHT

The tone of magnificent organization that marked the first night of the "Giraldillo". The attendance was good in spite of the evening being televised, and that is important. Good sound, although the presence of so many microphones on stage was very annoying. The Lope de Vega (theater) has excellent acoustics and the cantaores should be able to fulfill their commitment without technical assistance. As far as the recordings are concerned, there exist more advanced and practical solutions that would avoid the ugly spectacle of the microphones covering the faces of the singers and guitarists.

The order of appearance was decided by a new drawing. Our brief analysis of what was done gives the following results:

**FOSFORITO:** He was accompanied by the guitar of Enrique Melchor. On the whole, his performance was superior to that of the preceeding day. First He did polo, using as a tune-up some cante por soleá. He sang with much strength, but a little hurried and forced by the guitar. In granaínas he executed well the "media" copla that goes "Engarzá en oro y marfil...". Afterward he did peteneras with "aire" and finished with tangos, doing some things of Pastora and from Cádiz.

**CURRO MALENA:** He was accompanied by the guitar of Pedro Bacán who, por siguiuria, played magnificently. Curro began with soleá, without knowing how to reserve his strength, which prevented him from ending well the cantes that he knows perfectly -- like the style of Juaniqui. Por fandangos, this same problem prevented him from resolving the end



MANUELA VARGAS

## «Giradillo de Cante»



JOSE DE LA TOMASA WITH JUAN HABICHUELA



CALIXTO SANCHEZ AND JUAN HABICHUELA



CURRO MALENA ACCOMPANIED BY PEDRO BACAN



FOSFORITO WITH MANOLO DOMINGUEZ



LUIS DE CORDOBA AND ENRIQUE MELCHOR

of the cante of Manuel Torre. In siguiriyas and bulerías he continued with the same serious problem. The first day was much finer for him, in spite of the fact that he sang things that were not so familiar to him.

**JOSÉ DE LA TOMASA:** On this occasion he had the accompaniment of Manolo Domínguez. He began with granaínas, singing with personality, but giving the impression that he has not studied very well the placement of the words and, in some moments, he did not breathe adequately. In tientos he did a curious and showy change into tangos. Por cantinas, he offered us a wide range of cantes from Cádiz, demonstrating knowledge and good form. Varied precise por fandangos. A good performance, definitely!

**LUIS DE CÓRDOBA:** Accompanied by Enrique de Melchor. He was not as fine as in the opening session. He did tarantas, alegrías, siguiriyas, and fandangos, without reaching in any of these cantes very great heights. It was, in any case, a dignified performance by the cantaor from Córdoba.

**CALIXTO SÁNCHEZ:** With the phenomenal guitar of Pedro Bacán. He did, por tarantas, the cante of El Rojo with splendid form and finished it with a very well executed minera. He continued, singing polo and "rematando" (to end with a different cante) with a soleá apolá in which he fell down a little. He began soleá, doing the cante of la Sereneta in good form, a little coldly, but knowing what he was doing. He closed his performance with bulerías, a difficult cante in which Calixto has improved a great deal; there were cantes of Pastora, Mairena, and a closing of Vallejo's, cantes in which Calixto is not a specialist, by any means. Perhaps he was influenced by the lively rhythm of Pedro's guitar...

**JOSÉ MENESE:** Juan Habichuela, who accompanied him, showed all of class as a great guitarist. He started por granaínas, with acceptable form, although the mixture with malagueña, normal in contest, is likely to have an effect upon the final judgement. He did a mirabrás that recalled his early years in this small world of flamenco, full of strength and flavor. In tientos he sang correctly, finishing in a tango with "aire". Finally, he sang soleá with quality -- one of the best cantes that has been heard in this contest.

And that is the summary of the second night of the "Giraldillo del Cante". Good things and so-so things, as on all days, although now positions are more clearly outlined.

### THIRD NIGHT

The contest reaches its end. We have to note the absence of Juan Carmona due to a death in the family. We send him our deepest sympathy.

According to the order established by a new drawing, the session developed as follows:

**FOSFORITO:** Accompanied by Manuel Domínguez. The first to sing for the third time in a row, the cantaor from Puente de Genil tried to sing por siguiriyas, tonás, fandangos, and bulerías. He didn't succeed, although he gave us an ample demonstration of an admirable sense of responsibility.

**LUIS DE CÓRDOBA:** With the guitar of Enrique de Melchor, he sang correctly por malagueña and continued with an odd polo; the remate (ending) of the latter should be known as "medio polo" because it was neither "soleá apolá" nor "polo". He sang extensively por bulerías, although finally, in tonás he tried a very difficult cante, the tonás grande, that he does not understand completely and in which he could not maintain the tones.

**JOSÉ MENESE:** Also accompanied by Enrique de Melchor. He began por granaínas, giving rise to great expectations by sing cleanly and with knowledge and good placement of the words. Por siguiriya he did not reach his usual level at any point. For his bulerías, he asked for the accompaniment of two palmeros. A demanding audience that had just applauded wildly a below average siguiriya, rejected completely this collaboration. Por bulerías and tonás he sang nervously and badly.

**CALIXTO SÁNCHEZ:** Accompanied by Pedro Bacán, who was a monster on the guitar throughout the evening. Calixto sang por granaínas with superior quality. Por tonás he achieved a little less, but still maintained a high level. And then came the revolution: two fandangos of Cepero and of Carbonero that will remain forever in the anthology of important singing moments that have occurred in the Lope de Vega Theater. Por cantinas he sang well.

**CURRO MALENA:** Pedro Bacán continued to accompany in his usual manner. Curro sang more "asentao" (solidly, self-assured) than the day before. He continued to abuse his undeniable strength, but on this occasion he placed it better. He did a polo-caña with an excellent remate, peteneras, tonás, and cantinas.

**JOSÉ DE LA TOMASA:** Pedro Bacán did a really superior job with the guitar. José sang por siguiriyas, soleá, tonás, and bulerías -- all completely out of control. He didn't find himself for even a moment. A



real tragedy, because El de la Tomasa is a man of quality. Calixto "había puesto muy caro el pescado" (had set a very high standard) and nervousness must have played a role.

The contest was over. Mario Maya's group appeared as the closing of the fiesta; they presented some numbers from "Musical Jondo" without much continuity, although saved by the individual quality of the interpreters.

When the audience had gone, there remained a memory appreciated by all: The fandangos del Carbonero that had been sung by Calixto Sánchez and the incredible playing of Pedro Bacán. What a marvel! If there is a prize for a particular cante, it should go to Calixto for the fandango. And at least an award for the playing of the guitarist from Lebríja.

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#### A HASTY SUMMARY

(From: ABC, April 22, 1980; translated by Roberto Vázquez)

by Miguel Acal

We do not doubt, or will ever doubt, the good will of the organizing committee. And we applaud their successes, which have been few as far as organization is concerned, but great as it refers to waking up Sevilla from her stagnation.

The "Giraldillo del Cante" is a part of the Bienal. The most important and transcendent, it is true, but only a part. And it is here where we must look closely. And where the most flagrant error has been committed. Let it be known, because it is right, that the final decision does not prove to be as serious as the absurd form in which it is produced and justified. And both things united lead us into an infinite amazement.

Because we didn't have the intention of darkening the Bienal with arguments, we have not discussed the posture of Lebríjano. Many important consequences arise from it which, no matter what they were, would only darken an undertaking that could have been fertile, but has remained only an attempt. Our position, from the beginning, is clear -- or at least we have so pretended -- as far as it concerns defending the cante in itself. From there comes our astonishment in a decision and in the manner it was obtained.

On Friday, April 18th, responding to a telephone summons, we went to the Sevilla City Hall to learn the verdict of the jury of this "Giraldillo del Cante". Few people informing and many on-lookers and members of the Bienal. Only three members of the jury, Luis Caballero, Agustín Gómez, and Francisco

Vallecillo, were at the table, next to José Luis Ortíz Nuevo and the secretary of the contest. The latter read the minutes, one copy of which was delivered to us, where things such as these are said: "The contest, 'Giraldillo del Cante', was convened by the Patronato de la I Bienal de Arte Flamenco, Ciudad de Sevilla in order to contribute in a distinguished manner to the value and knowledge of flamenco, searching for a new form of selection and participation that may give it the status of a historical event and a meaningful, transcendental character, and having as a concrete goal the appreciation of the encyclopedic knowledge of the artist, his capacity for mastery." All of this in one thrust, without periods nor commas.

Four jurors -- not withstanding the unjustified absence of at least Manuel Barrios -- suffered the final verdict. It was agreed "by a majority of votes, to bestow the award 'Giraldillo del Cante' and the cash prize of five hundred thousand pesetas with which it is endowed, to the cantaor Calixto Sánchez Martín." Thus says the first article of the act.

We asked, of course, about the points obtained by the victor. We were told they were 109 points. With a simple mathematical operation one obtains a mean 9.08 points for each of twelve cantes (out of a possible 10 points). With his characteristic gracia and spark our colleague, Montoya, jumped us, "Somebody must have given him fourteen!" And we thought that it must be so, because if he got the same points in bulerías, cantiñas, tonás or tangos, as he did in granaínas, tarantas, fandangos or siguiriyas, "¡apaga y vámonos!"

But lo and behold, Agustín Gómez comes to clear up the mystery. He states that the points were granted depending on the performance of the first cantaor. If Fosforito, who was the first on all three nights, obtained -- let us suppose -- seven points in one cante, the rest were measured by the yardstick of the cantaor pontano. Of course, now one can see everything! Fosforito was the barometer who set the pattern; if he sang well, the points to the others were a function of his cante, and if he did it wrong, three fourths of the same. Isn't the system followed by the jury incredible?

Of course it was not pre-arranged that Fosforito would be the first to sing on all three nights. It simply happened by chance. Had it been another cantaor, the system would have been the same, according to all indications. But, ¡miren que casualidad, hombre!

We do and will always believe that the

jury has been guilty of thoughtlessness when awarding the "Giraldillo". Sevilla represents much in this little world and must not be treated lightly. It would have been painful, especially for some, not to award the prize, to declare the contest null and void. But it must be more serious -- time is an unappealable judge -- and to have granted it recklessly! Calixto Sánchez was the best of the six, no doubt about it. And besides he did two fandangos "de revolución" -- de Cepero and del Carbonero. But even in the fandangos he was not perfect -- I believe that that is the condition for granting a ten -- because he began tuning up por Carbonero, in order to do the cante of Cepero, which has a different mood. But, of course, since Fosforito did it worse, the ten points are for Calixto. Get the picture?

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## PACO de LUCÍA

INTERVIEWED FOR JALEO

by Gordon F. Booth

Paco de Lucía gave a concert at the Casino Bahía Cádiz on September 26th, 1980. The show was basically the same as the one he had done in Cádiz a couple of months before (see Jaleo, October '80). The differences were in setting, not structure.

For one thing, the sound system at the Casino did not do Paco and his group any favors. Also, the small audience seemed both unenthusiastic (when the lights came up after the last number, people immediately started leaving, obviously having no time to waste applauding) and inelegant -- nouvelle bourgeoisie; people who could afford to pay the \$30 admission charge, but who then spent the whole show wondering if they really were getting their money's worth.

The Casino itself is quite new and on the whole presents an attractive package. The room where Paco played is a different matter, however. There is something about its layout and appearance that makes it look especially tacky. The presentation of the show reinforced this feeling, that is, a magician preceded Paco on the stage. Momentarily one expected to see the waving of a wand and Paco suddenly springing out of a hat, guitar in hand.

Certainly one cannot fault the Casino on overall management. Things seem to run smoothly and with a surprising efficiency. This is undoubtedly due to the abilities of the Casino's business manager. Sr. Luis José

Esteban. It was Sr. Esteban who arranged for me to talk with Paco at the conclusion of his performance.

I found Paco de Lucía in his dressing room seemingly involved in five conversations at once. His main attention appeared to be directed towards Pansequito, the flamenco singer from Puerto de Santa María. When we were introduced, Paco readily broke off his discussions and led the way to another room down the hall where we were able to talk without interruption.

Up close, Paco was thinner than he appears to be on stage. His eyes and smile projected sensitivity and warmth. His manner throughout our conversation was open and friendly. Frankly, I was elated, particularly since I had just read an interview in Jaleo where he had been characterized as having a reputation for being grumpy and arrogant. With me, he could not have been nicer.

The biggest surprise of all was that he spoke quite good English and was interested in practicing the language. I had asked a friend to act as interpreter, but that turned out not to be necessary since I was able to conduct the interview in English, a real break for me. I have found that translation is a tricky business; it is far too easy to end up with the translator's perception of what the person commenting means to say rather than what that person actually says.

While we were getting set up, I showed him the September issue of Jaleo. He was quite interested in the magazine and the fact that there was a large enough group of aficionados to support such a publication. He remarked that René Heredia was a very good friend of his and asked if Serranito was still in Detroit. Paco continued with:

"Okay, what do you want?"

-- What I'm interested in is that, for one thing, it's been a little while since you've had a record. Some of the music that you did tonight was new, particularly the one where Pepe de Lucía did the vocal. Is that going to be on the new record?

"Yeah, I'm doing a new record now but I didn't finish it because I've been on tour during the whole year, you know? When I have a week, ten days or a month, I record one tune or two depending on the time that I have and the creation I have...and I didn't finish. It's almost finished, but I need the time and now, in one week, I have to go to Europe to play with John McLaughlin and Al DiMeola. We make a tour together of forty-five concerts and I will come back maybe in December and in January I won't play any more. No more because my wife will divorce me...gone all of the time out of my house."

-- I read in the newspaper when you toured through Latin America...

"Yes, before this tour, in fact, I came from South America and before that from Europe. I have one year without a stop and I want to stop, to visit my house and my children."

-- What about in the United States? I've lived in Europe for sixteen years so I don't know exactly what's happening in the States, but my impression is that you are not as well known as in other places in the world. Is that because you're not so interested in doing anything in the United States?

"Yeah, I'm interested, you know, but the United States is the place where all the people come to work and to be the best, you know, and everyone's fighting, everybody's fighting. I don't want to fight, you know. I want to play quietly."

-- I remember reading when you got married about three years ago that you were going to go then to the States to live. What happened? You didn't do that or you went and came back?

"You know I have been playing in many places and I've had some offers to play in the United States but never something concrete. I have now one offer to play four concerts there in December, the first days of December after we've played around Europe, with the same guitar players, Al DiMeola and McLaughlin. They want to make four concerts there but I'm not sure yet. It's almost certain but I'm not sure."

-- Do you like playing with these other musicians rather than just with your own people?

"I prefer to play my own way, but we have to do some things in life not only because... this English is difficult for me... (Clara Botana, in Spanish, offers her language services). Yes, but I wish to speak (in English.) You know it's difficult for me to play with these kind of players because I don't feel like them, because I don't know how to read music. I don't play music from the book. I never went to school to learn to play what I play. I learned on the street, with the people... (speaks in Spanish.) I just live it ...but, you know, flamenco is very antique, very traditional. I need to learn different ways, new ways from outside to find more music to put into my flamenco."

-- The one record that you made with Al DiMeola -- "Mediterranean Sundance" -- were you happy with it when it came out? Did you like it?

"It was improvised, you know? It's nice. It's light. We didn't think anything about it. We just went into the studio and played.

It could be better, but it has feeling."

-- Another question, Paco, if I could. I've lived here for five years now, but I haven't seen you play in this area for a long, long time. Why don't you come to Andalucía more frequently?

"Because... (pauses) I don't know (laughs.) You know, I play before much and I come here when I have something new to give. I don't want to repeat here. When I play two times in a year, I don't play anymore until I have something fresh, new."

-- What kind of music do you like yourself when you are at home? What do you listen to? Do you listen to flamenco or what?

"Lots of people. I hear, for example, Chick Corea. I like Chick Corea very much. The record 'My Spanish Heart' is incredible. I hear Manuel de Falla."

-- The record that you made was wonderful. (Smiles) "And everything. I hear everything."

-- Are there any guitarists that are coming up that you find particularly interesting?

"Young people, young guitarists? Yes, many, many are very good, you know. Tomatito, for example, is very good; Enrique de Melchor, Niño Miguel, Manzanita. There are many, many young people playing very, very well."

-- You make playing the guitar look so easy. When you are not on tour, not performing, do you have to practice?

"I play when I feel like playing or when I want to play, not in any methodic way."

-- After you go to Germany, then you'll try and put your record together in the new year, in January?

"After Europe we'll have one concert in Martinique, four or five in Japan and after that I'm finished. I don't sign anymore contracts."

-- The concerts you mentioned in the States, they are only maybe?

"Ah, in the States... it's almost sure but I don't know yet. This morning somebody called me from England to say they wanted to make a tour. 'Would you like to play four concerts in America?' I said, 'Okay.' On the 26th of December I have to play here in Madrid. We finish this other tour at the end of November and so we have only four days in Spain, a very short time, but we'll try and do it."

-- Paco, do you know where you'll be playing in the States?

"New York, Chicago, Los Angeles and one other city. Do you play guitar?"

-- No. I wish I did. You make it look like anyone could do it.

"And you don't sing and don't dance?"

-- No, I just love the music, that's all.

"Are you from San Diego?"

-- No. I'm from the East Coast, but there is quite a flamenco group at San Diego. Everyone will be happy if you get to the States.

"I want to go to the States with the group, you know, but to play better than we played today. Today we played like shit! The audience was cold, I felt like walking out."

-- I was at the concert in Cádiz and thought that was very nice.

"We played the whole summer and had some very good concerts in some very nice places, places with young people. This kind of a place with people paying that kind of money, they don't want to (claps his hands together.)"

-- Si, no ambiente. Well, I think that's all. I don't want to take up any more of your time. It's been a real pleasure.

"Thank you."

the fabric or interfacing has, benefits from some type of cording being enclosed in the bottom seam; the type of cording used depends on the weight of the fabric.

1) Cording. The best all purpose cord I've found is drapery traverse cord: it is available in a couple of weights (I prefer the narrower) and has a compactness and glossy finish that doesn't wash out; it is also inexpensive and goes well with any weight fabric (I discovered it when I was making a soft knit costume and found it was the only cord that sculpted the ruffles without curly-cueing the fabric into figure 8's). For a softer effect many dancers use heavy fishing line, sometimes running it around 2 or 3 times until sufficient body is achieved. Another option is cable cord, available in many sizes in fabric stores. Something I considered at one time but never really tried is plastic insulated electrical wiring - good size and weight, but might need to have the kinks smoothed out occasionally. My husband works with fibers and once brought home a couple of large spools of experimental plastic filament that worked wonders around the bottom of an interfaced ruffle and my daughter's costume. Get out and browse around your local hardware and macrame stores and see what else you might find. My only caution is that you avoid either wiring that rusts or synthetic cording (nylon, rayon) that may shrink when cleaned. Here are a couple of methods of applying cord to your ruffle:

Encasement: Insert the cord on the inside of the ruffle against the bottom ruffle/lining seam and stitch up close on outside against the cording. If your cord is stiff enough you can stitch the track first and then push the cord through.

Piping: When cord is covered with fabric and inserted so that it shows on the outside it is called piping. This is a beautiful subtle trim to use on your costume. It is available in basic colors commercially, but it is easy and cheaper to make yourself--you can pick

## Costuming for Flamenco

### TRIMMINGS

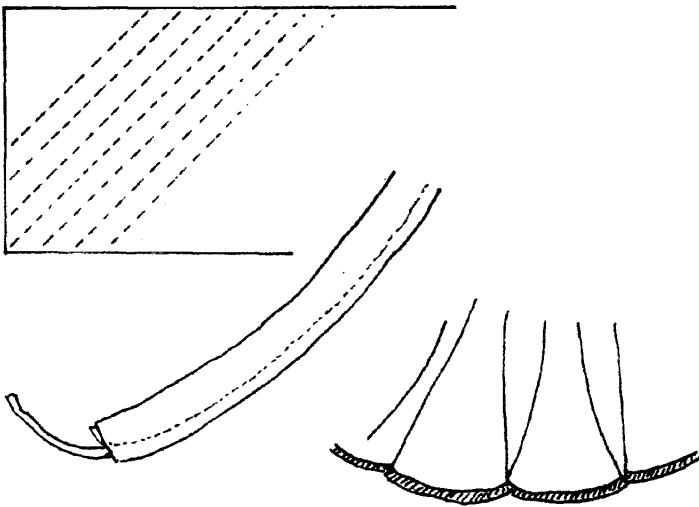
By Marta del Cid

While the contrasting lining of a ruffle can really make your costume effective with constant rhythmic flashes of color, the trim used around the bottom defines the physical perimeter of the ruffle, describing each swirl and scallop and outlining the circles in the air. There is a wide range of commercial trim available in the stores, and there are beautifully customized trims you can make yourself, but before I get into a discussion of these I want to cover something more basic, which is the stiffening you will need in the bottom hem of your circular ruffle (see Jaleo November, 1980). Any ruffle of this type, no matter how much body

### ANSWERS TO QUIZ ON PAGE 7:

A. 1-G	16-S	31-D	46-S	3. 1-M	14-D	G. 1-B,S	D. 1-B	E. 1-Y	F. 1-G	G. 1-Y	H. 1-F
2-S	17-D	32-D	47-S	2-D	15-M	2-D,S	2-B	2-N	2-G	2-N	2-F
3-S	18-D	33-G	48-D	3-M	16-D	3-S	3-E	3-N	3-B	3-Y	3-T
4-G	19-S	34-S	49-G	4-D	17-D	4-D,S	4-A	4-Y	4-G	4-N	4-F
5-D	20-G	35-G	50-D	5-D	18-D	5-S	5-C	5-N	5-G	5-Y	5-F
6-A	21-G	36-G	51-S	6-M	19-M	6-D,S		6-N	6-D	6-Y	6-F
7-G	22-G	37-S	52-S	7-D	20-M	7-D		7-Y	7-S	7-Y	7-T
8-G	23-D	38-S	53-D	8-M	21-D	8-S		8-N	8-D	8-Y	8-F
9-S	24-G	39-D	54-G	9-D	22-D	9-S		9-N	9-D	9-N	9-T
10-S	25-S	40-A	55-D	10-M	23-D	10-D,S		10-N	10-S	10-N	10-T
11-D	26-S	41-S	56-S	11-D	24-M			11-Y	11-D	11-N	
12-D	27-G	42-G	57-S	12-M	25-M			12-Y	12-S	12-Y	
13-A	28-D	43-G	58-D	13-D				13-N	13-G		
14-A	29-A	44-S	59-D					14-Y	14-S or D		
15-G	30-S	45-D	60-S					15-N	15-G		

up a color in your print, match a blouse, alternate similar color hues (red/orange or blue/purple) and stripes or checks can look great. Just remember that whatever you use will be cut on the bias. Cut bias stripes of fabric about 2" wide and connect with  $\frac{1}{4}$ " seams until you have enough to cover the length of cord you need to go around the bottom. Place cord in the middle, fold over the fabric, and stitch up against cord all the way down. Insert piping between ruffle and lining with rough seam edges lined up, pin, and stitch, turn right side out. You may want to stitch again on the outside so the cord is really securely in place. (fig. 1)



2) Seam Binding. While we're talking about bias strips, seam binding is another way to finish off the bottom of a ruffle. It is available in a wide range of colors and tiny calico prints and widths from  $\frac{1}{4}$ " double to 1 or 2" single. You will want the double seam binding for your edging and, if you want to customize it, you can make your own, following the same method as for piping. Decide how wide you want it, double this amount and add another  $\frac{1}{4}$ " to cover hems (a  $1\frac{1}{2}$ " wide bias strip would produce a finished  $\frac{1}{2}$ " wide tape).

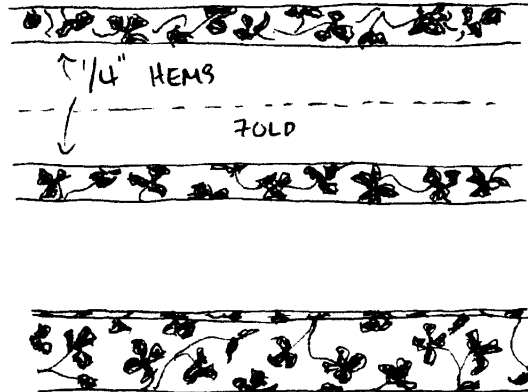
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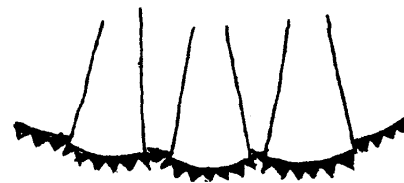
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Anything much more than 1" wide double tape and you will have to start cutting the strips in curves to follow the contours of the ruffle. Connect the strips with narrow seams; press down  $\frac{1}{4}$ " hems on the two long edges; then press almost in half-- leave one side slightly wider than the other so when it's stitched down this wider piece underneath is sure to be included in the stitching. Topstitch the tape encasing the lower edge of the ruffle and then run through fishing line or any other narrow or flat cord.



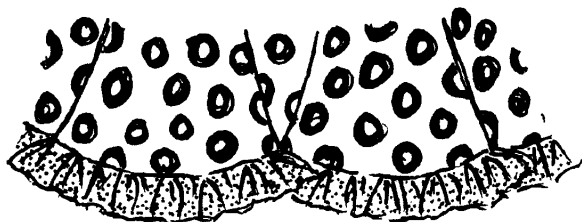
3) Manufactured Trims. Ric-rac, eyelet, or the heavier crochet-like laces also make pretty finishes to a ruffle. They can be sewn into the lower seam or stitched directly to the top or underside of the ruffle depending on the look you want. Eyelet trims through which you can weave ribbons are nice touches at the top seam of the ruffle and are a good balance to the eyelet you may use below.



4) Ruffled and Pleated Trim. The least expensive and by far the most widely used trims today are the striking small ruffles and pleats. You can even embellish these trims again by adding ric-rac, lace, or seam bias tape to the bottom of them. If you are contemplating making any costumes yourself, it would be well worth your while to invest in a ruffler attachment for your sewing machine. With this large and slightly sinister looking gadget you can save a great deal of time making either gathers or pleats up to  $\frac{1}{4}$ " deep with adjustable distance between.

Mini-Ruffles: Allow fabric at least double the length of the bottom of the ruffle. Fabric strips can be cut on the bias, cross-wise or straight grain. Width is a matter of

preference - 1 or 2" is good. Allow for top seam and bottom hem, or you can eliminate the hem if you opt for double thickness of folding. If you are gathering by hand allow about a  $\frac{1}{2}$ " top seam; if using a ruffler attachment,  $\frac{3}{4}$ " top seam-- the latter will make little pleats, but if you don't press them they will look like gathers. Insert gathered trim and stitch using same method as with piping.

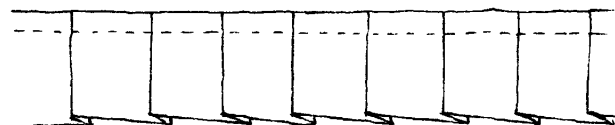


**Pleats:** You can make these either single or double thickness. For single, figure double the length, finished width (anywhere up to 4") plus seam and hem allowances. However, I really think you will prefer the double layers for the pretty fullness they give. Figure length as before. Double finish depth of trim and add about  $\frac{3}{4}$ " to cover the two hems. The pleats will be taken up down the center of this strip, after the two long sides are hemmed, and then you will fold in half along the pleat stitching. By the way, do not cut these strips on the bias.

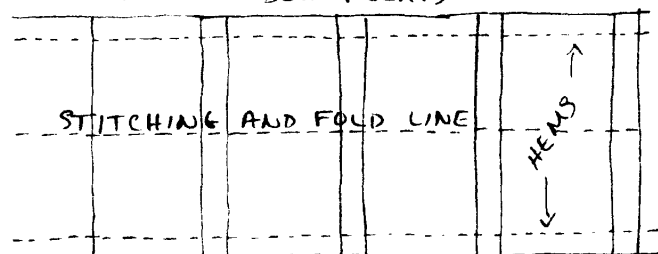
You can make knife pleats all going in the same direction either by hand or using the attachment, pressing pleats into place when through. As for the popular box pleats, I have found no easy way to produce these -- it is extremely time consuming any way you go about it. I checked around and found there is a whole separate machine that does nothing but make pleating of this type. In Spain I understand you can buy it ready made. You might try asking around upholstery or drapery shops where they often use this trim -- perhaps for a small fee they could pleat up your fabric for you if you bring it in all hemmed and ready. Otherwise you are in for a very long haul indeed. The slowest part here is measuring and pressing the pleats in place prior to stitching. I have found it easier to press all the pleats going in one direction and then go back pressing all the pleats in the other direction. To break the monotony maybe you could place a small tablao under the ironing board so you could work on your footwork at the same time. I recently used this trim at the bottom of a flared but unruffled skirt and it didn't take too long -- I only needed about six yards. You will need at least 15 yards of finished pleating

for an average ruffled skirt and that means starting with a strip of 30 yards or more. Plan to work in a large cleared area or in a room with two exits -- this stuff will grow faster than kudzu, affectionately known as the "mile-a-minute" vine here in the South.

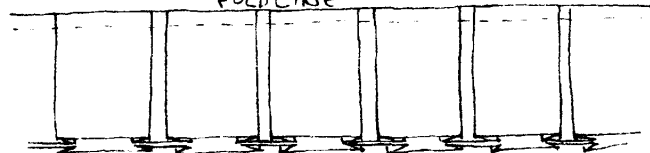
SINGLE KNIFE PLEATS



DOUBLE BOX PLEATS



FOLDLINE



If you have any other suggestions or questions, please write in to Jaleo so all can share. I am sure there must be some questions. It is difficult to describe in print every aspect involved in making costumes -- there are times when you just have to get in there on your hands and knees and wrestle with the fabric to work out a problem. If the fabric seems to be winning, drop me a note and I'll try to help out.

## GAZPACHO DE GUILLERMO

Spain, the melting pot, has many kinds of people. To name a few: Gypsies, Arabs, Celts, Jewish, Christians, Iberians, etc. The complexions vary, the hair color, color of eyes, and even the accent of speech varies. Flamenco music, however, originated in the southern part of the country, even though there are interpreters from Bilbao and other places outside of Andalusia. Flamenco performers come from all different backgrounds, even in Spain. Many of these performers, even some of the most prominent, are not of

gypsy origin. People such as Paco de Lucía, Manolo Sanlúcar, and Serranito, are three of the non-gypsy stars. Is flamenco a gypsy art form? Or is gypsy flamenco only one kind of flamenco? Any answers are made by theoreticians, and as far as I can tell there is no way of knowing the complete truth.

Donn Pohren, the flamencologist, says: "Contrary to a widespread belief, the Spanish gypsies were not the sole creators of the mysterious art called flamenco." He goes on to say that despite this, the credit has to be given to them as flamenco's main perpetrators and interpreters.

I have spoken to many non-gypsy flamencos and the tendency is to discredit the gypsies, even with the admission that they are fine interpreters. When Paco de Lucía came into prominence, Manolo Vázquez, a non-gypsy, told me, "Now maybe the gypsies will finally be quiet, this boy deserves all the credit for his success." He went on to say that many gypsies feel that "los gitanos son mejores" and rub this in to anyone of non-gypsy origin who attempts flamenco.

Another non-gypsy, Juan Serrano, the virtuoso guitarist, was interviewed a few years back on educational television. The following is a loose translation from the text of the interview:

"The great majority of influences that we have in flamenco music descend from Arabic and Jewish music. From the Arabic, of course, through the many centuries they dominated Spain." Later in the interview he reiterated, "In reality, the true origin is the Arab and Jewish music. There is much confusion in Spain. Many think the gypsies were the ones who invented flamenco. My theory is that the gypsies, who left Egypt (India?) centuries ago, scattered. Some went to Russia, some to Spain, some to Chile; they were distributed in many parts of the world. Why, only in Spain, not all over Spain, but only in the south of Spain did this type of music concentrate? My theory is that the music was already there. The gypsies adapted to it very well. They are very good interpreters of it, possibly better than the rest, but they neither founded it, nor did they invent it."

So we see this is a point of much tension in flamenco, even to the point of getting into big arguments. As in many other arguments, emotion seems to win out over logic. I believe both sides have merit in their positions and, at times, are equally guilty of belittling the other side. Probably the main reason is competition, either for jobs or merely for attention.

I had the pleasure of meeting the great Agujetas several years back when he was passing through Denver. I shook his hand in delight, and said nervously, "I have your record, the one with Sanlúcar." Agujetas replied quickly, "Sanlúcar is a classical guitarist." I tried not to laugh, but had to.

One upmanship is all there is to it, and it can be fun if not taken too seriously. Some of the very best flamenco is gypsy stuff no doubt about it, but come on guys, let's be friends!

\* \* \*

"AMULETO" LA GUITARRA DE PACO CEPERO

(EMI-Odeon 10 C062- 21415)

"Amuleto", recorded in Barcelona in 1977, is another brilliant example of contemporary flamenco. Paco Cepero has recorded countless albums of cante accompaniment for such talent as Turronero, Juanito Villar, Pansequito, and Chiquetete. Here, Cepero displays his solo capabilities and virtuosity, enhanced by orchestra on a few bands. All together there are eight pieces. The action starts with "Amuleto" (lucky charm), a modern rumba with orchestra, drums, and electric bass. Cepero dazzles us with his picado; some say he's faster than Paco de Lucía. At any rate, "Amuleto" has a Brazilian aire and was made, I think, "para el público."

"Nostalgia Flamenca" is a slow, showcase type of farruca for solo guitar. It seems not to be danceable, unless the dance is adapted or the piece is changed. The bulería, "Sueños en Jerez," is an exciting, fast paced rhythm. Cepero shows that he can do it all very well. He employs what I call the "Superman Syndrome" here very effectively.

The soleares on side two is the only piece that doesn't seem to be in the same ballpark with the rest. It is good quality, but represents an earlier style of flamenco. There are a few more rumbas and tangos to complete the selections.

"LA GUITARRA FLAMENCA DE ENRIQUE DE MELCHOR"

(Philips Stereo 63 28 221)

Enrique de Melchor has appeared on numerous cante records with and without Paco Cepero. He made this solo recording debut in 1977. The son of Melchor de Marchena, Enrique Jiménez displays his competence on this fine platter.

"Perla Fina," a columbiana, has a repetitive theme which fades out at the end. "Bata de Cola," a very authoritative soleá, could inspire the best of cantaores. Enrique has a quite deliberate delivery which is both powerful and accurate. The "negra" guitar in his hands produces a unique flamenco sound in

"Limonera," a farruca. Just as Cepero's farruca has a showcase approach, Enrique's is dreamy and reflective -- not really danceable.

There are two bulerías, one in waltz time with multiple guitars overdubbed. The other, "Camino de Utrera", is a hot sound with expert palmas. The serrana, "Fantasía," is on the serious side, while the tango, "Plaza Arriba," has a light fun aire.

I have heard some influence of Melchor de Marchena on earlier recordings of Enrique, but the rasgueados seem to be the only vestige retained of the old master on this record.

-- Guillermo Salazar

## PHILADELPHIA JUERGA

by Maria Bitting

Super Juerga in Old Philadelphia, Hosted by Los Lopez of "Restaurante Don Quijote." 110 Aficionados attend -- many more turned away!

You entered through the black heavily studied door into the long smoke filled room. Red candle lights flickered in wavy shadows on the white plaster walls. Heavy dark beams resounded with noise of tinkling glasses, shouting, palmas and castanets. On a small floodlit platform several couples were whirling to sounds of sevillanas. Julia Lopez, Camille Eurice, Eduardo Bellamy and Julio Clearfield brushed together as the tempo and coplas increased. Guitarist Carlos Rubio and Howard Hoffman were joined by Frank Miller and Larry Veronkov.

All of a sudden, as you were wondering when they would run out of verses, it stopped! But the crowd was geared up. Someone shouted, "Rumba Flamenca!" Quickly, Ilyanna Kydonieus, a fantastic new singer, was pouring out a lilting rumba, her hips undulating, hands outstretched to the audience for support. Our Spanish singer-dancer-waiter, Eduardo was with it and Julia and Camilia had joined in.

Scenes changed rapidly; as Ilyanna began a siguiriyas; you could hear a pin drop. Julias low castanets subtly added accents to her slow footwork. The duende had arrived. Everyone was lapping it up like a hungry puppy. You wanted it not to end too quickly. Five hours of this marvelous sharing experience really gave all the aficionados a treat. Flamenco is not dead, but alive in old Philly! We are looking forward to another "experience" in December.



## SAN DIEGO SCENE

### ANGELA

### GIGLITTO

(from: Southern Cross, Sept. 18, 1980)

San Diego show business is old business for one freshman at the University of San Diego. Eighteen-year-old Angela Giglitto has been dancing professionally for as long as she can remember.

But it has been Angela's interest in flamenco dancing that has taken her places, led to modeling, television commercials, and magazine covers. She has danced at the Sahara Hotel in Las Vegas and at Disneyland.

"I started with classical flamenco but I'm proficient at both (classical and flamenco with guitar)," Angela says. Classical flamenco is danced with an orchestra.

Her teachers include a well-known local flamenco dancer, Rayna, and one of the best flamenco dancers in Southern California, Juanita Franco. Rayna danced with a famous classical flamenco dancer, Jose Greco. Juanita has given command performances for King Juan Carlos Bourbon of Spain and the late Generalissimo Francisco Franco.

Proficient is an understatement. After studying with Juanita, a parishioner of St. Leo's Mission in Solana Beach for six years, Angela can hold an audience spellbound and give them a glimpse of Spain. Colorful flowers in her hair, dark eyes flashing and ruffles swirling about her legs, her feet follow the music.

Angela is a member of her teacher's flamenco group, "Arte Andaluz." The group has been a featured attraction throughout San Diego County, and is currently appearing at Olamendi's Mexican Cuisine Restaurant in Capistrano Beach. The flamenco dancers perform each year at the Mission San Diego de Alcalá's Festival of the Bells.





Angela has been performing weekly during the summer, but the recent University High School graduate wants to concentrate on her studies rather than pursue a professional career while in college.

"Later, I would like to teach, but right now my studies come first," she said. "When I was little we used to put on a big Christmas pageant to benefit the Mexican orphanage," recalled Angela of her years as a pupil of Sacred Heart Academy in Ocean Beach.

Her parents, Frank and Mary Giglitto, parishioners of Sacred Heart, enrolled their daughter in dancing classes at age two-and-a-half on the advice of a physician to correct a problem of pigeon-toed feet. Since then, Angela has studied ballet, hula, tap, and Russian dancing.

"As a child, everything was school and dancing. I had no activities outside of that," she said. "Dancing is such a large part of my life. It has definitely played a major role in my life."

Her teacher, a native of Spain, visits her homeland every few years and brings fabric for dresses, shawls, flowers for their hair, Spanish combs, and castanets.

"The lighter colors with polka dots are for the happy numbers—the alegrías, sevillanas (the regional folk dance of Seville), and bulerías. The sad numbers, such as soleares or siguiriyas have solid colors," explained Juanita.

The shawl is used in flamenco dancing much like the bullfighter's cape in the bullring. The flamenco costumes are not readily available in the United States and are handmade.

"Flamenco started with the Moors, who invaded Spain," Juanita explained. "In their singing and expressions, the stronger of the dancers when together is the male. "The man expresses himself with his feet and the poses. The woman expresses more from the waist up with hand gestures, arm movements, and facial expressions," said Juanita.

The women explained that the guitarist maintains the compás, meaning the basic rhythmic phrase, but he must watch the dancer and singer for changes of mood or rhythm. Soft palmadas, or hand claps, and pitos, or fingersnaps, accompany the flamenco songs and dances.

Juanita added that today there is more flamenco in San Diego than in some regions of Spain.

"Flamenco is gaining in popularity. There is more movement here than in Spain. People here see flamenco and fall in love with it—enchantment! They call and want to take lessons. Rock and roll and disco are popular in Spain now."

# OCTOBER JUERGA

AN EVENING OF CONTRASTS

*by Juana DeAlva*

(photos by Mary Ferguson)



CUADRO D MEMBERS WALTER & DOREEN WELSH & LARRY GILBERT AT ENTRANCE TABLE

The October Juerga (which in actuality took place on November 2nd) was an evening of contrasts. From its pool-side beginnings, with dancers silhouetted against the darkening purple and orange sunset, to the dignity of our guest artists' fire-side presentation, to the abandonment to passion and duende in the latter hours of the evening. The spacious home of Miriam Bean provided a warm ambient and plenty of room for several mini-juergas to develop without interfering with each



JACK JACKSON, YVETTA & DICK WILLIAMS

other. The juerga was graced by the presence of thirteen out-of-town members and guests who are always like a shot of adrenaline to local Jaleístas. Cuadro D did an excellent job of setting up and running the juerga in spite of feeling left out of the initial preparations.

The juerga followed its usual pattern of a couple of hours of sociability during which time host George Willis had provided continuous taped flamenco music. An unusual occurrence was the fact that many arrived close to the announced starting time of four o'clock! They drifted out to the pool deck where the wine had been set up. Two early arrivals were Jaleo subscribers Yvetta and Dick Williams from the Los Angeles area. Yvetta is a classical and flamenco guitarist. She did not hesitate in getting out her guitar and was joined by El Chileno and Roberto Vásquez.



"EL CHILENO", YVETTA WILLIAMS & JUAN QUINTELA

Another first for such an early hour, was that the toque shifted abruptly from sevillanas to siguiriyas. María José and Rafael Díaz tried their hand (or should I say vocal chords?) out on that difficult compás. It was irresistible to this lover of siguiriyas who found it impossible not to move to this most penetrating of rhythms.

Others from the Los Angeles area were guitar student Juan Quintela, guitarist Ricardo Udell and singer-dancer Yorgo Grecia. Dancer Magdalena Cardoso and Brother Jesus from Mexicali were there. They are getting to be regulars at the juergas. We were honored in having dancer Paula Roberts and her husband Theo all the way down from Monterrey California and Herb Goulabian's guests from Denver, Colorado, Elsa and Bob Dickson and from farthest away of all, of course, our guests of honor Donn Pohren and Luisa Maravilla from Spain.



JALEISTAS FILL UP BEFORE THE JUERGA

The party shifted indoors when word got around that food was being served. There was a modest lay-out of good quality dishes and many chips (brought by those who took the easy way out).

After dinner it seemed an appropriate time for Donn and Luisa to give their presentation. Tablas and two chairs were set up in front of the upstairs fireplace and jaleistas seated themselves in chairs, on the carpet, or on the wide staircase. The presentation was similar to what the Pohrens present at their University lecture demonstrations. Luisa explained the history and origin of each rhythm and translated the song verses into English for the non-Spanish speaking public.



DONN AND LUISA BEGIN THEIR PRESENTATION



LUISA AND DONN DURING PERFORMANCE

The first number was tientos with tangos or tiento canastero ending. Luisa explained that the two rhythms were essentially the same only tangos is a little livelier with a slightly different accentuation. She said that the change from one to the other would be apparent if we listened for it, and it was.

Tientos was followed by zapateado an old favorite of Luisa. In spite of their protestations that the dance of the bailaora is braceo, I think Luisa is partial to heelwork and sneaks it in whenever she can. She did a heelwork silencio (without guitar) in serranas and later in the evening danced alegrías with a long escobilla to palmeas. Other numbers performed were a lively garrotín and Donn did a beautiful melodic soleá.

Following the Pohren presentation, a most special occasion was celebrated. We toasted, with champagne, the engagement of our host and hostess. We surely wish them all the best.



MIRIAM & JORGE CELEBRATE THEIR ENGAGEMENT

An awkward interlude followed to "make something happen". We decided in the future, if we have formal presentations such as the Pohren's to have them end their program by including some of the local performers. This would help to make the transition from performance to juerga a little smoother.

Finally the ice was broken with María José singing her "sevillanas de la Virgen de Guadalupe" accompanied by Paco Sevilla and Ron Ryno and danced by Paula Roberts and Magdalena. Paula, like Yveta, was a great asset to the evening, joining in without hesitation even though it was her first time at a Jaleistas' Juerga.

As there were many guitarists roaming about at loose ends some moved downstairs. Ron and Ricardo remained to accompany Magdalena's alegrías which intermingled with the alegrías from downstairs that Yorgo was singing. María José was sidetracked on her way out the door



MARÍA SOLEÁ DANCES SOLEÁ

into some tientos. Yorgo joined in and all hell broke loose with the two of them singing and dancing for each other. Meanwhile things had turned somber upstairs to siguiriyas and soleá. Soleá was danced appropriately by María Soleá whose dancing gets better at every juerga. She says she doesn't practice so the change must occur through osmosis, a phenomenon which I have observed many times over our last three years of juergas. (I'll let you guess who was dancing siguiriyas for the third time.)

Upstairs moved downstairs and there was more alegrías: Paula, myself and then Luisa. Luisa said that dancers are judged on their alegrías, so we could have had a competition that night. But no one was competing; there

was a contagious feeling of warmth and camaraderie as each dancer invited the next to continue where he/she had left off in bulerías and then rumbas.

If one had ventured upstairs one would have found, in contrast to the goings on below, a small circle of guitarists deep in discussion and listening intently to each others toque. The unusual thing about this group was that they were all women!

And so the evening went... Our "early" Sunday juerga continued on until 2:00 A.M. being revived anew by the arrival of Pilar "La Canaria" at 12:15.

My last memory of the evening is of Yorgo tearing his hair, gesticulating to the heavens and crying out in mock supplication, "Why me God?). Symbolic perhaps of the desperation of all the payos, who through some driving compulsion band together in this strange ritual called flamenco...



CUADRO LEADER JESUS SORIANO

# DECEMBER JUERGA

Due to a problem in scheduling the National University Alumni cottage, the November juerga was cancelled. The December juerga therefore will be presented by Cuadro B and will be a tapas-juerga beginning at 8:00pm. It will be early in the month so as not to conflict with other holiday plans that many of us may have.

- DATE: Saturday, December 13
- 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)

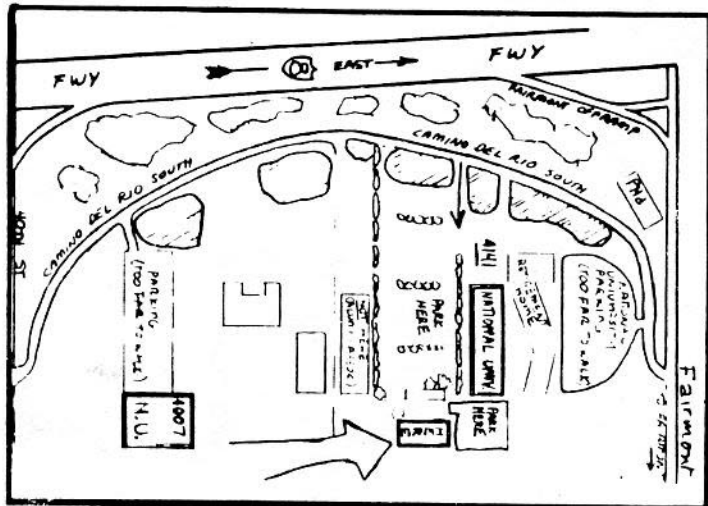


BENITO, THE AGUAYOS AND RAFAEL RAISE 'JALEO'

# NOVEMBER JUERGA

Cuadro B sincerely regrets the last minute cancellation of the November 22nd juerga. Last minute events, beyond our control, forced us, reluctantly, to take that action. We hope that no Jaleista was unduly inconvenienced and we look forward to a successful end-of-the-year December juerga.

Respectfully,  
"El Chileno"  
Cuadro leader



## Flamenco Books in San Diego

Here is a list of books that are available in San Diego's three major libraries. Jack Jackson inspired the project by submitting the list of books to be found in the UCSD library. Brad Blanchard liked the idea and researched the San Diego State library. The public library has some good books, but not too many and they are often checked out; you might be able to get a student or faculty friend to check books out of the universities for you. People in other parts of the country should check their local libraries for flamenco books. The most highly recommended for the beginning aficionado are the books by Donn Pohren, Paul Hecht, and David George; fortunately, those are the authors most commonly found in the libraries.

### SAN DIEGO STATE UNIVERSITY

- N 6797 Augustus, John, The Gypsies of  
J6 J6 Granada (1969)
- ML 1015 Bakus, Gerald J., The Spanish  
G9 325 Guitar (1972)
- GV 1674 Bonald, J.M.Caballero, Andalusian  
Dances (1959)
- ML 1015 George, David, The Flamenco  
G9 G5 Guitar (1969)
- MT 582 Grecos, Juan D., The Flamenco  
6718 Guitar (flamenco music;1973)
- ML 3712 Hecht, Paul, The Wind Cried (1968)  
H43
- ML 156.4 Larrea, Arcadio de, Guía del  
N3S85 Flamenco (1975)
- PQ 6210 Marín, Francisco Rodriguez, Cantos  
R6 populares españoles (1882)
- GV 1674 Pohren, Donn, The Art of Flamenco  
A6 P6 (1962, 1967, 1972)
- ML 3712 Pohren, Donn, Lives and Legends of  
P72 Flamenco (1964)
- PQ 6613 Stanton, Edward F., The Tragic  
A763 Myth: Lorca and cante jondo  
(1978)
- DX 251 Yoors, Jan, The Gypsies of Spain  
Y66 (1974)
- GV 1674 New York Dance Perspectives,  
D27 "El Duende" (1966)

### SAN DIEGO PUBLIC LIBRARY

- J 793.1 Armstrong Lucille, Dances of Spain  
(1950)
- 787.61 Evans, Tom, Guitars (1977)
- 787.61 George, David, The Flamenco  
Guitar (1969)
- 780.946 Hecht, Paul, The Wind Cried(1968)
- 793.4 Ivanova, Anna, The Dance in Spain
- 397 Heredia, Ramírez and Juan de Diós  
Spanish Nosotros los gitanos (1973)
- 397 McDowell, Bart, Gypsies, Wanderers  
of the World (1970)
- R 793.4 Pohren, Donn, The Art of Flamenco  
(1967, 1972)
- R 780.94 Pohren, Donn, Lives and Legends  
of Flamenco ((1964)
- 861 Stanton , Edward, The Tragic Myth:  
Lorca and Cante Jondo (1978)
- 397 Starkie, Walter F. Don Gypsy  
(1937); In Sara's Tents (1964)

### UNIVERSITY OF CALIFORNIA AT SAN DIEGO

- ML 3712 Baloch, Aziz, Spanish Cante  
B 313 Jondo and its Origin in  
Sindhi Music (1968)
- ML 3712 Barrios, Manuel, Ese difícil  
B 34 mundo del flamenco (1972)
- ML 1015 George, David, The Flamenco  
G 9 Guitar (1969)
- ML 3710 Howson, Gerald, The Flamencos  
H 69 of Cadiz Bay (1965)
- GV 1674 Molina, Ricardo, Cante  
A 6 Flamenco (1965)
- GV 1674 Molina, Ricardo, Misterios  
A 6 del Arte Flamenco (1967)
- GV 1796 Claramut, Alfonso Puig, El  
F 55 Arte del Flamenco (1977)
- PQ 6613 Stanton, Edward, The Tragic  
A 763 Myth: Lorca and Cante  
Jondo (1978)
- MT 582 Grecos, Juan, The Flamenco  
G 718 Guitar (1973)
- ML 3712 Quiñones, Fernando, De Cádiz  
Q 6 Y Sus Cantes (1930)
- Hecht, Paul, The Wind Cried

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### 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

PACO DE LUCIA, ALDIMEOLA, JOHN MCLAUGHLIN in concert at Carnegie Hall, Dec 2, 8:00pm N.Y. RODRIGO DE SAN DIEGO will perform at the 'Cantina' of the Teatro Del Estado in Mexicali Dec 3 at 8:30. With him will be Singers Remedios Flores & María José. Rodrigo will also present a concert, Jan 31 at the Club Campestre in Tijuana with the additional support of dancer Juana De Alva and guitarist Yuris Zeltins.

LUIS RIVERA SPANISH DANCE CO. with guitarist Emilio Prados will give free dance workshop Mar 26 and concerts Mar 26 & 28 at U. T. in Austin, TX. Contact Carol Prior, Cultural Entertainment committee, Texas Union 4300, University of Texas, Austin, TX 78712.

### updates

GINO D'AURI appears at Casa Lares in Santa Monica, CA (between Pico & 26th St) Wed-Sat. GARY HAYES & LA ROMERA perform Thur-Sat at Pablo's Especial, 14 Roy St., Seattle, Wash.

### classified

WANTED TO BUY: guitars by Gerundino Fernandez. Write or call collect: Gary Hayes, 818 N.E. 53rd St., Seattle, WA 98105; 206/522-9072.

WANTED: guitarists, dancers or singers in Sacramento, CAL area to get together with guitarist Eddie Lastra. Call 916/682-3516 PANADEROS FLAMENCOS, by Esteban Delgado, recorded by Paco de Lucia - accurately notated sheet music: \$2.75 in the USA, \$4.50 foreign, Southwest Waterloo Publishing Co., 6708 Beckett Rd., Austin, TX 78749.

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

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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Taverna Flamenca (Astoria) 212/545-4036  
La Mancha (Brooklyn) 234-9205

Meson Flamenco

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#### DANCE INSTRUCTION:

Esteban de Leon 212/724-4918  
Jerane Michel 212/222-4973  
Estrella Morena 212/489-8649  
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Mariquita Flores 212/582-3350  
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#### REHEARSAL SPACE:

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FLAMENCO COSTUMES:

Clara Martinez

# DICTIONARY OF FLAMENCO

**CORDOBÉS** (el sombrero) - flat-crowned, wide-brimmed hat typical of Andalucía and often used in Spanish dancing.

**CUERDAS** (las) - guitar strings; the bass strings are called **LOS BORDONES**; the treble strings are **LOS TIPLES**; a set of strings is **UN JUEGO**; wound strings are called **CUERDAS ENTORCHADAS**.

**CUADRO** (el) - a complete flamenco group consisting of singers, dancers, guitarists, and jaleadores.

**CUPLÉ** (el) - a popular (non-flamenco) song sung in a flamenco rhythm (usually tangos or bulerías).

**DEDOS** (los) -- fingers; in guitar playing, the thumb (**EL PULGAR**) is referred to in written music as "p," the index (**EL INDICE**), as "i" the middle (**EL MEDIO**) as "m," the ring finger (**EL ANULAR**) as "a," and the little finger (**EL MENIQUE** or **PEQUEÑO**) as "x", "c", or "?".

**DESAFINADA** -- out of tune (the guitar).

**DESPLANTE** (el) -- a dancer's variation in the bulerías; there are desplantes in alegrías and soleares, but when they occur, the rhythm is usually that of bulerías -- even though the tempo might be quite slow; a desplante is always begun with a "llamada."

**DIAPASÓN** (el) -- the fingerboard of the guitar

**DUCAS** (las) -- caló word for "penas" or suffering.

**ESCALA** (la) -- a musical scale.

**ESCOVILLA** (la) -- the major footwork section of the dance; it is characterized by emphasis being placed on the footwork which is sustained for a relatively long time

and is not accompanied by singing; while the term usually refers to the major footwork section of a dance, it is sometimes used to mean any long footwork passage; it can also be used in its original sense to mean a type of brush or scuff step (escobilla = little broom).

**ESPARRABARSE** -- caló, meaning to lose or go out of compás.

**ESTRIBILLO** (el) -- a repeated chorus of a song; sometimes used to refer to the tacked on endings for such festive cantes as fandangos or tangos -- these endings are really **REMATES** or, in the alegrías, **COLETILLAS**.

**ESTUCHE** (el) -- guitar case.

**FALDA** (la) -- skirt.

**FALSETA** (la) -- flamenco melodies played on the guitar (as contrasted with strumming); sometimes called **"VARIACIONES** (variations).

**FARFULLOS** (los) -- in the cante, sounds used in place of words, usually in the form of a **TEMPLE** or warm-up to feel out the tones and compás; examples are: tirititran, tran, tran, or lelelele... etc.; also used as **FARFULLEO**.

**FATIGAS** (las) -- calo for "penas" or suffering

**FERIA** (la) -- fair; fairs are held on many occasions, some of the biggest being the spring fairs in cities like Sevilla and Jerez.

**FESTIVAL** (el) -- a special form of flamenco concert in which a number of singers are presented, each singing several songs.

**FIESTA** (la) -- a party or a holiday; there are many days of fiesta (holidays) in Spain both religious and non-religious.

**FILETERÍA** (la) -- the small patterns around the edge of the guitar or around the mosaic

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