

درياس

March 1981

Vol. IV No. 7



**VICENTE
ESCUDERO**

VICENTE ESCUDERO

by *Paco Sevilla*

Vicente Escudero was born somewhere between 1882 and 1895; the truth probably lies in the middle somewhere. As with his birthdate, it is difficult to separate fact from fiction with much of Vicente's early life. It is clear that he was born in Valladolid, a large city that lies far north of Madrid, and is the capital of the province of Castilla la Vieja (old Castile). In spite of Vicente's appearance and the myths that surround him, it is fairly certain that he was not a gypsy and his parents did not come from the gypsy caves of the Sacromonte in Granada; Vicente's father is said to have been pure Castillian and wanted very much for his son to enter the printing business. However, young Vicente had other ideas and spent much of his time hanging around the gypsy neighborhoods and decided he wanted to be a flamenco dancer, an unheard of thing in that part of Spain. One report says that, "The young Vicente's first heel beats were practiced on the metal manholes in the streets of Valladolid...When the police chased him from manhole to manhole, he landed finally on the smooth surface of a tree trunk that had been thrown across a river as an improvised bridge. Here he practiced on the resounding wood, and -- as it was narrow -- he received many ablutions in the water below. In Vicente's own words, it was at this time that he established an unshakeable balance -- for fear of being soaked again. This balance was to support him and secure the posture for which he was famous in his majestic style of dancing."⁴

As young as nine Vicente was dancing wherever he could, in town squares and at local fairs where money was earned by passing a hat. Donn Pohren writes that he, "...consistently ran up against flamenco's big problem of old: secrecy. No one would teach him the fundamentals of the dance, such as the *compás*, *palmas*, etc. (He calls this not being 'enterao,' or 'clued in'). Around the age of seventeen he began to be hired in *café cantantes*, but always lost the jobs as soon as it became evident that he was not 'enterao.'"⁵



VICENTE ESCUDERO (CENTER) IN THE SACROMONTE

Vicente was fortunate to meet the great dancer, Antonio de Bilbao, who must have seen the potential in the boy and taught him the basic things he needed to know (perhaps Antonio, being also from the north, empathized with Vicente's situation). Vicente then began to work in the *cuadros* of the *café cantantes* of Madrid and was soon making a name for himself. But he found that he did not like the atmosphere of the *café cantante*, the lack of respect for the artists, and so he left them to work with touring companies that performed in theaters, between films or as part of variety shows. Eventually Vicente went to Portugal where he, "...commenced his off-beat flamenco, firstly because he could not find a guitarist there who knew the rhythms, later because he began to enjoy the liberty gained by dropping the *compás*.

"Next stop, Paris, where Vicente was to build such a reputation for himself that his name leapt the Pyrenees and became known throughout Spain. Shortly after Vicente's first Paris recital, in 1922, he became strongly influenced by the Dadaistic and surrealistic schools of painting, to such an extent that he took up painting himself and, what for us is more significant, began applying these concepts to his flamenco dancing. With an entire philosophy to back up his own instinctive feelings, Vicente really let himself go. He began giving concerts to the clashing of two orchestras going separate ways, or to the humming of dynamos set at different pitches. This, he states in his book, was the most delightfully creative period of his career. He went so far as to rent a

little deserted theater in a Bohemian section of Paris in which to rehearse and give exhibitions of his surrealist flamenco dance. That almost no one came to these recitals served only to delight him even further. Vicente feels that the doings of geniuses are never appreciated by contemporary generations; the gathering of crowds at his recitals would only have denoted failure."⁵

So Escudero found himself at the center of a cult in the Paris of the twenties; he was involved with intellectuals, musicians and painters; he was drawing, painting and designing unusual costumes with the aid of people like Picasso. The best description of Vicente's dance and attitude at that time comes again from Donn Pohren, who says that he did not respect imitation, that his dance was extremely creative and original. "He broke norms, shattered traditions, and was consequently called 'loco' for many years before finally becoming generally recognized as the supreme bailaor of his time...

"One of the revered traditions scorned by Vicente was the compás. He could not stand to be confined within its well-defined structure, and he rebelled. He found accompanists who were willing to forego the compás and just follow his whims and fancies, thus setting the stage for the widely varied opinions about his dance. The public in general did not know or care much about the compás as long as Vicente could produce his kind of dance. To flamenco artists, however, one who cannot, or does not, keep the compás is not even to be seriously considered. They also point out that at times Vicente employed many 'tricks' in his dance, such as the snapping and clicking of his fingernails, one white and one black boot, and so forth."⁵

Escudero worked in the touring Spanish ballet companies with La Argentina and Pastora Imperio. This involved him in the classical Spanish dance so that he was soon choreographing and dancing such numbers as Manuel de Falla's "El Amor Brujo" and "The Three Cornered Hat." One story says that he ended his partnership with La Argentina because of his refusal to dance a passage that he felt improper; in later years they again danced together and Escudero considered Argentina to be the finest of all dancers.

The famous bailarina, Pavlova, asked Vicente to appear in the United States with her, but she died before these plans

EDITORIAL

If you haven't noticed, IT has finally happened! We were forced to increase all of our subscription-membership rates by three dollars (also known as \$3.00). We know what you are thinking, but contrary to popular belief, the editors of Jaleo are not, I repeat, not riding around in Mercedes or Rolls Royce automobiles, using Gucci toilet paper, nor snacking on crab legs and truffles while our massive staff assembles your next issue. At the present time, most of your money -- including contributions, advertising revenue, and money for back issues -- is used to type, print, and mail Jaleo. All of those expenses have increased dramatically in the last year. We now use a professional typist; the printers have raised prices several times, and all international rates and U.S. bulk-mailing rates have gone up.

We hope you agree with us that Jaleo is still a bargain and only made possible by the immense amount of time contributed by volunteers who send us articles, encourage potential subscribers, do our correspondence and financial record keeping, use "borrowed" computers to do our directory and mailing labels, put together the magazine, and do the final assembly and mailing. To all those people, let us say, thank you!

(ESCUADERO continued)

could be realized. So Escudero came to America on his own in early 1932, presenting his first concert on January 17, and was extremely successful, so much so that he returned for a second tour late the same year. "Reporters swarmed to the boat to meet him and trailed him to his hotel suite. Columns of copy began appearing about his fear of dying at sea and being thrown to the fish, the exploits of his pet cat, and other trivia.

"His arrogant disdain for formal trappings of theater and his flair for improvisation captivated even the most conservative concert goers, and his American tours during the years from 1932 to 1935 covered as many as fifty-five cities each. For American audiences, as for audiences the world over, Escudero came to symbolize Spanish dance, in much the same way that Pavlova came to represent ballet and Isadora Duncan the free dance."³

Vicente toured widely outside of Spain,

achieving his greatest successes in the United States and France. It is indicated in several sources that there were also long periods of inactivity, perhaps during the years of World War II, and that, in the forties he focused on his painting. In 1947, the first of his two books was published. Mi Baile tells of his life and dance; it was an extremely interesting book, but unfortunately appeared in a limited edition and is now quite hard to find. In a later book, The Enigma of Berruguete, by Dr. Luis de Castro (also from Valladolid), Escudero contributed illustrations and explanations of the basic principles of flamenco dances. It was in 1951 that Vicente published a pamphlet called, Decalogue on the Pure Flamenco Dance, in which he describes the proper manner of dancing for the bailaor (and to a lesser extent, the bailaora). He explains that, "The exposition of the dance is very difficult as is the penetration of its mysterious depth. But I assure you that this 'duende' that so confounds the intellectuals and the laymen, is a myth that disappears when you dance with sobriety and honesty and translates itself into a mystery that is contained in all art.

"All who wish to dance with purity must, without question adhere to the ten points of my decalogue. At the present, I know of no one who uses them in every sense. Only rarely do we find a male dancer who uses even three or four of them, the other points shining in their absence.

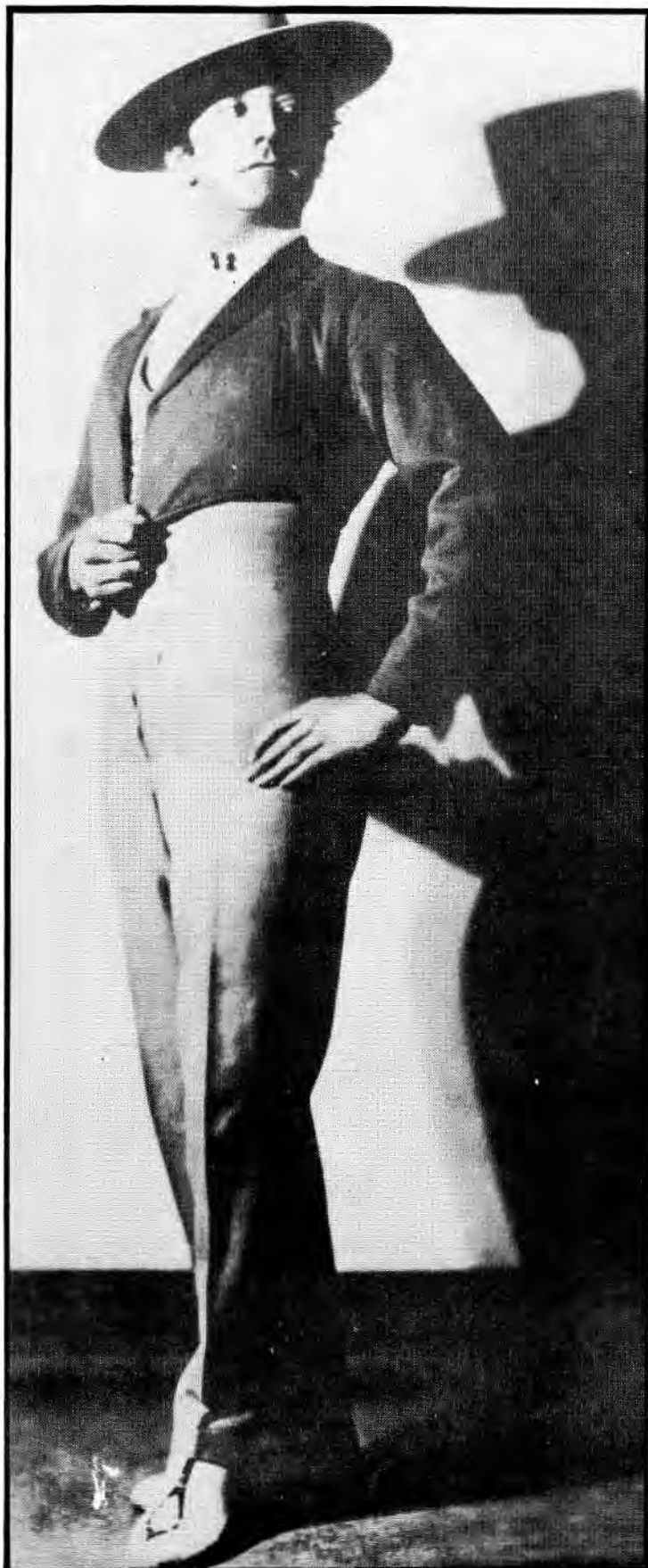
"In the manner given here, I invite them to follow the tradition of pure and masculine flamenco dance:"⁶ (explanations of each point are given by Escudero in Dance Magazine, Feb. 1955)

"1. Dance as a man

'The personality of the Spanish man is grave, austere, with strong passions that achieve their dance expression in reserved, composed movements; a vertical unbroken line of the body from the hips upward; and strict, sustained rhythm accented by inner emotional intensity appropriate to the dramatic meaning of the dance itself, rather than the personality of the dancer.' (Escudero drew himself up in his seat, showing us the unbroken line from hips to crown). 'The character of the Spanish man, in the dance, is without effeminate thrusts of the arms, without spreading or crooking fingers, and without angular or waving movements of the hips. Those are the woman's movements.'



VICENTE ESCUDERO: THE EXPERIMENTAL PHASE.



VICENTE ESCUDERO IN HIS PRIME.

2. Sobriety

3. Turn the Wrists from the Inside Outward, with the Fingers Together

Escudero illustrated this, turning his wrist slowly, his fingers together, producing a continuous line of the arm through the wrist joint to the fingertips. 'Not like this,' he said, showing by contrast a sharp flip of the hand upward, tensed, and with the fingers rigidly spread and curved.

4. Hips Quiet

'They should remain within the vertical line of the whole body and support it.'

5. Dance 'Asentado' (Seated) and Serenly. Not in a Circusy Manner

Escudero tapped out with his knuckles a firm, even rhythm, gradually augmenting in intensity, but without accelerating the tempo or increasing the volume. He repeated it with his feet. 'Not this way,' he explained, beating out a rapid, nervous, and irregular rhythm. He remarked that the dancers of the present generation appear to have lost the art of dancing slowly, with repose, which is essential to the Spanish dance.

6. Harmony of Feet, Arms and Head

Escudero again indicated the erect, continuous line of the whole body, with natural, fluid movements of arms, head, wrists, or shoulders.

7. Esthetic and Plastic Purity

This refers to the contemporary trend of combining styles foreign to the Spanish dance.

8. Style and Accent

Authenticity of body line and dramatic interpretation.

9. Dance in the Traditional Garb

'Arbitrary additions like broad sleeves, open-necked shirts, sashes, which many dancers permit themselves to make in our traditional costumes are in poor taste and produce a vulgar and false effect.'

10. Achieve a Variety of Sounds, through the Inner, Emotional Interpretation of the Dramatic Character of the Dance, Without Metal Taps on the Shoes, Inlaid Wood on the Stage, or Other Externals."³

In February of 1954, Vicente came out of retirement to give a concert of solo flamenco dance in the city of his birth, Valladolid. One account reports that, "...despite more than a decade of comparative inactivity, Vicente Escudero, the great master of flamenco dance, had lost little of his touch. True, the years had slowed him down a bit, but his arrow straight body and richly shaded zapateado, his stern gypsy face and ominously clicking

fingernails, combined to epitomize flamenco dance in its age old dignity and power.

"The concert, moving as it was, had a practical aspect, too. For it was to finance Escudero's journey to Paris where he had been invited to head a Spanish dance academy at the Salle Pleyel. When Escudero received the invitation, he was living quietly in Madrid, constantly sought out by the younger generation of Spanish dancers for advice and criticism, and somewhat of a legend as a dancer.

"The invitation proved to have a magical effect. For, after the Valladolid farewell, Escudero went to Paris...not as a teacher, but as a performer. With a new company, he performed at the Théâtre des Champs-Élysées and set the audience afire as he had done more than twenty years before."³

In 1955, now well into his sixties, Escudero brought a company to the United States for a farewell tour. Included in that company was the young guitarist, Mario Escudero, and the seventy-three-year-old singer, Pepe el de la Matrona. He intended to finish the tour and then return to Paris to teach, but he must have stayed for awhile, since he worked with Carlos Montoya for awhile, including a Carnegie Hall performance in New York, and toured the country with a company different from the one he had brought with him. He teamed up with Pepita Ortega and Goyo Reyes and a group that included singer Domingo Alvarado, guitarist Rogelio Reguera, and dancers Raúl Martín and Curro and Olga Amaya, among others. Vicente's dance partner continued to be Carmita García, who had been with him for his first 1932 tour. He danced alegrías and garrotín, and with Carmita, did la caña and Albéniz' "Sevilla."

This latter company may be the one José Greco speaks of when he says, "Though he was seventy-three years old, he'd decided to tour the United States again, with a company of twenty-three dancers, most of them gypsies. From the start his business was poor.

"In Dallas, finally, the gypsies walked out -- right in the middle of a Sunday night performance, leaving about three hundred spectators furious. The gypsies had left because there was no money to pay them. Escudero begged his company to return. The promoter begged them. The audience begged them, throwing coins on the stage. But the gypsies were adamant. It was the end of Escudero's tour and his career."²

Vicente was an excellent flamenco singer -- belonging to the old school of singing.



VICENTE WITH CARMITA GARCIA





VICENTE WITH MARÍA MÁRQUEZ IN MADRID (1964).

He recorded several 45's and, in 1963, the "Antología Selecta del Cante Flamenco Autenticamente Puro" (Vergara 51006-L), an LP on which he sings some esoteric and heavy cantes with the accompaniment of the guitarist, Ramón Gómez; the record includes "Soleá Grande," "Malagueña," "Toná Pequeña y Grande," "El Garrotín del Tito-Tito," "Martinetes," "La Caña y El Polo del Fillo," "Tientos Perdidos," "La Debla de Cambio," "Rondeña de Manuel Torre," "Jaberas," "Siguiriya Grande," and something called "El Afilador."

Escudero lived primarily in Barcelona during his almost twenty years of semi-retirement and died in 1980.

What was this man like? José Greco describes him as, "...an elegant figure with a great deal of personal magnetism, a man who radiated vitality -- though he was already in his fifties."²

Another writer describes him in 1955: "We found him spare, wiry, animated and energetic. Time had affected his appearance very little. Erect, looking taller than his actual height, he walked bending only his knees. He moved and spoke with neat, rapid gestures to emphasize his

ideas. In conversation he was animated, with a reserved intensity, describing and 'sketching' his thoughts with occasional movements of his arms or whole body and flashes of dry, ironic humor. His personality suggested elasticity and a fluid, but self-contained vitality -- the poise and fleetness of a heron."³

Dancer, Doris Miles, writes: "When I knew him, Escudero was a strict teacher. Nothing was allowed to pass that did not measure up to his stern standards of perfection. For hours we danced back and forth before the small mirror in his unpretentious apartment in the rue Victor-Masse in Paris, close by the Bal Tabarin.

"A simple zapateado was the beginning step. Then it was doubled, and contra-temps injected; then tripled, and more and unexpected contratemps, until truly it became a dance without end, mounting and mounting in variation and excitement. This was undertaken in various rhythms of alegrías, fandanguillo, zambra, soleares, farruca, and his beloved siguiriyas. Sometimes he taunted me by making steps so difficult and fast that I could not follow his lightning feet. We would end up

sweating and laughing at my bewilderment.

"Then he would take up his guitar, and say, 'Baile!' (He would also say, 'Don't tell anyone that I play the guitar.')"⁴

Donn Pohren calls Escudero "the most controversial bailaor of this century," for he was widely admired by the general public, the intellectuals, and the news reporters and writers, but had many enemies in the artistic flamenco world due to his outspoken manner, his artistic eccentricities, and what was considered by many to be undeserved fame. Pohren adds: "We must judge his dance and accept, or overlook, his eccentricities in view of his great contribution to flamenco, while at the same time giving thanks that his more revolutionary ideas did not become popular in the flamenco world.

"For regardless of his eccentricities, Vicente has contributed greatly to maintaining the old-time jondo dance. When Vicente settles down to dance what he considers pure flamenco, putting all tricks aside, he is traditional to the core. His movements and posturing are age old, his duende is profound; his economy of movement and rock-earthed hardness gave pause to many a bailaor of the more frenetic modern school...Vicente has at one and the same time been a decided revolutionary as well as a staunch defender of the ancient baile jondo."⁵

The most accurate impression of Vicente can be obtained by listening to his own words as he speaks about himself and flamenco:

"If, on the one hand, credit is due to the gypsy race for having developed and conserved this style of dance, with its serious and majestic rhythms, as embodied in the great dancers of the past century -- Miracielos, El Raspaor and Enrique el Jorobao (Henry the Hunchback) -- on the other hand we can lay the blame for the present-day decadence on the gypsies also. For they have permitted themselves to be commercialized and to introduce impurities in the baile serio, adding eccentricities, aimless and unrelated gestures and so-called 'glamourizations' of their dance, with the object of catching the fancy of the public.

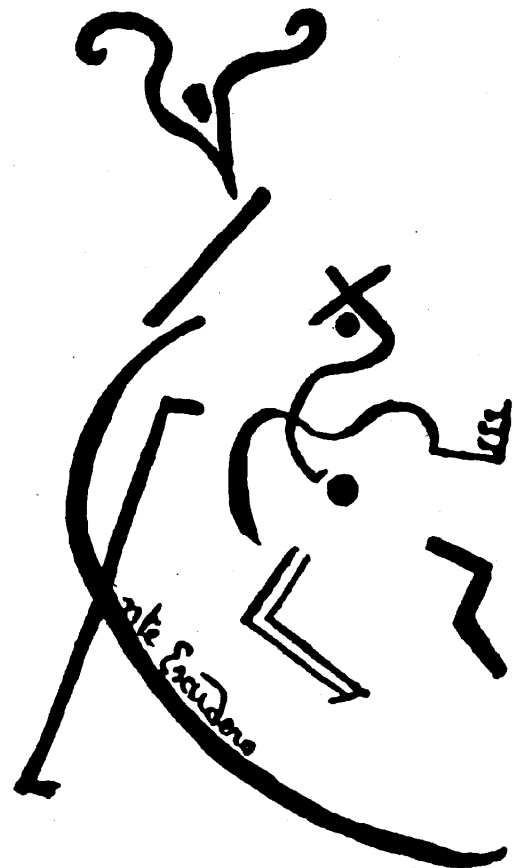
"Those who are not gypsies have copied them and even gone further in their excesses, if not in grace, at least in the spectacular. And thus we have the flamenco cocktail which exists in our time.

The flamenco today has spread over the

whole world. But if the present trend continues, it will not be long before it will be impossible to know, except by titles and costumes, that what is being danced, in spite of what it is called, is flamenco dance -- so far has it departed from the traditional.

"Repeatedly have I pointed out on the radio, in the press and in lecture-demonstrations in Madrid, Barcelona, Granada, Seville, Cádiz and Jerez (the last four being cradles of flamenco art) the unfortunate mixtures that are today presented as flamenco dance. I have invited newspaper men, writers, professional dancers and the public in general to debate, but no one has written to deny the veracity of my words, which would seem to indicate that they were in agreement with me. But then, I ask, why do they write in high praise when they see a dancer do wild jumps, run on his knees like a clown in the circus, contort himself, do convoluted turns or an endless series of spectacular movements, which are indeed often effeminate? But very few Spanish critics have dared to make such observations in print, and in France and England the same timidity exists.

"The critics encourage me to continue defending the purity of flamenco dance,





but just the same they are pleased by the 'fancy stuff' which is so unrelated to it, apparently not noticing their own inconsistencies...

"I am not a dictator. But I am a classicist and I believe in tradition. For instance, the movement of the hands, in which the fingers are held together, is a tradition which has been passed down through all the best male flamenco dancers of the past. In my own time I have had the honor of seeing some of them. It is only in recent years that one sees men dancing with their fingers separated daintily in the manner of women dancers. The outline is effeminate, exactly as the effect of men swaying the hips is effeminate...

"By introducing Czechoslovakian or Russian steps a hodgepodge results that impairs purity. The speed that is often added for sensational effect most often adds neither beauty nor plastic form. And yet we know that these high jinks please the public. That is another matter. It must be conceded, however, that they are being passed by a concoction that is impure, in fact, fraudulent. The flamenco dance must be enriched by inspiration, without departing from its true roots, not

by the addition of flashy tricks. I, for instance, dance well one day, better on another day, and on a third quite badly, but never do I dance mechanically the same. And always the inspiration must come from within the confines of flamenco tradition.

"I believe that when I dance later in this program that you will see that the pure flamenco dance needs neither those fashionable wild leaps, nor the runs on the knees, nor strange steps borrowed from other techniques, nor effeminate movements to, as you say, 'enrich it.' It has so much to offer of its own. There may be, for instance, a dancer who feels that I do too much with the arms. Perhaps he, when dancing, leaves them to fall where they may without aesthetic harmony. But there are many things which may be done with the arms at the same time that the legs are moving. Being guided by an acquaintance with all the past and style of gypsy dance, I am aware that I must remain within those limitations. Yes, there is so much of interest possible that there is no difficulty in exploring variations, instead of adding unrelated movements.

"Further, I would tell you, in case you are not aware of it, that to dance with guitar accompaniment is quite difficult. Although you may see many perform, with the exception of very few, most do not know why they are dancing. As a result they have great need for endless rehearsals with their guitarists. The



flamenco dance has much freedom, but if either the guitarist or the dancer does not grasp its basic essentials and restrictions, they cannot understand each other and are bound to violate the style. A dancer and guitarist must comprehend the dance as well as each other, so that the minute they meet they can improvise together or, if necessary, perform without any rehearsal at all, with the certainty that their understanding will be mutual."

There are some who are not even aware that before flamenco was danced to the guitar, dancers themselves produced the rhythms to which they danced with whatever was within reach. Inspired by that period, in my dance "Ritmos Primitivos," I produced rhythms with my fingernails. And if I drum with my fingers on a chair or whatever, it is because, since the birth of the first tanguillo until today, the true flamenco performer never hesitates to make his own accompaniment with his fingers on a table, chair, counter top, or whatever may be around him. One has to be very uninformed not to be acquainted with this tradition, and yet there are few professional dancers who have explored this intriguing avenue.

Yet, despite my many complaints, I do not mean to imply that there are no good or even great Spanish dancers today. There are, skilled and magnificent performers like Antonio, Luisillo, José Greco, Roberto Gimenez, Roberto Iglesias and Manolo



Vargas, all exceptional talents, each of whom has something to contribute."¹

Vicente had strong feelings about the flamenco repertoire. He calls the soleares and the bulerías "minor dances"; about the bulerías he is supposed to have said that they are, "a mixture of bad taste and confusion."⁵ Other relatively unimportant dances were the tanguillo and the tientos, which he called similar except for tempo. The farruca tends toward the "bailes grandes" which were the zapateado, alegrías, romeras, and siguiriyas.

About the farruca, Escudero says: "Basically, the farruca is a deformation of the tientos and the tanguillos, having the same rhythm, but with a slight change of expression. This dance was created in 1908 by Faico at a flamenco fiesta. Ramón Montoya, the great guitarist developed the style of the farruca, which was previously only sung. The name, 'farruca' originated in the region of Galicia, and in the guitar variations one finds musical motifs native to the region.

"In the farruca, the dancers begin to insert acrobatic steps and infect it with the tempos and other peculiarities of other dance forms...I successfully danced the farruca for many years, but I abandoned this dance after I discovered its origins and mystifications.

"The zapateado is danced from the waist down; the arms are not brought into

play. Some people say that El Raspaor de Cádiz was the first to do the zapateado with guitar accompaniment; previously it was danced unaccompanied. The zapateado is derived from the tanguillo and the guitar accompaniment is very similar. The zapateado requires great style and rhythmic accent and should be danced with absolute freedom, not counting or measuring the steps nor making elaborate preparations with the guitarists. I had danced the zapateado for a long time with the guitar. Now I do it without accompaniment in the primitive style, which I believe is the most authentic, and I dance it without taps on my shoes, which some present day dancers use to produce greater resonance.

"The alegrías is the most complete of all flamenco dances. When danced correctly, the hands, arms and feet must be used harmoniously, and the head movements, too, must blend with this harmony. This dance, like the zapateado and all flamenco dances, does not permit acrobatics or velocity, nor admit more than a spark in the moments of deep inspiration. Technically, it is the most difficult. At this moment I know of no dancer who does it in the true tradition as I have explained. The romeras are not different except for the song, and I have adapted it to the style of the alegrías because I regard it as the more ancient and sober. But the dance has the same technique, style, and rhythm as the alegrías.

"There are two classes of alegrías, one danced by the man and the other by the woman. They have the same rhythm, but require different execution. It has not been verified whether the alegrías was first danced by a man or a woman."⁶

About the siguiriya, which previously had only been sung, Escudero says..."I created and presented [this dance] for the first time in 1940 in the Teatro Español de Madrid, when I was accompanied by the great guitarist, Eugenio González. This dance which no one had previously attempted, I studied for five years before presuming to present it on the stage. I was considered crazy by many because of my intense studies of its origins, but eventually others began to dance it too and now it is quite popular. But most often it is done erroneously, as a zapateado (heel dance), or with all types of fancy jumps and kicks which, to my mind, add nothing but vulgarity. I recently saw the siguiriya danced in a Spanish film by a horse and rider...it was unbearable...

"Among the worst of the breaches of taste belongs to those who have dared to dance the martinete to the rhythm of siguiriya gitana. All flamenco artists should know that the martinete is a song which has neither fixed music nor rhythm. Although, like the siguiriya, the martinete was born, through anguish and torment, around the blacksmith's forge to the beat of hammer and red-hot iron and anvil, the first has quite different qualities, as expressed in regular rhythm and cadences, from the free form of the latter.

"To dance the true siguiriya gitana one must hold a dialogue with Death, with the Saints and with the Devils. One must address oneself to the Powers of Darkness and Sorcery and evoke secrets of the past. The siguiriya should be reserved for the tragic tone which expresses itself in the gypsy odyssey throughout the ages. How much misunderstanding exists!"¹

SOURCES OF QUOTED REMARKS:

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- ²Greco, José. The Gypsy in My Soul, Doubleday, N.Y., 1977.
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- ⁴Niles, Doris. "El Duende," Dance Perspectives 27, Autumn, 1966.
- ⁵Pohren, Donn E. Lives and Legends of Flamenco, Society of Spanish Studies, 1964.
- ⁶Souvenir Program. Vicente Escudero (date unknown).

ARCHIVO

The Making of an Anthology

by Caballero Bonald

PART III - ALCALA DE GUADAIRA

(translated by Brad Blanchard)

Alcalá de Guadaira, situated a few kilometers from Sevilla, is a pueblo of deep and vigorous personality and has been a decisive stage for many important chapters in the history of the cante. We naturally had to enter its twisting and

turning streets many times. Not here -- nor in any other place -- is it easy to discover the roots of flamenco on first glance. The gypsy section of Alcalá has been, since the eighteenth century, on the hillside below the castle that, like a haughty memory, dominates the open setting of the pueblo. We walked through it on various occasions. Wide hovels, unsanitary, excavated partly from the hard rock, half barracks and half cave, they are a disorderly cluster on the slope. Between the labyrinth of the small paths, the weeds grow, water runs, life passes in misery. Here lived Joaquín el de la Paula and Augustín Talega and la Roezna -- grand forgers of the cante of the last century -- and here still live their humble descendants, almost unknown, transmitters of that portentous gypsy inheritance. The cantes of Alcalá -- like those of all the flamenco geography -- were born and defined in the intimacy of a few gypsy families, in this case, that of the Paula family and the Talega family, whose last great representatives have been Juan Talega -- already almost eighty, son of Augustín -- and Manolito el de María, nephew of Joaquín el de la Paula, and who died just a few months after having sung a few exemplary soleares and bulerías for our "Archive."

Juan Talega presently lives in Dos Hermanas, a neighboring pueblo of Alcalá. We limited ourselves this time, therefore, to locating Manolito el de María in the houses of the Águila neighborhood. In our first journeys to Alcalá we couldn't find him; he was clipping sheep on a farm in El Arahál. But then we knew how to find him. We asked in the venta of Platilla, in front of the bridge that crosses the Guadaira at the entrance of the pueblo. It was already late. Manolito el de María was in bed, but he quickly dressed and came with us, trying to overcome his sleepiness with an affable, forced gathering-up of vitality. Humanely punished, there was not the least symptom of bitterness in the behavior of this man who had already reached old-age when we met him and who rose from his wretched family bed to accompany us. All of Alcalá slept while we descended the slope facing the fertile breath of the river, close to the rich pine groves of la Oromana.

The "fiesta" began, already in the early morning, in a room on the upper floor in the venta of Platilla, memorable site of many important flamenco happenings at the end of the century. We had also

made an appointment with two other anonymous cantaores from Sevilla -- José Tragapanes and one called Ciego de San Román -- of whom we had been given more or less contradictory reports concerning their presumed involvement in the "Archive." We hadn't met them before. Tragapanes is a gypsy, getting on in years, cordial and flattering, who earns a living singing in the ventas on the outskirts of Sevilla; he possesses, without a doubt a strong-willed, expressive passion, but it is a monotonous passion, as though learned as a professional obligation. Ciego de San Román, for his part, helps himself to a bad living by hoping for something to turn up in night-spots in Sevilla. His own darkness (he is blind) has logically sharpened his sense of hearing. But his cante is a literal example of that poor, artificial manner of interpreting it according to incentives foreign to the creative heart of flamenco. Neither he nor Tragapanes were able to present a valid contribution within the concrete focus of our "Archive."

The memories of Manolito el de María relative to the cante, were vague and disorderly. That's what usually happens. Rarely will a cantaores agree with another when speaking to us about his flamenco experiences. The most frequent thing is that, after weighing and contrasting judgements, we find ourselves with a greater abundance of indecisions. Manolito el de María supported his ideas about the cante with memories of his own life. He always alluded to the journeys he had to make through these fertile lands of poor farmers where he worked, as God had made him understand that he should, in humble, sporadic occupations. Outside of the geographic environment in which he evolved, his knowledge of the cante was very incomplete. He spoke to us more of cantaores than of cantes -- most of all, of his uncle Joaquín el de la Paula, who had also lived in the caves on the castle's slope. Joaquín created his own exemplary style of solares, elaborated with fragments of other local cantes and enriched with that impressive artistic intuition that the gypsies possess. Flamenco, for Manolito el de María, was like a way of being, like a commandment of his race. It's not important to sing the cante "to the letter." One must feel a "pellizco" inside and cry out, calling to one's own self. The cante of the non-gypsies is something else; the non-gypsy sings by ear. The gypsy creates for his own kind,

unearthing his personal experience, transmitting from father to son the secret of an expression that used to belong to a few families and now belongs to everyone. Flamenco used to flow in specific, private ceremonies, but it has now been changed into a public spectacle. Manolito el de María spoke incoherently about all this, losing himself in foolish arguments. It is logical that he wouldn't know, exactly, the root of his cante, but he did know why he sang and when he felt the necessity to sing. Probably, while harvesting wheat or clipping sheep, Manolito sang for himself, with rage or tamely; he sang because "he remembered what he had lived" and sometimes he sang to relieve himself, unconsciously, from a long tradition of afflictions. There is no doubt that the cante of the gypsies is, like its creators, an independent phenomenon, marginally and confusedly digested by a liberated inner-drunkenness and also, at times, like a kind of catharsis.

The name of Manolito el de María never left these restricted flamenco circles. He performed in some flamenco festival in the region, but was scarcely known; it is as if he himself preferred to remain in the background. He said, "I, sometimes, knowingly sing poorly." He died as he had lived -- poor and unknown. And he was one of the cleanest and purest cantaores with whom we dealt. He never had the slightest interest in turning his cante into the usual way of making a living. We are sure that all that he sang that memorable night in Alcalá was rigorously an irrepeatable example of his most authentic creative capacity. He remembered what he had lived and perhaps intuited that it would not go on for long.

In another of our visits to Alcalá, we established contact with the children of Joaquín el de la Paula -- Enrique and Merced -- and with a well-known gypsy of the area who is called Juan Barcelona. Amós Rodríguez Rey accompanied us -- as on other occasions -- as a sort of castle-keeper, in his spare time, of that now ruined fortress of native flamenco. Enrique also lives in the neighborhood of shacks that mine the castle slope over the gorge of the Guadaira. With that resignation, at times irritating because of its serenity, that seems to lodge in peoples long subjugated, the son of Joaquín el de la Paula exhibited his miserable life as would someone who had been temporarily deprived of his

possessions. A certain pride -- that imprecise pride of the gypsies, made half of studied disdain and half of defense in the face of humiliations -- that hides like a delicate curtain, so much human poverty. Enrique el de la Paula is piled with his family into an inhospitable cubby-hole, but he doesn't complain; he limits himself to understanding that he has preferred these pauperous conditions rather than submit himself to the rampart of absurdities of the non-gypsy. It is, without doubt, the reactionary resignation of the gypsy before a society that refused to integrate him. But isn't the cante, in the end, like an intimate protest that has accepted beforehand its own conformity?

Enrique el de la Paula speaks in dark thrusts of memory about the life and miracles of his father, of the people who made pilgrimages to his cave to hear him -- then in the last years of his sickly, wandering life -- of the famous flamenco stock of Alcalá. Enrique knows the cante of his father -- which is the most pure and genuine local style -- but he can't express it; his voice seizes up in a painful and useless effort that barely reveals the deteriorated outline of the prodigious soleares of Joaquín. It's almost the opposite of what has happened to his sister Merced, who possesses an undeniable expressive capacity, but who has forgotten the noble and incomparable gypsy lesson of Alcalá.

MARIO ESCUDERO IN LOS ANGELES

(Editor's note: This article was turned in to Jaleo in November by El Chileno. We did not print it because we were anticipating an interview with Mario Escudero; that interview did not materialize yet, so we decided to go ahead with this other material.)

by El Chileno

Mario Escudero appeared at El Camino College in a solo performance on November 7, 1980.

The overall well-balanced program was based mainly on his own arrangements of traditional flamenco pieces, all played in the clean, crisp, unmistakably "Escudero" style.

The elements of classical guitar technique that are evident in maestro Escudero did not detract at all from his clear flamenco message. His mastery of the instrument is com-

plete. The flowing, rhythmic, yet simple elegance that has become his trademark was very much present. His command of the stage was equally impressive, and an enthusiastic audience, which nearly filled the auditorium, manifested its approval through a long and spontaneous standing ovation.

As encores, maestro Escudero offered sevillanas and Tarrega's "Recuerdos de la Alhambra." The latter, although flawlessly performed and warmly received, may have left some flamenco purists in the audience longing for yet another "toque."

On the whole, Mario Escudero presented an inspiring performance which clearly attested to his well-earned place among the contemporary flamenco greats.

On the following day, maestro Escudero offered a master guitar class also at El Camino College. About ten students, ranging from intermediate to professional level attended the class which was held on the stage of a smaller auditorium. Another fifty or sixty people audited the class as observers.

With his relaxed and friendly manner, keen sense of humour, and natural charm, Escudero quickly allayed the anxieties of those of us in the "hot seat." Each student was given the opportunity to play a piece of his or her choice, to ask questions, and to seek corrective action from the maestro.

Displays of dazzling "picado" speed or "rasgueo" flamboyance elicited few if any expressions of approval from the maestro. Instead, throughout the nearly three hour long lesson, he emphasized "compas" and "ritmo" again and again, underscoring the idea that good flamenco must sound like flamenco, anything else being personal expression, or whatever. But not flamenco.



MARIO ESCUDERO WITH EL CHILENO
(SHAKING HANDS) AND GINO D'AURI.

This student came away with the feeling that development of technical skills in the guitar, however important, cannot by itself make you a good (or even average) flamenco guitarist if the "aire" or feeling is not there. Is it perhaps that the essence of flamenco goes beyond the guitar alone?

After the class, Mario Escudero experimented for a few minutes with Gino d'Auri's electronic guitar, which provided a delightful surprise to everyone -including the maestro himself.



MARIO ESCUDERO

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Gypsy in Escudero Dictates Style of Play

(from The Denver Post, November 15, 1979; sent by Guillermo Salazar)

by Glenn Giffin
Denver Post Music Editor

The concert life is ideally suited to Mario Escudero. Where is home base? "The world," he laughed. "I am a gypsy." He really is, too, for how else could one absorb the flamenco playing for which he is so noted?

"I started very young -- my father taught me -- and in flamenco, each person is supposed to have his own personality and style. At the beginning you must learn the traditional style, but when you are grown, you begin to impose your way and your feeling. What is my style? I think, like all guitarists, we add certain harmonic ideas, syncopations, developing the phrases more, more intricate; but, of course, to maintain the cadence."

In fact, Escudero began at age 7. By age 14 he had begun performing with some of the gypsy troupes. "The only way to learn flamenco," he said firmly, "is to play for dancers. The real flamenco guitarist is supposed to know how to accompany singers and dancers. But today, some young people sometimes play alone, but don't recognize the style of singers and don't know how to accompany the singers or the dancers. Their knowledge is mediocre."

While the flamenco world recognizes a great range of individuality, it also insists on following traditional rules within the form. Each type of flamenco style, such as soleares, alegrías, malagueña, bulerías, fandango, siguiriya and the like, defines both a locale within the gypsy territory and a set of rules for playing.

As Escudero explained very briefly -- "to explain more, I think, would take a book" --

the rules of flamenco govern both accent and compás, which is a kind of rhythmic phrase. For a fandango, the accent is on the second beat of a three/four measure, but the compas is over a four measure phrase, or 12 beats.

Escudero sees flamenco as a tree with two trunks: "the siguiriya and soleares. This is the tree. Everything else comes from these."

Escudero has been in the Rocky Mountain area for several days, partly in residence at Colorado State University in Fort Collins, doing mini-concerts for the students and at 8 p.m. Thursday capping his stay with a full concert in the Student Center Theater. He also performed in Pueblo on Tuesday.

Despite being a gypsy in concert life and fact, Escudero maintains a home in Spain and an apartment in New York. He has four children, two boys and two girls, all of whom, he says, are learning the guitar. His boys learn flamenco as he himself learned it; part of a family heritage. They are also learning classical guitar.


His formal concert will include most of the major flamenco types including a work he composed jointly with Sabicas and a "Meditation" he wrote for his own children.

GAZPACHO DE GUILLERMO

HOLDING BACK

One of the most common scenes in flamenco is that of someone holding back material. Usually, either teachers or flamenco friends do this since they feel the material is of exceptional quality. Haven't you walked into a room where a guitarist was playing and he turned his back on you? That way you couldn't see the fingering, but he continued to play so you could be trapped into wanting to learn his beautiful riff. Then he turned around with a big smile and announced, "Wasn't that neat?"

There seem to be two types of holding back: material that is obscure or hard to get, and material that is one's own. In the first case, the person holding back has a collector's mentality. He has something of value and wants to see what the market will bear for it. Falsetas and rhythmic passages are ideas, and ideas are like material possessions in a sense. In that they can be



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bought and sold. They are unlike material possessions in that once sold the original possessor still retains possession also. In the second case, an artist has invented a passage and refuses to show it to you because he wants credit for it. If he shows it prematurely, others can then say that they invented it. Or it will be taught to others who then spread it around and no one gives credit to the original creator.

Most flamencos have made up their minds that holding back is either good or bad. Just like other issues, they want it to be black and white. I can't make up my mind about this and maybe never will. On one side, the people say that holding back is bad because the world is being denied something of beauty. It could be lost forever as in the case of the secret Stradivarius violin finish, if there was such a thing. You can cite the case of the great Manolo de Huelva, who was so eccentric that a whole school of "toque" has been virtually lost. On the other hand, the people say, "Manolo de Huelva had the right idea; I don't blame him a bit. We flamencos work hard to invent material, and others steal it and call it their own. Then recording companies rip us off, don't honor contracts, etc."

Of course, there is another side to this whole matter and that is what I call antagonism value. It's a very common technique used in the flamenco world, and it's the worst kind of "guasa" there is. Here's how it works; but don't make a habit of doing this. You go to Spain and send a postcard to a guitarist friend of yours saying something like the following:

"Arrived Tuesday and found a place to stay. Met a guitarist named Juan who is unbelievable. His stuff is incredibly profound. I'll show you when I come back."

Then when you come back, you play hard to get a hold of. "I'm awfully busy; let's get together soon. I'll let you listen to my

Juan tapes and play some of Juan's stuff for you." Then after ten days of making the "friend" wait, you let him come over. "No, you can't copy the Juan tapes. They are very personal and Juan dedicated them to me. I know Juan personally and he wouldn't appreciate it if I made copies. Also, I've decided that no one else should play Juan's material in his absence. You may listen to me play it since I know Juan, but I'm afraid I can't show you any of it."

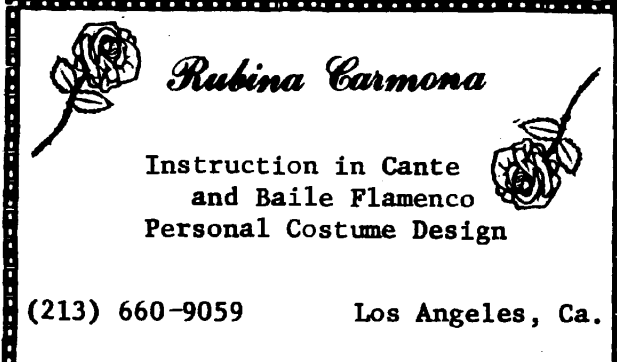
* * *

"Mario Escudero Plays Classical Flamenco Music"; the Musical Heritage Society
MHS 994/995 Stereo

This two album set is the only work of Mario Escudero currently available, directly through Musical Heritage Society (write to: Musical Heritage Society, 14 Park Road, Tinton Falls, N.J. 07724). The recording is very good, and the quality is there as well as the playing. The 1969 recording is a presentation of Escudero's newer material at that time. A lot of the same material was recorded in a Decca album sometime in the sixties which was never released. That record, my sources tell me, was to be titled either "Flamenco Revolucionario" or "Flamenco Rebelde," but it never appeared. Finally Escudero released his new repertoire with this double album, including such distinctive pieces as: Impetu, Meditación, Kelaja, Careos, and Exodo Gitano. Escudero, in my opinion, is one of the most artistic of all flamenco guitarists and shows his brilliance in this album. When I first heard the record in 1970 I didn't like it as much as other Escudero records, especially "Mario Escudero" (ABC 396), and "Fiesta Flamenca" (ABC 428). A few months later I began to have more appreciation and grew to really like the new stuff.

Since this recording Escudero has come up with much new repertoire -- which he refuses to play in public. He said he wants to record the new material before presenting it. Having heard some of it, I can't wait to get the record as soon as it is released. Escudero was one of the first to start changing things in flamenco, but he feels that all his material is traditional -- in the flamenco tradition. I guess when you hear yourself play all the time, anything you play sounds natural and commonplace. The truth is that Escudero is one of the "revolucionarios" who started to change things in flamenco, and he knows it.

-- Guillermo Salazar



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XVIX CURSOS INTERNACIONALES DE VERANO DE ARTE FLAMENCO

The XIX Festival and Flamenco Courses in Jerez de la Frontera have been changed to a new date so that they will coincide with the "Fiesta de la Vendimia de Jerez (Sherry)" and the "Tablaos Flamencos". The two week session will be held from August 24th to September 9th. The first week will be dedicated to seminars and lectures by eminent specialists in flamenco; the second week will feature recitals and concerts by important artists in the cante, baile, and guitar. The climax of the session will be the "Tablaos Flamencos de la Vendimia" on the 8th and 9th of September in the bullring of Jerez.

Dance classes will be taught by Teresa Martínez and Tomás Torre, with the guitar accompaniment of Gerardo Nuñez. Guitar will be taught by Parrilla de Jerez and Pepe Moreno. All classes are at the intermediate level and only those with a general knowledge of their subject should register. Students must send a brief resume of their previous studies along with their registration.

Registrations will be accepted until July 24, 1981. The fee for the courses, including performances and Festival activities, is 16,000 pesetas; without the classes, the fee is 5,000 pesetas (roughly \$250 and \$80 respectively). The address to contact is: Catedra de Flamencología

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ESTEBAN SANLUCAR

Esteban Delgado, "El Niño de Sanlúcar," usually referred to as Esteban Sanlúcar, was born about 1915 (give or take five years) in Sanlúcar de Barrameda (near Cádiz). Esteban's main interest has been solo concert guitar and classical guitar; some of his flamenco arrangements have become classics in the flamenco repertoire and have been recorded by such top artists as Mario Escudero and Paco de Lucía. He has spent most of his life in Latin America (see: Jaleo, December 1978).

These two photographs were taken in Puerto Rico in the early 1960's. The solo picture (above) was dedicated in 1960 to George Ryss of New York, who is sharing it with Jaleo's readers. The photo on the next page was taken in the El Cortijo nightclub in San Juan.

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PEDRO FERNANDEZ AND HIS FLAMENCO REVUE AT THE EL CORTIJO IN SAN JUAN, PUERTO RICO: GUITARIST AT THE FAR RIGHT IS ESTEBAN SANLUCAR; CHININ DE TRIANA IS STANDING IN THE BACKGROUND; OTHER ARTISTS: MARI CRUZ SACROMONTE, LA CHINA, EL CHINO, FELIX DE GRANADA, JUAN MANUEL ORTEGA, AND AGUSTIN DE LOS REYES; PHOTO SENT BY MARILYN BISHOP.

BALLET FIESTA

(from publicity material)

"Ballet Fiesta," a professional Spanish dance company based in Portland, Oregon, is now in its third performing year. The company consists of five dancers and a guitarist, and its repertoire includes both Mexican and Spanish dances.

"Ballet Fiesta's" performance schedule includes continuing weekly dinner-show concerts at Norton House Restaurant in Portland's Old Town... now in the second year of bookings, concerts at the Portland "Artquake" guest appearances in the Washington Park Summer



PHOTO: FAR LEFT, MARIA MORENO; FAR RIGHT, VIVIANA ORBECK; ALSO, DIANA LOVERSO, NINA RUSSEL, SOFIA BITTER.

Concert Series, many college concerts, and performances for special events and conventions.

Artistic Director Maria Moreno was choreographer for the San Antonio Opera and Symphony for six years. There, she headed her own "Moreno Ballet" and directed the "Ballet Folklorico de San Antonio." She also danced as guest soloist with the "San Antonio Civic Ballet." Intensive studies with dancers of the Carmen Amaya company were augmented by two years in Mexico City with the world-renowned "Ballet Folklorico de Mexico."

All of the "Ballet Fiesta" dancers share a background of ballet, modern dance, jazz, and folk dance techniques, enhancing their approach to Spanish and Mexican dance. The company is currently expanding its repertory through work with Adela Clara of "Theatre Flamenco of San Francisco, whose choreography will be performed in the Spring 1981 season. The current flamenco repertory, featuring guitarist and singer Roberto de la Isla, includes Sevillanas de Triana, alegrías, soleá, bulerías, garrotín, rumba gitana; the "Holiday in Mexico" suite offers dances of Vera Cruz, Jalisco, Michoacan, and Tehuantepec. Choreography is by Director Maria Moreno and Associate Director, Shirly Orbeck.



VIVIANA ORBECK, ROBERTO DE LA ISLA, AND MARIA MORENO.

Juan Serrano Strikes Again

Juan Serrano has now founded the Fresno Guitar Society which meets on the first Monday of each month at Rosella's Salvadorean Restaurant in the Cedar Lanes Shopping Center. The meetings consist of a short business agenda, selected and voluntary performances by the membership and an informal social time.

We wish Juan and the Society luck and hope that he has the same success that he had in Michigan.

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MALAGUEÑAS

by Paco Sevilla

Malagueña! How many different forms of music are conjured up at the mention of that word. An audience expects to hear the Mexican song, "Malagueña Salerosa" or Lecuona's "Malagueña" for piano or orchestra; a Spanish dancer thinks of the fandangos de Almería, "malagueñas clásicas," or some other form of danceable fandangos from Málaga. It is only the aficionado of cante flamenco who immediately assumes that reference is being made to the cante "por malagueñas"--the subject of this article.

The fandangos occur in different forms throughout Andalucía and are thought to have developed from the jota of northern Spain, a song form that uses a similar approach in its treatment of the poetic verse. In the area around Málaga, the fandangos evolved in many directions, usually into cantes to accompany fiesta dancing (see: "Fandangos de Málaga" in *Jaleo*, July and August, 1979). From these festive cantes evolved a more profound form of cante grande, the flamenco malagueñas.

In the early part of the 1800's the fandangos around Málaga were similar to the verdiales--lively cantes of the fiesta. With the appearance of the café cantante phenomenon (approximately 1850), the stage was set for the development and popularization of these cantes. Juan Breva (c.1835-1915), from Vélez-Málaga, began the evolution by expanding and elaborating the melodies of the verdiales; while these new "cantes de Juan Breva" were sung with rhythm and accompanied rhythmically, they did not have a true danceable compás, and the singer was left free to extend and develop the tercios (sung lines) as he felt them. In addition, the poetic verse content changed and became more melancholic, no longer suitable for joyful fiesta dances:

Ni la fuente mas risueña,
ni el canario más sonoro,
ni la tórtola en su breña,
cantarán como yo lloro
gotas de sangre por ella.

(Neither the most bubbling fountain,
nor the finest singing canary,
nor the turtledove in its bush,
can sing like I cry
tears of blood for her.)

Thus, the verdiales de baile became a cante for listening and went on to achieve tremendous popularity in the cafes cantantes. This type of cante is still heard today and known as verdiales "pá escuchar," bandolás, or malagueñas de Juan Breva--although Molina and Mairena suggest that we do not know exactly how the cantes of Juan Breva were originally sung.

The next step in the development of the malagueñas was the loss of the rhythmic guitar accompaniment, with the guitar remaining practically silent during the song and only joining the cantaor at the end of each tercio. With freedom from restrictions of compás and rhythm, the malagueñas became more emotionally expressive and musically elaborate. In this new form they increased tremendously in popularity and spread throughout Andalucía: In Cartagena, Concha la Peñaranda developed her own style; in Cádiz, Enrique el Mellizo created a number of different styles of malagueñas, including his very unique and monumental malagueña grande or "doble;" from Jerez de la Frontera, Antonio Chacón, with his incredible abilities, brought the malagueñas to a high point of elaboration and sophistication and gave them unprecedented popularity. By the end of the 19th century, there were more than thirty styles of malagueñas (there are still more than twenty).

The malagueñas are considered to be "cante grande," one of the most profound of the cantes andaluces (as contrasted with cantes gitanos). The verses almost always deal with the suffering brought on by love--the loss of a mother's love or a romantic love thwarted. Many flamenco cantes deal with the frustrations of love, but the malagueñas express some of the strongest emotional statements. As an example, here is a copla of El Canario:

Yo sufro mucho con verte
y sin embargo, te miro;
es tan amarga mi suerte
que te quiero con delirio,
y tengo que aborrecerte.

(I suffer greatly upon seeing you,
but nevertheless, I look at you;
my luck is so terrible
that I love you deliriously,
and I have to hate you.)

STRUCTURE AND GUITAR ACCOMPANIMENT

The guitarist's role in accompanying malagueñas is not a difficult one. When the style of malagueña to be sung is known ahead of time, the job is even easier; but even without that knowledge, the tones of the malagueña are relatively easy to identify once they have been heard a few times.

Malagueñas are fandangos and, as such, follow the basic fandango pattern. This pattern goes as follows: A four or five line poetic verse (copla), with eight syllables per line, is expanded to six lines of singing (tercios) through repetition of one or more lines. The song is in the major mode, or key, and is thus set off from the guitar introduction and interludes which are played in the phrygian mode; the modulation from one mode to the other by the singer is the most powerful part of the song. The typical chord pattern is as follows (for the E phrygian mode):

1. E or $G^7 \rightarrow C$ -major
2. C (C^7) \rightarrow F-major
3. $G^7 \rightarrow C$
4. C $\rightarrow G^7$
5. $G^7 \rightarrow C$
6. C $\rightarrow (C^7) \rightarrow F \rightarrow E$

The malagueña is a fandango grande, which means that the guitar interludes are played in a loose 3/4 time, while the cante has no defined rhythm; the guitar remains silent for most of the song, joining the singer at the end of each tercio and, perhaps, inserting occasional tones to highlight certain phrases of the song. The final line may be completed with a thunderous rasgueado or ended very simply and quietly; the type of ending will be decided by the cantaor's approach to that part of the song.

The typical malagueña is accompanied using the basic fandango pattern described above. Occasional A-minor tones can be inserted at certain points in certain styles, and there are other refinements that are possible (see the discussions of individual styles). There is one peculiar tone that appears in many malagueñas and can affect the accompaniment. At the end of the second tercio, where the guitarist changes to an F chord, the finishing tone of the singer is B^b --a tone that is not part of the F-major chord. That means that the singer is not really leading the guitarist; instead, the guitarist takes that B^b note as part of a C^7 chord which leads to F-major. In other words, the guitarist

resolves the song's unfinished progression on his own. Therefore, the guitarist must discern whether the singer has stopped on B^b or a semi-tone lower, on A, in which case an A-minor chord will be used to lead to F. Some old-time guitarists (Vargas Araceli and Melchor de Marchena are two examples) often dealt with this tone in an odd manner; they would go to a B^b chord to end this tercio; the B^b chord should sound out of place, but does not. Manolo Sanlúcar sometimes comes to rest in the C^7 chord, without changing to F, and then goes right to G^7 for the next tercio:

B ^b chord	C ⁷ chord
0	1
3	1
3	3..
3	2..
1	1
	3..

However, the overwhelming majority of guitarists, past and present, seem to ignore this whole phenomenon and go right to the F chord at that point.

Here are some examples of phrases used in the guitar accompaniment. The first example is a traditional accompaniment, and the second is a more modern approach. The notes are grouped to give a rough idea of how they should be played, but the timing is actually completely free, without a defined rhythm: Notice that most guitar parts occur between tercios. The melodies that are written within the tercios (found mostly in the modern accompaniment) are actually played between phrases of the tercio, as the singer takes a breath:

TRADITIONAL ACCOMPANIMENT

1st tercio Cmaj

2nd tercio C⁷ F 3rd tercio

Handwritten musical notation for "MODERN ACCOMPANIMENT". It features several systems of guitar chords and fingerings. The first system shows chords G7 and C-6 with fingerings like 3 1 3 3 1 0 1 1 and 3 0 2 3 0 2 3 2 0 3. The second system is labeled "4th tercio" and includes chords G7 and C-6 with fingerings like 3 5 7 5 3 3 and 3 5 3. The third system is labeled "5th tercio" and "6th tercio" with chords C and F, and includes the instruction "continuous rasgueado".

MODERN ACCOMPANIMENT

Handwritten musical notation for "Salida (temple)" and four tercios. The "Salida" section includes chords Amin and F with fingerings like 2 3 3 2 2 0 and 0 3 2 1. The first tercio is labeled "1st tercio" with chord G7 and fingerings like 0 1 2 3 and 3 0 2 3. The second tercio is labeled "2nd tercio" with chord C and G7, and fingerings like 1 3 0 1 and 3 1 2. The third tercio is labeled "3rd tercio" with chord F and G7, and fingerings like 3 0 2 0 2 3 and 3 1 2. The fourth tercio is labeled "4th tercio" with chord G7 and fingerings like 3 0 2 0 2 3 and 3 2 1. The piece concludes with the instruction "Repeat change to C major, as above." and fingerings like 0 4 3 2.

Handwritten musical notation for "5th tercio" and "6th tercio". The "5th tercio" section includes the instruction "Repeat change to C major; as above." and fingerings like 3 0 2 3. The "6th tercio" section includes chords Amin, G7, and F, and fingerings like 2 3 2 0 and 0 2 3. A second "6th tercio" section includes chords F7 and E, with the instruction "slowing!" and fingerings like 1 2 3 and 2 2.

In general, what are called "styles" in the malagueñas are, in reality, only variation of the basic melody. If we compare the malagueñas to the fandangos de Huelva, which are usually labelled as a single cante, we find that there is much more difference between the "styles" of the latter than between the types of malagueñas; where, in the fandangos de Huelva, the guitarist must recognize melodies that may be in any of three different keys (plus their variations); the malagueñas are always in the same key.

The malagueñas can be divided into two major types: The "doble de El Mellizo" and all of the rest. There are minor variations among the styles, but if a guitarist can accompany the "doble" and one of the other type, he can accompany any malagueña; of course, with experience, he will refine his accompaniments and learn to pay attention to the fine details that distinguish the many styles.

We have seen how the typical malagueña is accompanied using the basic fandangos pattern; the "doble" de Mellizo is a different story, as it appears to deviate from the basic structure. However, that basic fandangos is still there, but three characteristics obscure that fact and make difficulties for the guitarist: First, some of the tercios are extended with passages of "ay" to such an extent that those tercios appear to be two separate musical phrases; the entire copla thus seems to have nine tercios instead of the usual six. The resulting song is so lengthy that often a single copla constitutes a full performance (especially on records). For a more complete performance, the cantaoor will often preface this cante with a copla of the shorter "malagueña corta" of Mellizo

(similar to other styles of malagueñas).

The second change made by El Mellizo in his "doble" was to descend down the tones of the phrygian mode, rather than stay in the major mode until the end of the copla. And, lastly, the guitarist must make the transition from the end tone of one tercio to the beginning tone of the following tercio on his own, without the guidance of the singer's tones. The details of this accompaniment are covered in a following section which deals with Enrique el Mellizo.

A word about the singer's "temple" or warm-up "ay" passages. In the malagueña these usually follow the chord progression A-minor→F→E. If the singer wishes to extend the temple, additional G and F tones will have to be added: A-minor→F→G→F→E. Another common pattern is A-minor→G→F→E. Still other possibilities are C→G→F→E or C→A-min→F→E. Paco de Lucía follows Fosforito in one malagueña by using an F in place of the A-minor, so he gets by with just F and E. Many of the A-minor tones in the malagueña can be covered with F chords and the song does not suffer greatly. We are often tempted to think that there is only one correct way to accompany a cante, when there are usually a number of acceptable ways.

Malagueñas are not often done as a guitar solo, being only slightly better suited to the role than the fandango grande--which is generally a disaster as a solo. For some reason, this music does not seem to succeed in the solo guitar form. It has, however, been attempted, with varying degrees of success, by a number of guitarists, often with themes from Lecuona's classical "Malagueña" tossed in; modern guitarists (after Sabicas) tend not to record solos of this toque. This presents a difficulty for the guitarist who does not accompany the cante often, for he must be ready to play introductions and falsetas between coplas, without being able to practice them in solo form.

It is beyond the purpose of this article to delve deeply into the guitar music for malagueñas, so consult your records for material.

STYLES OF MALAGUEÑAS

PEROTAS (malagueñas from Alora)

It has been suggested that the malagueñas developed in Alora, a town that lies in the mountains about 50 kilometers northwest of Málaga. The "perotas" may represent an early style of malagueñas, with their strong verdiales-like melody and simple chord

progression in the accompaniment. The following example is accompanied with the basic fandango pattern, the only exception being the A-minor used in place of, or as a transition to, the F chord at the end of the second line:

G ⁷	C	
(que yo sigo con mi pena)		
C	A-min	F
Dile a esa mujer que reía		
G ⁷	C	
que yo sigo con mi pena.		
C	G ⁷	
De esa mujer no la olvido		
G ⁷	C	
pá que pá mi fue muy buena		
C	F	E
el tiempo que ha estado conmigo		

(Tell that woman who was laughing that I continue in my suffering. I won't forget that woman because, for me, the time she was with me was very good.)

"El Perote (1865-1910), from Alora, is credited by Donn Pohren with having developed a style that is widely sung today. However, examples credited to him are extremely hard to find on records. According to Pohren, Perote became very popular by singing malagueñas like the following:

Aquí están las del Perote,
las que suben al tablao,
las mejores malagueñas
que en Sevilla se han cantao!

(Here are those of Perote,
those being heard on the stage,
the best malagueñas
that have been sung in Sevilla!)

Although not from Alora, El Minina from Córdoba was a contemporary of El Perote and another early malagueñero, El Mochuelo, and is credited with the following copla-- one of the earliest known examples of the malagueña:

Cuando me subo a un tablao,
cantar bien es lo que anhelo;
yo no puéo ser comparao
con Perote ni el Mochuelo;
soy un mal aficionao.

(When I go on stage,
I crave to sing well;
I cannot be compared
with Perote or Mochuelo;
I am but a poor aficionado.)

MALAGUEÑAS DE EL CANARIO:

The singing career of El Canario (from Alora) was cut short by his murder in 1900; his death has been linked to conflicts with one of his imitators, La Rubia de Málaga. The malagueñas of El Canario are similar in structure to others from Alora, the one very obvious difference being the short first tercio; the last one or two words of the first poetic line are used as the first sung line:

EE	C		
...	con	verte	
C	C ⁷	F	
Yo	sufro	mucho	con
G ⁷			C
y	sin	embargo,	te
C			G ⁷
es	tan	amarga	mi
G ⁷			suerte,
			C
que	te	quiero	con
C	F		E
y	tengo	que	aborrecerte.

Occasionally, one hears an A-minor chord used to lead to the F. Paco de Lucía, in accompanying Fosforito in this cante, used the following chords for the last line:
A-min C F E. Here is another letra:

...tu pelo
Por las trenzas de tu pelo
un canario se subía,
y se paraba en tu frente,
y en tu boquita bebía,
creyendo que era una fuente.

(Up the tresses of your hair
a canary climbed,
and stopped at your forehead
and drank from your mouth,
believing it was a fountain.)

MALAGUEÑAS DE CHACÓN:

(Antonio Chacón (c.1865-1929), from Jerez de la Frontera, took the malagueña from Juan Breva, Enrique el Mellizo, and the "Perotas" of Alora, and brought them to even greater heights of popularity. In the process he developed a number of new styles, some of which have long, elaborated, and ornamented lines. In spite of the difficulty of the singing, the guitar accompaniment is simple, with very infrequent deviations from the standard fandango pattern:

G ⁷		C	
(que	te	quise	con
C		F	
Yo	en	mi	vida
G ⁷			negaré
			C
que	te	quise	con
C			G ⁷
mira	que	cariño	fue,
G ⁷			C
que	siento	la	calentura
C	F		E
que	tuve	por	tu
		querer.	

(I will never in my life
deny that I was crazy about you;
look what affection it was,
that I still feel the fever
that I had for your love.)

Some of Chacón's malagueñas open with an A-minor tone which then resolves to C; the rest of the copla is as above:

A-min	C
(a	dar
gritos	me
ponía)	
En	la
tumba	de
mi	madre
a	dar
gritos	me
ponía,	
y	escuché
un	eco
en	el
viento;	
"No	la
llames,"	me
decía,	
"que	no
responden	los
mue	rtos!"

(In the tomb of my mother
I began to cry out,
and I heard an echo in the wind;
"Don't call to her," it said to me,
"for the dead do not respond!")

One potential difficulty for the guitarist in accompanying Chacón's style of malagueñas (as well as some others), is the tendency for some lines of the song to be run together (as in verdiales). For example, the second and third or fourth and fifth lines might be fused into a single line, the guitarist either sounding tones behind the singer or eliminating some of them altogether. Also, Chacón tended to lengthen the last line to such an extent that the guitarist often needs extra G and F tones to fill out the accompaniment. Here is another letra:

Si preguntan por quién doblan
del convento las campanas,
diles que doblando están
por mis muertas esperanzas.

(If they ask for whom the bells
of the convent are ringing,
tell them they are ringing
for my dead hopes.)

MALAGUEÑAS DE LA TRINI:

Trinidad Navarro "La Trini" (c.1850-1920), from Málaga, was the greatest female singer of the malagueñas and created one of the more popular styles sung today--a style that leans toward that of Antonio Chacón. Donn Pohren writes that she began as a very glamorous and shallow singer, but matured after a number of misfortunes, including illness and injury. One of her more popular coplas is said to have originated after an operation:

No se borra de mi mente
el día catorce de abril,
y siempre tendré presente
que en ese día me ví
a las puertas de la muerte.

(The fourteenth of April
will not erase itself from my mind,
and I will always remember
that on that day I saw myself
at the doors of death.)

The malagueñas of La Trini are accompanied with the basic pattern, the only unusual tone being the quick A-minor used to change to the F in the last tercio; the guitarist could omit that A-minor and just go right to F, but those A-minor tones are one of the things that give the malagueñas a special sound:

G7 C
(lloraba gotas de sangre)
C C7-F
Porque tu no me querías
G7 C
lloraba gotas de sangre,
C G7
y mis lágrimas bebía
G7 C
pá que no supiera nadie
C A-min F E
lo por tí padecía.

(Because you didn't want me
I used to cry tears of blood,
and I would swallow my tears
so that nobody would know
what I was suffering because of you.)

Here are two more letras:

Cuando acabó su agonía,
a mi madre yo llamé;
como no respondía,
ay, gotas de sangre lloré.
Ella, sí, me quería!

(When her suffering came to an end,
I called out to my mother;
when she didn't respond,
I cried drops of blood.
Yes, she really loved me!)

Cuando me pongo a pensar
lo lejos que estoy de tí,
no me canso de llorar,
porque sé que te perdí
para no verte jamás.

(When I begin thinking
how far away I am from you,
I can't stop crying,
because I know that I have lost you
and will never see you again.)

MALAGUEÑAS DE ENRIQUE EL MELLIZO:

Enrique Jiménez "El Mellizo" (c.1835-1903) was a gypsy from Cádiz, where he worked in the slaughterhouse. He is considered by many to be the finest cantaor from Cádiz, a real poet and musical genius, who was one of the most prolific creators in flamenco history. Fernando Quiñones (De Cádiz y Sus Cantes, 1964) calls him "...a Midas who turned to gold everything his voice and ear touched." He had a gypsy voice, unlike most singers of malagueñas (who favored a sweet or falsetto voice); the gypsy qualities that El Mellizo brought to the malagueñas made the cante much more flamenco. Antonio Chacón was a disciple of El Mellizo, and Manuel Torre was a frequent visitor to Enrique's home--Torre, in turn, passed on the cantes of Mellizo to Pastora Pavón "La Niña de los Peines." Other great interpreter of Enrique's cante were his son, Hermosilla, Fosforito (not the one singing today), and more recently, Aurelio Sellés.

El Mellizo's major contribution was the malagueña grande or "doble," but he sang many different types. His malagueñas "chicas" or "cortas" are often used as a preface or warm-up for the "grande." Here is one that follows the typical malagueñas pattern:

(de quererte toa mi vía
A mí me daba sentimiento
de yo quererte toa mi vía.
Pero yo paso el tormento
de que sé que no eres mía;
así voy pasando tiempo.

(Loving you all of my life
gives me deep feelings.
But I go through great torments
knowing that you are not mine;
thusly, I pass the time.

The MALAGUEÑA DOBLE or GRANDE of El Mellizo was really a new form of cante. At least one flamencologist believes it should not be classified as a malagueña, while another writer suggests that they might be called "gaditanas" (after Cádiz). Enrique gave to these malagueñas the emotional content of the siguiriyas or the tonás and melodies and tones reminiscent of the soleá or caña; Donn Pohren suggests that they contain touches of the Gregorian chant. With the four or five lines of poetry extended to encompass nine lines of melodic lament, with the musical freedom resulting from the absence of rhythm or compás, and with the profound emotion inherent in verses born of bleak human loneliness and the suffering of love, El Mellizo raised the malagueña to its greatest stature (not to be confused with popularity) and converted it into the most jondo of the cantes andaluces. Here is an example of a letra:

Ay, y ví a mi mare vení
 en el carrito de la pena, y
 se me ocurrió a mí el decí,
 "Siendo mi mare tan buena,
 no debía de morí!"

(Ay, I watched my mother arrive
 in the wagon of the dead, and
 I found myself saying,
 "My mother, being so good,
 shouldn't have died!")

The accompaniment of these malagueñas is different from the other types, for they really do stray from the basic fandangos pattern. However, although it may seem complex, it really is not difficult. Aside from following the tones of the singer, there are two points where the guitarist must lead the singer back to the tonic pitch; the only other song where the guitar must change tones before the song does is the tarantos.

If the "ay" passages are considered to be extensions of the poetic lines, then there are the normal six lines of song. But, in fact, the "ay" passages are musically independent from the poetry and, therefore, it is more useful to think of the malagueña doble as having nine tercios. Here is how a four or five line verse becomes nine lines of cante:

Hincaito de rodillas,
 a mi Diós me encomendé;
 que remedio buscaría
 pá olvidar yo tu querer,
 y me dijo que no había!

(Kneeling down on my knees
 I entrusted myself to my God;
 what cure should I look for
 in order to forget your love?
 And He told me there was none!)

- C
- 1) ...me encomendé;
 C C
 - 2) Hincaito de rodillas
 C G7
 - 3) ay...ay... ay, ayiii...
 G7 F-C
 - 4) a mi Diós me encomendé;
 C C
 - 5) que remedio buscaría
 C G7
 - 6) ay...ay...ay, ayiii...
 G7 F C
 - 7) pá olvidar yo tu querer,
 C A-min
 - 8) y me dijo que no había
 A-min G7 F E
 - 9) ay.....ay...ayiii.....

Notice that the first tercio consists of the last couple of words of the second line of verse (or tercio #4); that is the usual procedure for the doble. The C chord at the end of line 2 and the beginning of line 3 (as well as in lines 5 and 6) commonly must be replaced by an A-minor chord if the singer makes that tone change. At the ends of line 4 and 7, the song goes to F; the guitarist may or may not sound that F chord (usually he does not) and then changes back to C to prepare for the next tercio.

Here are some other examples of the doble del Mellizo:

Yo quisiera del momento
 estar loco y no sentir,
 porque sentir causa pena,
 tanto que no tiene fin,
 y el loco vive sin ella.

(Sometimes I wish I
 were insane and unable to feel,
 because to feel causes pain,
 pain without end,
 and the madman lives without that.)

* * * * *

Una pena lenta y mala
 se llevó a la mare mía.
 Hasta la cama temblaba
 de ver lo que me decía
 y el consejo que me daba.

(A slow and terrible suffering
carried off my mother.
Even the bed was trembling
to see what she was telling me
and the advice she was giving me.)

MALAGUEÑAS DE FOSFORITO:

Francisco Lema "Fosforito" (c.1870-1940) should not be confused with the present day Fosforito or another cantaoor of the past, Fósforo el Viejo. From Cádiz, Fosforito was an outstanding interpreter of the cantes of El Mellizo, but also developed his own styles of malagueñas. Donn Pohren says he had a "doble" style as well as the more typical "corta." The following is of the short type and follows the basic pattern. In this example, Angel de Alora (on the "Archive" anthology) does an unusual thing; in order to change the five line verse into six lines of cante, he breaks the third line in half and extends each half to make a full line:

C'	A-min	
Desde que te conocí		
A-min	F	
mi corazón llora sangre;		
G ⁷	C	
yo me.....		
C	G ⁷	
quisiera morir.....		
G ⁷	C	
porque mi pena es tan grande;		
C	F	E
que no pueo vivir sin tí!		

(Ever since I met you
my heart has cried blood;
I would like to die
because my pain is so great;
I cannot live without you!)

HISTORY OF THE MALAGUEÑAS

There is no clear line of evolution of the malagueñas. Molina and Mairena claim that the malagueñas of Juan Brea and Enrique el Mellizo are the oldest. Brea and Mellizo were certainly among the first singers of these cantes, both having been born in the 1830's, but their stlyes were quite different. Taking into account the relative ages of the important cantaores that we know of, along with their known contacts with each other, it is possible to suggest a line of development of the malagueñas.

Juan Brea, who is credited with elaborating his style from the festive verdiales, was in his thirties when he began his period of greatest popularity. He had probably been singing his rhythmic malagueñas for

some years before that in and around his home town of Vélez-Málaga and in the cafés cantantes. It is likely, therefore, that others would begin to imitate him or create their own versions in the small towns around Málaga. One of those towns, Alora, is generally considered to be the site of origin of the malagueña libre, the true malagueña that is sung without compás or rhythm; perhaps a singer in that town discovered that he enjoyed the freedom of emotional expression and the spontaneity that was possible when there was no guitar accompaniment; then somebody got the idea of having the guitar play only at the end of the singer's tercios and the modern malagueña was born.

El Mellizo, of Cádiz, is said to have been one of the early innovators of the malagueñas. If that is true, then the malagueña grande or "doble" of Mellizo must have been developed late in his life, since that style did not give rise to many variations by other cantaores. Antonio Chacón, for example, was a frequent visitor in Mellizo's home as a boy, yet he did not develop a "doble" style (at least not one still known today). In addition, the "doble" represents a maximum development and elaboration of the cante por malagueñas; one writer has even called it "...the only possible end point of its evolution."

El Mellizo also developed a number of simple, or "corta" malagueñas, some of which are among the most beautiful examples of this cante. Those must have been the cantes that influenced Antonio Chacón (some flamenologists consider Chacón's malagueñas to be in the style of Cádiz), who went on to extend the tercios, increase the ornamentation of the melodies, and bring the malagueñas to their highest point of popularity. In addition, Chacón introduced the use of the falsetto voice, which was widely imitated and abused. The great popularity of Chacón's elaborate and sweet style of singing, along with his facility in all of the fandangos styles, eventually led to the period of the "opera flamenca" that lasted half a century. That was considered to be a low period in flamenco history, with the cante gitano pretty much ignored by the general public and existing underground until its resurgence in the 1950's and '60's.

Chacón influenced many other cantaores who went on to develop their own styles. One of those was La Trini, whose malagueñas are among the most popular sung today. One of Chacón's best known imitators was Cayetano Muriel from Lucena (Córdoba),

In Cádiz, El Mellizo's cante was carried on by his son, Hermosilla, Fosforito, and in

the modern era, by Aurelio Sellés. Other singers whose malagueñas have survived to the present are: Concha la Peñaranda, Pitano, Baldomero Pacheco, El Mochuelo, El Niño de la Huerta, El Niño de la Isla, Fernando de Triana, Cepero, Gayarito, and Fósforo el Viejo.

Some references that were useful in compiling this article were Donn Pohren's Lives and Legends of Flamenco (1964) for dates and biographical material, De Cádiz y sus cantes (1964) by Fernando Quiñones, for information about El Mellizo and his school of cante, Cante y cantaores cordobeses (1977) by Ricardo Molina, and Mundo y formas de cante flamenco (1963) by Ricardo Molina and Antonio Mairena.

I did not list records where these cantes can be found, nor where my examples came from, since most of them are no longer available. The best sources are some of the anthologies, including the still available "History of Cante Flamenco: an Archive". Many records contain examples of the malagueñas, but often they do not tell what style it is.

MARCH JUERGA

Tony and Alba Picksley again open their home to Jaleistas for the March juerga. We wish to make a special invitation to visitors from up the coast as the Del Mar location is north of San Diego and just off Hwy 5.

This month we are going to experiment once more with the idea of having guest artists to stimulate and inspire the juerga. This has been Paco Sevilla's idea for a couple of years and he insists that it has not yet been tried correctly. We are fortunate to have two outstanding artists who will join us this month. They will be attending the juerga, not to perform in a formal sense, but to share their abilities and encourage others. At some point in the evening they will do a short performance of no more than fifteen minutes; the rest of the evening they will be involved as guests and juergistas.

Marcos and Rubina Carmona are very knowledgeable and experienced artists. Marcos studied guitar with Diego del Gastor and most of the other guitarists in Morón, as well as with Pedro Bacán, Rafael Mendiola and Miguel Domínguez; his playing is a very strong modern style. Rubina is accomplished both as a singer and dancer. She began her studies in the San Francisco area and continued for extended periods in Madrid with Mercedes and Albano León and in Sevilla with Matilde Coral. Two of her singing teachers have been Bernardo

el de los Lobitos and Joselero. The Carmonas have performed widely in both Spain and the USA. They are considered to be among the top artists currently working in this country.

Hopefully all of San Diego's aficionados will take advantage of this opportunity to experience the art of the Carmonas. The \$2.00 donation at the door will be voluntary; guest fee for non-members will remain at \$5.00.

DATE: March 28 PLACE: 210 Ocean View
 TIME: 7:00pm (elections) 8:30 (juerga)
 PHONE: 481-9556 BRING: Tapas
 DIRECTIONS: Del Mar Heights Road west off Hwy 5, left on Nob, three blocks to corner of Ocean View.
 DONATIONS: Members & subscribers - \$2.00
 Non-members - \$5.00 (children ½ price)



ANNOUNCEMENTS

Announcements are free of charge to subscribers. They will be placed for two months if appropriate and must be received by the 1st of the month prior to their appearance. Include phone number and area code for use in the DIRECTORY. Send to JALEO, P.O. BOX 4706, San Diego, CA 92104.

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concerts

BALLET FIESTA, 5 dancers, with María Moreno and guitarist Roberto de la Isla, in Friday Dinner-Concerts Feb 20-Mar 27 Norton House Restaurant, 53 N.W. Couch, Portland, OR.

LUIS RIVERA SPANISH DANCE CO. with guitarist Emilio Prados will give free dance workshop Mar 26 and concerts March 26 and Mar 28 at U.T. in Austin, TX 78712.

GUITARIST PETER BAIME AND DANCER PAULA REYES will join for concerts on Mar 6, 1:30pm (for Milwaukee Public School), Mar 6, 8:15pm (for Society of Fine Arts) Pitman Theater Alverno College, Milwaukee, WI and Mar 7, 7:30pm Silver Lake College, Manitowoc, WI.

LAURA MOYA SPANISH DANCE COMPANY will present two concerts featuring three choreographic premiers Mar 20, 8:00pm, Phoenix College Aud. and Apr 2, 8:00pm, Phoenix Jewish Center.

GUITARIST PETER BAIME will perform a solo concert at the University of Minnesota, Apr 9, 8:00pm and for the opening recep-

tion at the Canadian guitar festival, GUITAR '81, Toronto, Canada, June 22, 6:00pm.

MANO A MANO guitar concert featuring Anita Scheer and Laurie Randolph. Apr 4, 2:00pm at The New School, 66 W 112 St., New York City.

RODRIGO IN CONCERT with singers Yorgo Grecia, Remedios Flores and María José Díaz and guest dancers Juana De Alva and Diego Robles, Wilshire Ebell Theater, May 15, 8:00pm, L.A.

updates

VICENTE ROMERO'S TABLAO FLAMENCO is presently engaged in a two month 18 state educational tour, bringing flamenco to young audiences across the country. Prior to performances a packet of supplemental information including a teacher's guide and the history of Spanish dance is provided to help increase the students understanding and appreciation of the performance.

EL CID now features Antonio Durán, Concha De Morón, Antonio Sánchez, Juan Talavera, Ana María Suarez and Rosal Ortega on Thur. through Sun. and Marcos and Rubina Carmona Tues. and Wed.

EL MESON FLAMENCO just open in Alexandria, VA. Featuring Ana Martinez and Paco de Malaga.

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GUITARIST WANTED to work with dancer and singer in the Atlanta area for club dates, concerts, school demonstrations and workshops, teaching, etc. Write or call collect: Marta del Cid, 773 Nile Dr., Alpharetta, GA 30201. Tel. 404/993-3062.

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DICTIONARY OF FLAMENCO

PALMAS REDOBLÁS (las) - countertime palmas; also called **PALMAS ENCONTRÁS**.

PALMAS SORDAS (las) - muted or soft palmas done by hitting the cupped palms together.

PALMERO (el) - one who does palmas.

PANTALONES (los) - Pants.

PAÑUELO (el) - Handkerchief or scarf.

PASADA (la) - a pass; a step in the sevillanas in which the partners pass by each other

PASEO (el) - a walk; refers to parts of the dance where emphasis is on graceful walking and movements of the upper body and arms; sometimes used to refer to the part of the alegrías which is now commonly called the **SILENCIO**.

PASO (el) - step, as in taking a step, or a particular "step" in a dance.

PAYO (el) -- gypsy term for a non-gypsy.

PEINETA(la) - a large ornamental comb worn in the hair.

PELLIZCO (el) -- a colorful, unique, or personal movement that reflects the personality of the dancer and adds life to the dance.

PEÑA (la) - a club made up of aficionados of the cante.

PERICÓN (el) - extra large fan (abanico) used in dancing.

PIE (el) -- the foot.

PISAR - to press or fret the strings

PITOS (los) -- fingersnaps.

PLANTA (la) -- the sole of the foot; the movement of striking the flat of the foot against the floor.

POR ARRIBA - E major, E minor, or E phrygian mode; used by flamencos who generally do not know music theory or terminology; to a singer the E chord looks "higher" than the other common chords.

POR MEDIO - A major, minor, or phrygian mode.

PUNTE (el) - The bridge of the guitar.

PUERTOS (LOS) - the ports around Cádiz (El Puerto de Santa María, Puerto Real) often referred to in the cantes de Cádiz.

PULSACIÓN (LA) - the action or "feel" of the guitar strings.

PULSAR - to pluck the strings

PUNTA (la) -- point; the striking of the tip or toe of the shoe against the floor.

QUEJÍO (EL) - passages of "Ay"; can be used as a "temple" (salida), as part of the song, or as a "remate".

RASGUEADO - strummed; from the verb "rasguear" (to strum) and may be used as an adjective or adverb as in the sentence, "This rhythm is to be played rasgueado"; it is also used as a noun to mean the same as "rasgueo".

RASGUEO (EL) - a strum; any of the right hand techniques for brushing across the strings to play chords.

REDOBLE (el) - used to label a number of different heelwork combinations that normally take up two beats and produce a closing sound; used to conclude a rhythmic phrase.

RESBALAR - to slip or slide (as on a slippery floor).



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