

تاریخ

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SARITA
HEREDIA

SARITA HEREDIA

AN INTERVIEW

Conducted by Nilo Margoni

Sarita Heredia is a member of the brilliantly talented gypsy family, the Heredias. She has been acclaimed by critics and aficionados as the foremost female guitarist in the world. In addition to her marvelous instrumental talents, Sarita is acknowledged as an accomplished singer and exceptional dancer. Much of the fame she has attained in her world tours has been due to the unusual combination of these three skills: it has occasionally been the case that a combination such as singing and dancing, or playing and singing, has been successful, but Sarita is the first artist in her field to combine all three of these traditional gypsy arts.

NILO: When and who introduced you to the guitar?

SARITA: I owe it all to my father. Let me tell you, when I was six years old, I used to watch my father day after day play the guitar. It was daily. Everyday when my father came home from work, he would sit with me and play the guitar. I would get up and dance in a circle. Finally, my father started showing me dance steps. At age nine, I began studying my father's hand while he played the guitar. It fascinated me. No one was allowed to touch my father's guitar, but, when he would be away at work, I would sneak the guitar out and try to figure out the fingering of my father's farruca. After some time of this, I was able to play it. One day my father caught me with the guitar. He was very angry. My mother told him that before he punished me, I would give him a big surprise. I played the farruca and he was amazed. From that day on he worked with me day after day. I made my professional debut at age twelve.

NILO: In the beginning, were you readily accepted as a female flamenco guitarist?

SARITA: Let me tell you, I never knew there was prejudice in the world until I got out on my own at age eighteen. In Spain, I really didn't have any problems. The gypsies accepted me without prejudice. They were very proud of me, being that I was gypsy. Once after my performance in the Villa Rosa in Madrid, Estampío stood up and announced that I played more gypsy than any man or woman of that time! I once played all night for Andres Segovia. He was flabbergasted.



Afterwards, he said it had been a long time since he heard anything so authentic and gypsy. The funny thing is that the only place I had any real problems was here in America. A lot of flamenco guitarists here wouldn't accept me. They felt I had no business playing the guitar!

NILO: Why are there so few women flamenco guitarists?

SARITA: First of all my father was a very advanced man. When he saw I had an ability for the guitar, he encouraged it. When I was young, I wasn't thinking in terms of whether I was a girl, or I was a boy. I was too young. I wasn't taught those prejudices. I started to realize it was something incredible and that men didn't like it, when I got out on my own. I never felt that with my father. My father said I was going to be something special, but, at the time, I felt he said those things because he was proud of me.

There are few women flamenco guitarists because you need a lot of strength. I was brought up with seven brothers and three sisters. I was taught to do things without protest. I was taught to be definite. My father was very strong with us. I watched and studied my father's positions, movements, and his strengths. He passed on those traits to me without realizing it. You understand? By just observing him, I realized how to play it. I wasn't thinking that this is the way a woman is suppose to play, or a man's way to

play. I was just doing what my father taught me. I was very young when I started and I just developed that strength, that temperament. Women don't usually have that because they are taught, naturally, to be feminine. In Spain, the thing was to stay home and cook and clean and scrub...and that's it! But my father said, "No, you are going to be a great guitarist." I didn't realize that I was supposed to stay home and cook. He didn't tell me those things. I thought what I was doing was normal for a girl. You understand?

NILO: What would be the special problems that face a woman guitarist in flamenco?

SARITA: Men don't give me a chance. (A chuckle) But I do have good friends, artistic friends that respect me. I am respected by the men as long as I don't work with them. They would come to see me work. When I was working in New York, Carlos Montoya would come to see me every night.

NILO: In the early years, how did you work?

SARITA: Well, I worked with my father. I danced and he played for me. As my brothers and sisters grew, they were added to the group.

NILO: How did you first strike out on your own?

SARITA: It was with my husband, Martín Caro. He was a dancer, poet, and singer. He was born in Madrid, but lived a number of years in Sevilla. He came from a prominent family of bullfighters. His brothers, Curro Caro and Juan Caro, were very famous bullfighters. Anyway, Caro's dance partner wanted to retire and she left in the middle of a contract in Mexico. He was in a terrible fix. One day he asked a friend of his named Palmiñas, who was a Spanish painter, if he knew of anyone that he could contract. Palmiñas told Caro about my family. Caro then got in touch with my father and that's how it happened. I was seventeen at the time.

NILO: What were the conditions under which you worked in Spain?

SARITA: I worked with many different artists in Spain as a soloist. They would contract me this way. We would be contracted as a group, but then each one of us would do our own thing.

NILO: Do you have any favorite artists that you had the privilege of working with?

SARITA: Well, there are many. But some that come right to mind are Faico, Porrinas, Farina, El Gallina, Pastora Imperio, La Niña de los Peines, Vicente Escudero, Carmen Sevilla, and El Chaqueta. What was so fascinating for me was that my father told me about most of these artists when I was a girl, and then to work with the same people that my

father spoke of so highly was fabulous!

NILO: Could you relate any experiences you had with these artists while living in Spain?

SARITA: Oh Nilo, I could go on for hours. Let me see...well, there was this very intimate club in Madrid called "La Concha." It was located in like a basement. All the gypsies would go there after performing. Well, one night the very famous singer Farina came in. The gypsies kept trying to encourage him to sing. They kept saying, "Sing, sing true for us." Finally, Farina sang a siguiriya. After he finished, he saw me and said, "Toque, Sara, toque tarantas." At that time, I was well known for my tarantas. The gypsies called me, "La Niña De Las Tarantas." Anyway, I remember it like a picture. The place was packed. People were standing on the stairs. Just as I was going to start, the very famous singer Porrinas came in and shouted, "Callarse, Sara is going to play." I got so inspired. After I finished, the place went crazy. It was very incredible for me.

NILO: Did you know Vicente Escudero?

SARITA: Oh yes. He loved me. I knew him since I was four. He was an intimate friend of my husband. When working in Barcelona, we saw him every day. We would get together in the evening and talk about all the famous artists, sometimes until six in the morning. Also, something really incredible happened. When I was a small girl, my father would tell me about a very famous artist named Pastora Imperio -- that she had green eyes and that she was very beautiful. Well guess what? When I was in Spain, I ran into her and she wanted me to tour with her.

NILO: How about Estampío?

SARITA: Estampío was a very great man. He always defended me. He wanted me to remain in Spain. He felt I had a very special talent.

Most of the artistic people I knew were very basic. You never would get involved discussing reading subjects. You see, some of them weren't too well-educated and would feel you were showing off your education. Don't get me wrong, they were very intelligent in other ways.

NILO: How about favorite new artists?

SARITA: My favorites now are La Loli, El Camarón de la Isla, and Paco de Lucía.

NILO: Have you seen many changes in the art itself?

SARITA: Yes. Now a lot of artists tend toward different trends. Some have a real commercial sound.

NILO: Do you feel it is good or bad?

SARITA: It is neither good nor bad.

NILO: Do you try to incorporate some of the new ideas, or prefer to stick to your own style?

SARITA: Well, I don't like to copy anybody. No, I like the new style when I see somebody like Paco de Lucía playing. He plays beautifully, but I wouldn't copy Paco because it wouldn't be me.

NILO: Will the constant changes occurring in flamenco destroy it?

SARITA: Well, I don't know if this is a good comparison, but it's like the moral: You can go off with every Tom, Dick, and Harry, but after twenty years of doing whatever you want, you always go back to the basics. Because that's where the truth lies. It's the same in flamenco.

NILO: What is a true flamenco to you?

SARITA: A true flamenco is a person who really knows the basics and from there can inspire himself or be inspired by those deep basic roots and be able to do anything within flamenco. But a flamenco who is just studied and never changes, day in and day out -- you know, one who winks always at the same time, is just automatic. He is not a true flamenco.

NILO: Do you create your own falsetas?

SARITA: Yes, based on my father's teaching. And when I'm playing and I'm inspired, I'll play new things. When I'm in concert, sometimes I'll get a vibration, or message, from the audience and then incredible things come out of my mind. I have this real fast instinct to do something different. I know it will be good at that moment. The people react to me. This is the truth. The real truth.

NILO: You spent a number of years working in Puerto Rico. What was your flamenco life like there?

SARITA: Oh, very interesting. There is a great ambiente there and I had many flamenco friends. Antonio Carmona, who is a very fine guitarist from Cádiz, resides there. Also living there is Antonio Santaella, a guitarist, dancer, and Curro Amaya, the nephew of Carmen Amaya. We all stayed very busy.

NILO: What is happening there in flamenco at the present?

SARITA: Well, there are many places where a person can work. One of the best places is called "El Convento." It was a Spanish convent four hundred years ago. They converted it into an exclusive hotel. The top artists go to the best hotels. They usually come from the outside. Lola Flores comes, Carmen Sevilla comes, Carlos Montoya. Don't get me wrong, there are very good Spanish artists living there, but, when you're living there, the contract is different.

NILO: You are now living in Los Angeles. Is it permanent or temporary?

SARITA: Well, I really don't know. If there is work, I'll stay. I've been gone fifteen years. It is good to be back.

NILO: Do you see yourself ever going back to Spain?

SARITA: Yes, when I am financially able I want to return.

NILO: What lies ahead for you and your art? Do you have any immediate plans?

SARITA: In the past, for personal reasons, I was unable to do different things. I want to do what I'm able to do. I feel good spiritually. I'm ready. I want to present true flamenco art in true flamenco form.

NILO: Can you describe how you would like to ideally present flamenco?

SARITA: Truthfully. You know, I have worked in cabarets and restaurants and I am very good at it. But, it's different, I don't work inspired. That is why I like concerts. I can be me. I like to express the art this way. Then I can get involved and feel inspired.

For booking information write to:

CONCERT ARTIST MANAGEMENT
12312 Orizaba Street
Downey, CA 90242

LETTERS

Dear Jaleists:

This is just a note to thank you for a most enjoyable visit to San Diego on the occasion of your March juerga. Marcos and I especially wish to thank Pilar and Gene Coates for a delicious meal and great hospitality. Thanks also go to our hosts at the juerga, Tony and Alba Pickslay, for the extent to which they went to ensure a successful fiesta. Juana de Alva was most gracious as hostess and coordinator, and we very much enjoyed talking to Paco and answering questions for Jaleo.

The most gratifying aspect of all was to meet so many friendly and enthusiastic people who sincerely love flamenco. We hope we were able to contribute significantly to that spirit and look forward to seeing all of you again in the near future.

Sincerely,
Marcos and Rubina Carmona
Los Angeles

Dear Jaleo:

Very good articles on Carmen Amaya. I saw her dance at Purple Onion one night (1958, probably). She called about 9:00 pm to let Bérnabe de Morón know she and several others were coming. Bérnabe kept saying "Fenóminal" and spent the next hour or so tuning his guitar until she arrived. Wouldn't play a single thing. Amaya danced a bulerías especially for her husband, flashing a smoldering glance at him as she slipped out from her place at the table. She also accompanied Bérnabe with her knuckles on the wooden table. Very exciting evening.

Shirley McDonald
Fort Collins, CO

Dear Jaleistas:

I have been reading Jaleo with increasing interest since last September. Especially articles concerning summer fiestas and flamenco events around Andalucía arouse my attention, for I myself have been able to participate in some of the flamenco fiestas there in the last couple of years. I wholeheartedly agree with many aspects expressed by your correspondent.

As far as the Fiesta de la Bulería in Jerez is concerned, however, I was a little surprised that seemingly no information about the preceding, traditional two week flamenco festival in Jerez de la Frontera had called Gordon Booth's attention. At least there were no comments about it.

All the best,
Ari Salin
Espoo, Finland

Dear Jaleo:

Thank you for my first copy of Jaleo magazine. I really enjoyed Paco Sevilla's article on malagueñas; I found it interesting and informative...

Yours Sincerely,
Ron Bray
Blackpool Lancashire
England



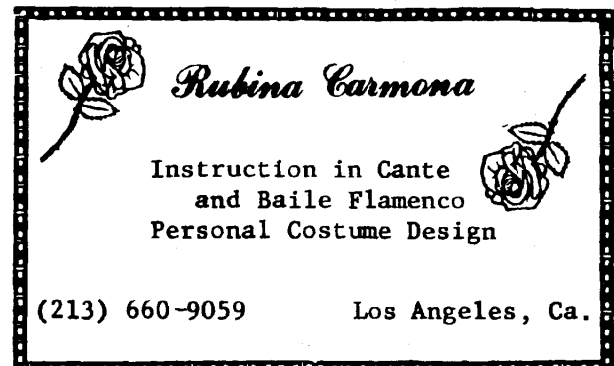
PUNTO DE VISTA

TOURING: THE PLEASURE AND THE PAIN

by Eduardo Montemayor

So you've got yourself a job with a touring company? Maybe it's a state tour, or maybe it's nationwide, stopping to perform at exciting places such as Chicago, Los Angeles, or maybe even New York. The fact is it's not all that glamorous. For example, I just back from a national tour giving lecture-demonstration concerts to high school and college students at 10:30 in the morning. My day began at 5:00 in the morning; first I took a shower, packed my bags, and ate a light breakfast (coffee, orange juice, and toast); by 7:30 we were off to the theater and by 8:00 we were in the dressing rooms ironing the costumes (sometimes there weren't any dressing rooms, and we had to settle for public restrooms); then we would practice on stage to warm up and get the feel of the stage (sometimes there wasn't even a stage or platform and we danced on carpet). At 10:00 we would get dressed for the show. We started the show with a dance from Mexico to show the difference between Mexican and flamenco dances, since people always get the two mixed up. We did alegrías, farruca, sevillanas, and rumba (with someone from the audience participating) and explained the palillos, palmas and pitos.

After the show we would talk to the audience and sign autographs, then pack our bags and leave for a well-deserved meal. From there it was off to the airport to catch a plane to the next city (sometimes those flights were eight hours long, including plane changes) where we went straight to the hotel for a good night's rest. When we travel by plane it's always Delta Airlines because Delta has excursion tours, which means you can fly anywhere in the U.S. for four weeks period of time for \$481.00. This is okay, but it gets monotonous after a while because you can't change airlines or



the tour is invalid. For example, we were in San Francisco and needed to get to Los Angeles. Well, Delta does not have a flight from San Francisco to Los Angeles, so from San Francisco we flew to Dallas, Texas, where we had a four hour wait before flying to Los Angeles.

Tours can be nightmares with very little sleep, fast and terrible food (especially on the plane), and, as I said, sometimes in horrible conditions (our shows were from 10:30 to 12 noon, and it's very hard to perform at those hours). But it pays well; we always stayed in nice hotels, and it's a good way to see the country or, for the lucky ones, the world.

PACO KNOWS WHAT HE IS DOING

by Ken Sanders

"You have to gentle people along until they're clued in on the scene."

--Jimi Hendrix

Highest compliments to "El Chileno" for the excellent Sabicas interview. Other articles were well done: Teo Morca's "Changing Flamenco in Changing Times" and Guillermo's column presented a lot of truth. I believe that what is being said is, "Don't criticise what you

don't understand--give it a chance to be heard." This has been Jaleo's hope--to give us a look at what is happening in flamenco today, as well as yesterday, to give different points of view, that "chance to be heard."

Before the Paco de Lucía, Al DiMeola, John McLaughlin concert in Santa Monica on December 3, 1980, we were as excited as children on Christmas Eve! Backstage, Paco was an example of the charm of Old Spain--courteous, sincere, friendly, and very convincing. He reminded me of Beethoven, in that he has no fear of creating and performing new music from his heart and soul, even if it means being severely criticised or rejected by some. I have to admire him for that. Al DiMeola's management informed us that the trio is making \$75,000 for each concert. And, as a result of these tours, Paco is receiving recognition from thousands who never heard of him or of flamenco. This increases the chances of Paco returning with his own group or as a soloist. Sometimes you have to do these kinds of tours in order to convince the American promoters that it would be beneficial to them to present in the future the things we aficionados long for. Paco is learning new musical ideas, the best of which he will incorporate properly into his art. He still tours as a flamenco soloist and with his group (Dolores) elsewhere in the world. It is just taking the American promoters some time to "see the light."

Sabicas once collaborated with the rock guitarist, Jeff Beck, on an album, so this type of experimentation has been around.

The March issue of Guitar Player has an excellent interview with the trio, and one of the questions raised was: "Do you think that there will be a resistance among flamenco traditionalists to this sort of experimentation?"

Paco de Lucía replied, "Of course. There are two kinds of flamencos, the old, traditional, and the new, young kind. The old ones cannot accept the change and say their way is pure. But pure remains for me to play what I feel at the moment, always with



PACO DE LUCIA & KEN SANDERS (RT) BACKSTAGE IN SANTA MONICA

respect for the roots. It's not a problem for me whether they accept it or not. It's something I forgot a long time ago."

The trio is currently touring the USA and should be on the West Coast by early summer. Call your local CBS record company (Al DiMeola's label) for further information, or check the local newspapers.



International Guitar Seminars

Paco Peña will be conducting courses in flamenco guitar this summer at his new Flamenco Center in Córdoba. The week long course will run for a week and be given four times between July 20th and August 16th.

- Course A - 20 July
- Course B - 27 July
- Course C - 3 August
- Course D - 10 August

The course will cover compás and falsetas for most of the basic toques, technique, and accompaniment of the song and dance. The students will work with flamenco singers and dancers and, thus form a foundation for future study. There will be two study sessions each day for six days. Evenings will be devoted to discussions and flamenco activities taking place in and around Córdoba in the busy summer season. The fee for a week is 12,000 pesetas in the form of a check or postal/bank order made out to "Centro Flamenco Paco Peña" and sent to that location at Reloj No. 7, Córdoba, Spain.

3000 pesetas must accompany application form and is non-refundable. A second or third course may be taken for 6,000 ptas. For additional information about lodging or eating, contact the Centro at the above address.

RODRIGO IN CONCERT
May 15th
WILSHIRE EBELL

PACO DE LUCIA: PINNACLE OF FLAMENCO

(from: Selecciones del Reader's Digest, Sept. 1980; sent by René Heredia; translated by Paco Sevilla)

by Raúl Velázquez de Parga

I didn't feel too much curiosity the first time I went to a Paco de Lucía concert. Although my friends had outdone themselves in praising his genius, I knew that in Spain we have as many flamenco guitarists as bull-fighters, and the difference between the best, is, in most cases, a question of personal taste. But when this cautious thirty-two year old Andalusian came out timidly onto the stage and began to caress the strings, I understood that he had the ability to take flamenco to new and emotional heights.

And I was not disappointed. Resonant and spontaneous rasqueos flowed from the instrument with the clarity of a wild stream. At dizzying speed he wove intricate melodies, as delicate as spider-webs. It would sound, at times, as if two people were playing a harp...and not like one person vibrating a six-string guitar.

Before Paco de Lucía, improvisation was done only to give a certain melody line to the traditional flamenco. Gradually, Lucía has arrived at his own form of expression, not only with short variations, but also with themes and entire rhythm patterns. "With Paco de Lucía," says the poet, Felix Grande, author of the book, Memoria del Flamenco, "the flamenco guitar has gained in complexity, harmony, richness of sound, and boldness in melody. It has an arrogance, an emotion, and a technical precision that it never had before."

Wherever the virtuoso of the guitar performs, the concert halls are filled. In April of 1978, some ten thousand people saw him in the "Centro Poliedro" in Caracas. In November of the same year, he arrived in Columbia, where he had been contracted for two concerts, and found himself obligated to do eleven. Among the prestigious coloseums where De Lucía has received long standing ovations are the famous Royal Festival Hall in London, Carnegie Hall in New York, and the State Opera House in Vienna.

His restless spirit has carried him into playing rock and jazz, and in this collaboration he has left his mark. "I need the emotion of the unknown, the feeling of risk," he says, "An excess of obsession with purity has sterilized flamenco, while other types

of good music continually evolve. I don't just fit into traditional molds. I want to bring something personal to the classic flamenco."

These are, perhaps, hard words for a timid man with a soft voice and who has not become arrogant because of success. When I visited him recently in Madrid, where he lives with his two daughters and his wife, Casilda, he appeared calm and friendly. It was hard for me to believe that he was the same person I had seen a few days earlier in the theater dressing room after one of his concerts in Madrid. On that occasion he had been pale and tremulous.

"I feel a certain panic when I perform in public," confesses Paco. "Before a recital I am invaded by the fear of failure, and, although everything goes well, I am a bunch of nerves when I finish." But he wouldn't want it any other way. "The day I go on stage completely confident, I will play badly. My fear keeps me alert; they help me to generate the nervous energy that a rhythm as compulsive as flamenco requires."

Francisco Sánchez Gómez (his true name) was born on the 21st of December, 1947, in the Mediterranean port of Algeciras; he had four brothers and a sister, and was the son of a flamenco guitarist. Music used to fill the Sánchez household. The father, Antonio, and three of the sons, Antonio, Ramón, and Paco, played the guitar, Pepe sang, and the daughter, María, sang and danced.

Antonio earned his living playing in tablaos, theaters and fiestas throughout Spain. "I swore that none of my children would go through such poverty," recalls Antonio today. "I wanted to see them succeed and I was sure that Paco would. At eleven years of age he played better than I did." But, fearful that all the praise would spoil the musician and ruin his talent, the father criticized him constantly. "To you, I don't play anything well!" Paco would reply in a fit of exasperation.

Ramón was the first to realize his father's dream when, at eighteen he joined the prestigious flamenco company of Juanito Valderrama. In 1959, Paco and his brother, Pepe, formed a duo and entered the contest, "Concurso Internacional de Flamenco," that is held yearly in Jerez de la Frontera with the goal of discovering new talents in the cante and guitar. Pepe took a first place, but Paco, who was only twelve years old, was too young to be eligible for a prize. Nevertheless, the judges were so impressed by his way of playing that they gave him a special award: The "Premio Internacional de Acompañamiento" (The International Prize for

Acompañamiento).

In 1962, the two brothers were contracted by the world famous flamenco dance company of José Greco to do a tour of North and Central America. (In those times, Paco was already using the artistic name he now uses, in honor of his mother -- de Lucía.) Paco returned to that company in 1965 for a six-month tour of Europe, Africa, and Australia. And shortly thereafter, he began seven years (months?) with a group that would later be called "Festival de Flamenco Gitano." His colleagues now recognized his artistic capacity and little by little he began to play a starring role. His first album as a soloist, "La fabulosa guitarra de Paco de Lucía," appeared in 1967.

At twenty-three, again in North America, he gave his first concert as a soloist in the Spanish Institute of New York. One of the spectators was the great gypsy guitarist, Sabicas, who spoke to Paco alone and gave him words of praise, as well as some advice that created a profound impression. He said, "A guitarist should create his own music."

The artistic success that Paco de Lucía found in other European countries, was not realized in Spain until 1973, with the song, "Entre dos aguas." "We were lacking only six minutes in order to complete an album I was recording called 'Fuente y caudal'," he recalls. "So I began to play a rumba that had been coming to me for some months. The rumba is a more modern form of the flamenco style and is not tied to the old traditions. I just let myself go."

"Entre dos aguas" was a crackling whirlwind of rhythms and melodies that became an immediate success. Soon, the number of recitals, normally not over twenty a year, tripled. Although none of his previous four albums had sold more than 15,000 copies, his "Fuente y caudal" sold more than 300,000.

In 1975, when he appeared in recital in the Teatro Real de Madrid, normally a temple for concerts by philharmonic orchestras, Paco de Lucía did more than any other artist to gather respectability for flamenco. Until that time, only those guitarists who performed the classics had been considered worthy of that hall. Three thousand spectators applauded Paco for a solid fourteen minutes.

Instead of feeling satisfied by his leap into fame, Paco feared the effect it would have on his private life. "I wanted to get away from people and be alone with my guitar." In June of 1976, he cancelled all of his commitments and took a year off to rest. During that period -- in January of 1977 -- he married Casilda Varela, at that

time a vivacious and attractive Spanish classical dancer.

After setting up a residence in Madrid, Paco began to experiment more than ever with the guitar, playing the music of Manuel de Falla. But there was a problem: He didn't know music notation. So he bought the sheet music for Falla's work and a method book for reading music. Listening to the records of these works, he was able to interpret the notes and reproduce them on the guitar. "I almost went crazy," he laughs, "but I learned the music."

The album, "Paco de Lucía interpreta a Manuel de Falla," became one of the greatest musical events of 1978.

In recent years, the desire of Paco de Lucía to find new channels of expression has sharpened. His influence has been felt in "Santana," a rock group from Los Angeles, California, and in a jazz-rock album of Al DeMeola. Last year, for several weeks, the rhythm and melody of flamenco was mixed with the electric sounds of the Englishman, John McLaughlin, and the American, Larry Coryell, in a grand tour of Europe. In this way he demonstrated to a much wider audience that flamenco exceeds the scope of a popular music of a single country. With its variety and pulsating vitality, it has all the ingredients to awaken interest and insure acceptance throughout the world.

"Each day, something inside says to me that there are new things to hear, see, and feel," he explains, "I have to experiment with them. The routine of the beaten path doesn't take you anywhere. One has to venture forth and make mistakes."

Thus speaks a bold and innovative genius; thanks to him, and all those that he inspires, flamenco will always be a new and vital art.

ATTENTION: THE GUITAR IS SOUNDING

(from: ABC, Sevilla, September 9, 1980; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

The guitar has arrived and the Lope de Vega Theater was only half full to contemplate its coming. Five hundred and eighty-one people heated up the air with so much applause.

The man from Algeciras has risen above his first stage in which his name alone evoked an image of indescribable arpeggios, dizzying picados and hot tremelos. Francisco Sánchez Gómez has sophisticated his forms, widened his ways, and greatly expanded his horizons. He looks for music and he finds it...



PACO DE LUCIA, SEVILLA 1980

How different his performance was from that of many years ago in the same place, with the theater full. At that time he was a man embracing a guitar, with only the help of his brother Ramón and his feelings. Now Paco is something else. The exquisiteness of his way of feeling music persists; he continues with his speed and his duendes; he continues his quality with flying colors.

In the first part Paco de Lucía played flamenco. Por alegrías, soleá, zapateado, fandangos and bulerías, he offered a lesson for teachers. The second part was different. The things of Falla, "El Amor Brujo" and "La Danza del Fuego" and, por bulerías, a monument to the music that inspired the universal composer from Cádiz.

For the finale, a much demanded and sensational version of his famous "Entre dos aguas."

To be fair, I must point out the work of Ruben Dantas, exceptional on percussion, Carlos Rebato who was magnificent on the saxophone and flute, and Ramón de Ageciras in an unappreciated labor of accompaniment. (Additional members of the group are Pepe de Lucía singing and playing guitar, Carlos Benavent, and Jorge Pardo on flute and sax -- the author of this article may have been mistaken.)

The guitar, or if you would, Paco de Lucía passed through Sevilla. Attention, a little more attention, for it is sounding.





JOHN MCLAUGHLIN AND PACO DE LUCIA
IN SANTA MONICA, CA., DECEMBER 1980.

(photos by Ken Sanders)



Article at right is from Musician Magazine,
Player and Listener, March 1981; sent by
Ken Sanders.

AL DiMEOLA PACO DeLUCIA JOHN MCLAUGHLIN

The lights went off, the crowd screamed. The m.c. came on stage, the crowd screamed. He said "Al DiMeola," ditto. He said "John McLaughlin," ditto. He said "Paco De Lucia," smaller ditto. The evening was great material for a thesis on the Pavlovian propensity of rock audiences. They long ago learned to cheer for the sheer speed which DiMeola and McLaughlin substituted for rock powerlicks. This night they were still screaming at every sixteenth note run, even though the only instruments on stage were DiMeola's steel string Ovation, McLaughlin's classical Ovation, and Paco De Lucia's flamenco guitar.

The concert built from solos to duets, to trio jams. DiMeola led off, mixing his trademark percussive scales with some bogus Bach. Then McLaughlin attempted some rock 'n roll on his classical guitar. He seemed uncomfortable on that instrument all night, since it does not respond to the string bends and the very forceful pick attack which are major parts of his style. Paco De Lucia played a sprightly major key flamenco dance, exhibiting all the technical wizardry that led *Guitar Review* to call him "possibly the most advanced guitarist in any idiom." He is certainly — believe it or not — faster and cleaner than either McLaughlin or DiMeola. Flamenco, in which he is considered the ranking modern virtuoso, is the music of fast scales, but also of varied and flexible rhythms which

adapt to fusion perfectly. The respect and admiration of his fellow guitarists was especially evident in the duets. The inevitable "Mediterranean Sundance," with DiMeola, and an untitled piece with McLaughlin were models of musical cooperation and support. DiMeola and McLaughlin, on the other hand, let their duet collapse in "anything you can do..." ego battles and quote trading, during which it was revealed that Al doesn't know the Bach Bouree and John hasn't learned the Pink Panther Theme.

The trio section which followed was what you'd expect from a jam session including these three players. Head-solo-solo-solo-optional riff trading-head, on fusion standards like "Spain," "Short Tales From the Black Forest," and "Birds of Fire." The occasional passages arranged for three guitars, like the introductions of "Manha De Carnaval" and "Birds of Fire" were beautiful mixtures of thick chords and lightning unisons — and much too rare, considering the extensive European tour the trio had just finished. Paco De Lucia's guitar was faint during the jams (it wasn't plugged into the mixer) but his playing stood out — not only for technical brilliance, but for the rhythmic subtlety and melodic form he maintained even in the fastest phrases. The crowd kept on screaming at every superfast scale, often drowning them out entirely. They rushed the stage, stood and stomped for three encores, and left as soon as the house lights went back on, having proved to themselves that the evening was a great success. — Chris Doering

TEATRO NACIONAL LOPE DE VEGA

CLIMATIZADO. TELFS. 232103-235546



II QUINCENA de FLAMENCO y MUSICA ANDALUZA

1 al 15 de diciembre de 1980
Funciones, 7,30 y 10,30 noche.

PROGRAMA GENERAL

MANANA LUNES 1. - 20.30 horas
Salón de Actos de la Facultad de Bellas Artes

CONFERENCIA-DEBATE a cargo de **D. José Luis Ortiz Nuevo.**
Presentada al Pregón por **D. Antonio Burgos.**

22.30 horas. - Teatro Nacional 'Lope de Vega'

CONCIERTO INAUGURAL por la **Orquesta Betica Filarmonica de Sevilla.**
Sopista **Manuel Castillo**
Director **LUIS IZQUIERDO**

MARTES 2. - 19 y 22.30 horas
DIA DE LOS MAESTROS DE ACADEMIAS

SEVILLANAS DE BAILE
Intervienen (por orden alfabético) acompañados de una representación de sus alumnas

ADELITA DOMINGO - ANTONIO CABALLO - EUGENIA Y JOSE - FERNANDO RABAY - JUANITO DIAZ - MANOLO MARIN - MARIA JOSE DOMINGUEZ - PEPA CORAL - PEPITA RABAY
Cantaöres **Chano Lobato - Romerito de Jerez - Nano de Jerez**
Guitarras **Postigo - Rafael Mendiola - José Acedo**
Presentador **Pepe Sollo**

MIÉRCOLES 3. - 20.30 y 22.45 horas
DIA DEL PIANO FLAMENCO
Concertista **PEPE ROMERO**

JUEVES 4
ROCIO JURADO
acompañada de su orquesta
Guitarra **Nino Ricardo - El Poeta**

VIERNES 5
DIA DE LA ANTOLOGIA DEL BAILE FLAMENCO

Por los Premios Nacionales de Baile
ISABEL ROMERO - LOLI FLORES - MILAGROS MENGIBAR - CARMEN ALBENIZ - CARMEN GIRALDEZ - MARIA OLIVEROS

Colaboración especial de **ENRIQUE EL COJO**

Cantaöres **Chano Lobato - Romerito de Jerez - Nano de Jerez**
Guitarra **Quique Paredes - Manolo Dominguez - Postigo**
Presentador **Pepe Sollo**

SABADO 6
DIA DEL CANTE Y BAILE DE CADIZ

Cantaöres **CAMARON DE LA ISLA - LA PAQUERA DE JEREZ - EL BENI DE CADIZ - JUANITO VILLAR - PANSEQUITO CHANO LOBATO**

Guitarra **Parrilla de Jerez - Tomalito**
En el baile **Juana la del Pipa y su cuadro gitano**
Presentador **Pepe Sollo**

DOMINGO 7
JUANITA REINA
con el **Estudio de danza de Caracolillo**
Orquesta de acompañamiento

LUNES 8
DIA DE LOS CANTES ROCIEROS

Intervienen
LOS MARISMENOS - LOS ROMEROS DE LA PUEBLA - LOS DE LA TROCHA - EL PALI - LOS ESTENAZAS de Villamanrique

MARTES 9
DIA DE LOS CUADROS GITANOS
LOS FARRUCOS - CARMELIYA MONTTOYA y FAMILIA - CONCHA VARGAS y FAMILIA FERNANDEZ

MIÉRCOLES 10. - 19.30 y 22.30 horas
DIA DEL BAILE Y DEL CANTE GITANOS
MANUELA GARRASCO - ANGELITA VARGAS - EL BIENCASAO y JOSELITO LA NEGRA y JUAN MONTTOYA - EL MONO DE JEREZ
Guitarra **Manolo Dominguez**

JUEVES 11
MARIA JIMENEZ
acompañada de su Orquesta y por **Salsa Gitana**

VIERNES 12
DIA DE LA ANTOLOGIA DEL CANTE Y

Cantaöres
EL LEBRIJANO - JOSE MENESE - NARANJITO DE TRIANA - CALIXTO SANCHEZ - TERREMOTO DE JEREZ
Guitarras **Pedro Peña - Pedro Bacán**
En el baile **Merche Esmeralda**
Cantaöres **Chano Lobato - Romerito de Jerez**
Guitarra **Postigo**
Presentador **Paco Herrera**

SABADO 13
DIA DEL CANTE Y BAILE DE SEVILLA

Cantaöres
MANUEL MAIRENA - FERNANDA Y BERNARDA DE UTRETA - CHOCOLATE - JOSE DE LA TOMASA - CHIQUETETE

Guitarras **El Poeta - Manolo Dominguez**
En el Baile **ANA MARIA BUENO**
Cantaöres **Antonio Saavedra - Chano Lobato**

Guitarra **Manolo Dominguez**
Presentador **Miguel Acal**

DOMINGO 14
DIA DE LA GUITARRA FLAMENCA

Recitalistas
MANOLO SANLUCAR - MANOLO DOMINGUEZ

LUNES 15 - 20.15 horas
RECITAL DE PIANO por **ANGELES RENTERIA y JACINTO MATUTE**

Concierto en colaboración con Juventudes Musicales de Sevilla y bajo el patrocinio del Banco Urquijo

NOTA. - Durante todos los días de la Quincena estarán expuestos en el vestíbulo del teatro cuadros del pintor Juan Valdés y fotografías sobre temas flamencos de Domingo Acevedo. También se instalarán unos stands con venta de libros y discos sobre temas flamencos y andaluces.

Venta anticipada localidades para toda la **QUINCENA: 12 a 2.** Con 5 días de antelación. Desde las 6 tardes

Se abarcarán rigurosamente, manteniendo los precios de venta anticipada.

II Quincena de Flamenco y Musica Andaluza

(All articles were written by Miguel Acal and sent to Jaleo by Gordon Booth; translated by Paco Sevilla and Roberto Vasquez.)

ROCÍO JURADO: THERE IS SO MUCH TO LEARN FROM YOU

(from: ABC, Sevilla, December 4, 1980)

The theater full. Two performances, with only a long half-hour in between. Two packed performances, the delirium, and the unforgettable lesson on a stage that knows a great deal about masterly instruction. I forgot about even the bad lighting, the filthiness of the stage, the chaos of the microphones, and I remembered a verse of sevillanas that says, "Solo decir tu nombre, Rocío!" (Just to say your name, Rocío!)

The first of the two performances had its ups and downs, although it maintained on the whole, a high quality. In the second show, a different Rocío Jurado, a more complete Rocío Jurado. Eleven songs that drove the crowd wild: "Señora," "Ese hombre," fandangos of Sevillano and Paco Isidro that were well done, cantiñas, "Como te amo," "Soy de España"...and a detail that defines an artist: Rocío remembers her idols. In front of slides projected on a white screen on the stage, she sang some tangos of La Niña de los Peines, the "Francisco Alegre" of Juanita Reina, "La saeta" of Serrat...you have to take your hat off to her.

From her entrance through the loge seats, singing to Sevilla, until the last number and the storm of applause, she gave all she had, without the slightest wavering, singing perfectly, wrapped in the spine-tingling whirlwind of triumph.

* * *

GYPSY CUADROS: A DIFFERENT AIRE

(from: ABC, Sevilla, December 11, 1980)

Concha Vargas opened the night. She did not limit herself to performing just her personal style of dance. Her long period of working with Mario Maya has widened her view of the dance and given her an understanding of the theater that she completely lacked before; without a doubt it is a good step forward for her...Conchi earned much applause,

and it was well-deserved because what she did had quality, and it is certain that this girl from Lebrija will be heard from in the future.

With Los Farrucos, the high point was reached. La Farruquitas por alegrías, Pilar por bulerías, and later, that immeasurable Antonio Montoya Flores, who gives off the aroma of "clavo y canela." There is no way to define him or analyze him. One feels, with him, only a sweet anguish that grips the body until it explodes in an "Olé!" It is a way of dancing that rises above time and space, technique and age. Compared to Antonio, to his baile, almost all of the others are insignificant.

La Familia Fernández opened the second part. With them we find a conception of flamenco and gypsy music that is more elemental, simplistic, and direct; all is pure and immediate with this family, with three children who have a clear future, and should gradually eliminate the natural defects that give "gracia" (charm) to little children, but don't belong in professionals.

And finally, Carmelilla Montoya and her family. The separation of Juan Montoya and La Negra has been beneficial, judging by the applause. But applause is the flower of a single day and can quickly change. What is certain is that Carmen Montoya, Carmelilla and El Morito heated up the theater by many degrees.

In the end, the after-taste of the day of the gypsy cuadros left the Lope de Vega theater perfumed for a long time.

* * *

DAY OF THE CANTE Y BAILE GITANO

(from ABC, Dec 1980)

It was significant that there should be two days in this second Quincena dedicated to the cante and baile with the adjective "gitano." Last Tuesday was the groups, Wednesday the individuals -- although, in some cases, that of Juan Montoya and Antonia la Negra, El Biencaasao, Angelita and Joselito, the individuality was relative.

El Mono de Jerez opened the evening with the guitar of El Niño Jero. Periquín (Niño Jero) -- as he was called in Jerez when he began, and will continue to be called by his friends -- surprised not a few with the high quality he demonstrated on the guitar. El Mono de Jerez, who sang a little too long por soleares and tangos, when he sang and danced por bulerías, flooded the theater with that special perfume of Jerez de la Frontera. It

was a very serious thing that José Vargas, without being at his best, left us in the theater -- a lesson in compás for those who already know to learn from, and the aroma of Cantarería Street that is not easily forgotten.

El Biencaasao, Joselito and Angelita Vargas danced separately, although the father and son performed together for a moment. Angelita, por soleá, tangos and bulerías, demonstrated her marvelous style. She is neither the best nor the worst -- she is above all those things -- but she is about to enter the category of "fenomeno!"

El Biencaasao and Joselito showed more quality than on other occasions. They continue the footwork that is characteristic of their household, but with more fluidity, more calmness, and less rigidity than on other occasions. The applauses verified the quality of what was offered by this family, individually and as a group.

The second part was opened by Juan Montoya. He began por soleá, only to almost immediately change to the baile por bulerías. Juan was much too brief, too rigid. He was not very aware of what he did.

And then came that other marvel, that which we know as Antonia la Negra. The guitar of Niño Jero and the voice of Antonia sounded like something else, something different from what has been heard before. Por bulerías, Antonia gave a complete course in singing knowledge, in how to feed the flames of that duende, without which nothing in our flamenco has importance -- no matter how well it is done.

Manuela Carrasco closed the evening. She had all of her family behind her and that, logically gave her a feeling of security. With strength, with that spiritual strength that has made her almost a legend for some years, she danced por soleá and por alegrías; but she deceived the public by leaving the stage after only a short time. Nevertheless, we have to say, in all honesty, that her dance seemed less radically beautiful than on other occasions. In any case, Manuela was not out of place on a night when the quality was very high.

* * *

LOS CANTES ROCIEROS

(from ABC, Sevilla, December 11, 1980)

In other parts of Spain where they are very enthusiastic about choirs, they don't sing en masse like they did in Sevilla on Monday with El Pali, Chiquetete, and Los Marismeños. For a whole theater to accomp-

any with palmas, without anybody getting out of time, is a miracle. Or a whim of God, which, with all due respect, amounts to the same thing.

Los de la Trocha and Romeros de la Puebla (groups that specialize in sevillanas and rumbas) could hardly be heard due to the loud orchestration. It is a shame that those who feel that they are "fenómenos" have to resort to the tricks of sound technology and massive orchestrations, but it continues to be that way. Well, fine! Everybody, or almost everybody is doing it, and the public -- bless them -- loves it.

But then comes the hour of truth for El Pali. Only two guitars and a single voice. And singing for sevillanas. Singing to Sevilla. Because it was also a divine caprice that, in the 20th century, El Pali was born to remind us of Sevilla and the art of living daily in a state of duende.

And Chiquetete -- or charisma personified -- and a collective frenzy. Two men, El Pali and Chiquetete, who have art in abundance and sing "por derecho" (correctly), without artificial aids, as it should be, turned the theater upside down.

And later, Los Marismeños -- to whom God has given and St. Peter has blessed -- those young men from Huelva poured forth knowledge, professionalism, good voice, and pleasure. And, in the Lope de Vega theater, Sevilla smiled happily.

* * *

DAY OF THE ANTHOLOGY OF CANTE AND BAILI

(from: ABC, Sevilla, December 16, 1980)

The day started badly; three of the announced artists failed to appear for different reasons. It seems that Merche Esmeralda has an ankle in bad shape. Naranjito de Triana has lost most of his voice and, in spite of his efforts, found it impossible to sing. Juan el Lebrijano presented a signed certificate saying he is suffering from a cold.

In spite of all this a large audience came to the rescue and filled the house for both performances. Romerito de Jerez set the place on fire; his alegrías and bullerías were very well executed and strongly applauded.

And later, the revolution. Fernando Terremoto tuned up por siguiriyas. The guitar of Pedro Peña changed rosewood into cinnamon; his bass notes fell with a solemnity that gave one shivers. The whole theater was filled with gypsy sound. When Fernando does the "ay" of José de Paula,

teeth chatter. Jerez -- always Jerez -- did not come to Sevilla to win battles, but to make it clear its importance and "categoría." And with Fernando Terremoto -- he did the cante of Curro Durse to finish -- the cornerstones of the Lope de Vega were set to vibrating. Brief, very brief was Fernando, but there was the immensity of his short "Veronica" (bullfight move) of the fandangos. And later, por bulerías. Can anybody else sing after that? What is needed is a long rest period so the spectators can catch their breaths.

Calixto Sánchez -- how the guitar of Pedro Bacán sounded -- had the worst task. To sing after what Terremoto had done is very difficult. The winner of the Bienal left us some beautiful cantes por malagueñas, some tientos of average execution, and some fandangos that did not compare favorably with those he did in the controversial contest.

José Menese, with the guitar of Enrique Melchor, left a record of definite quality without having one of his finer moments. For him to return to the coliseum where the Bienal was celebrated so recently was a test; in truth, he passed it with complete dignity.

The same thing happened to Luis de Córdova. His peteneras and his tangos had the virtue of being short and pleasing. We didn't see Luis trying to overwhelm us, as in the Bienal, but much more conservative and calm; he took less risk and had more self-confidence.

Fosforito was last. He was at his best and with the honesty that has always characterized him, although I noticed he had a serious problem with the high notes of the soleá. As with Menese, this day was very hard for him, but he has such an abundance of knowledge and class that he was able to make it.

And all of this was after the singing of Fernando Fernández Monge, which deserved the phrase, "This was indeed an earthquake, and not the one that happened in San Francisco!" Very brief, but very solid, singing "por derecho" as the phenomenal ones sing when they are in the mood. As Jerez sings!

La Tati substituted for Merche Esmeralda and assured that nobody missed the latter. Her dance is a bit brusque and very masculine, but has abundant strength and compás.

* * *

DAY OF THE SONG AND DANCE OF SEVILLA

ABC Dec 80', translated by Roberto Vázquez

The day dedicated to Sevilla was presented with more than enough attractions. It was well-received by the public, although the farewell was not as good.

There were two clearly different shows. In the afternoon, José de la Tomasa offered us some good cante, only to let down a bit in the evening; por malagueñas, tarantos, soleares and fandangos, he confirmed for himself a good spot in the implied categories of the cante. Chocolate is an irregular man. Along with captivating performances he does things that can only be classified as bad. He was precise in the afternoon and, in the evening, after some poorly done cantes, he did some exquisite fandangos,...

It is laudable, very laudable, Ana María Buenos' attempt to continually bring more extensive technical knowledge to the dance. She performed twice in each show, something achieved by no other artist. She danced la cána, afternoon and evening, and she ended her participation in each show with an alegrías -- one of them according to the technique of La Quica, as it was done in the twenties, and the other in the modern style. Her intention was beautiful and she did it with elegance and good technique. But in the flamenco dance not everything can be reduced to knowledge. Our art, in each one of its facets -- song, dance or guitar -- must communicate. The simple pursuit of aesthetic beauty is praiseworthy and perfection is desirable. But to "get" to the audience, to "transmit" to the aficionado, that is the fundamental requirement.

Chiquetete has charisma. He is an easy cantaor with a sweet and harmonious voice that rapidly permeates the public. He is a limited cantaor, but the truth is that the public wants him that way and he gives accordingly. With this very simple rule, success accompanies him; in addition, Chiquetete sings well or better.

Fernanda and Bernarda were awaited with great interest. In the first show the wind didn't blow in their favor, and they limited themselves to just getting by. In the evening, the wind changed and por bulerías and soleares, they brought the house down. It was a good evening for the sisters from Utrera; they brought flavor and duende to the evening.

In the first show, Manuel Mairena gave us a pleasant surprise. He did some bulerías por soleá of a very good cut and, later, some tangos and bulerías with force, well-placed, "cuadro." In the evening the scenery completely changed. After some very long cantes por soleá, with the voice clearly strained by the effort, he sang por bulerías and siguiurias. Perhaps he didn't realize it, but there were many who left the theater fed up with cante and bad cante. It could have been a night of triumph and it turned into

Los cantes rocieros



El Pali



Rocío Jurado



El Mono de Jerez, acompañado por Manolo Domínguez.



Ana María Bueno



Chiquetete

DIA DE LA GUITARRA FLAMENCA



Manolo Sanlúcar



Manolo Domínguez



Angelita Vargas



Los Farrucos



Concha Vargas



La Familia Fernández



Carmelilla Montoya

Cuadros gitanos

Día del cante y baile gitanos



La Negra



Juan Montoya



Fosforito



La Tall



Fernando Terremoto

the opposite. When, at two o'clock in the morning, the curtain dropped, there was a sigh of relief by many.

DAY OF THE GUITARRA FLAMENCA.

ABC Dec 80', translated by Roberto Vázquez

Objectivity, as far as flamenco is concerned, is in fact always difficult and, in some cases, impossible. Each artist has his own followers who, naturally, consider him to be the best in the world. And subjectivism starts here, because to follow a certain gentleman or lady, to accept a particular line of ideas, does not mean, therefore, that it is the best. Simply, we favor the one who agrees more with our personal spirituality. That doesn't deny the existence of others of greater stature and quality, but those others do not "get to us" in such a clear form, and with them an artistic empathy is not so easily produced.

The day of the flamenco guitar has brought these considerations to the typewriter because, when two such artists were presented in a show, it was necessary to compare, and their different situations, the great difference between one and the other, made the comparison even more hateful.

Manolo Domínguez brought with him to this performance his repeated performance in the Quincena as an accompanist. The song and dance hold no secrets for Domínguez and, in accompanying, he received fervent applause from a public that was able to appreciate the quality that "El Rubio" has. But he was now faced with a solo concert performance. It is not the same thing to construct a flamenco solo as it is to prepare only the embellishments, that is, the falsetas in the toque for accompaniment. Manolo Domínguez was nervous and he did not attain a solid flamenco presentation, but only isolated moments full of beauty.

Manolo Sanlúcar is a different case. Manolo is very profoundly knowledgeable about guitar technique, an avaricious student of guitar and a professional Andalucian musician. Manolo Sanlúcar, unlike his colleague, was not tired from the Quincena. His ideas were clear and his potential was intact. Alone, and accompanied by the guitar of his brother, Isidro, and the flute of Javier Muelas, Sanlúcar gave a whole course in virtuosity, in musical quality, and perfect performance. The meager public that attended the theater enjoyed at great length the simple, bare guitar of Manuel Domínguez, and the very high concert ability of Manolo Sanlúcar.

GAZPACHO DE GUILLERMO

LISTENING TO FLAMENCO RECORDS

For many people living outside of Spain, records are the only contact with the world of flamenco. Albums are an important part of flamenco for enjoyment and historical value. Records are the main medium that flamenco uses to spread and preserve itself.

Flamenco was never intended to be background music. It would then follow that records should not be used as background while important discussions are taking place. For me, any record played as background immediately becomes more important than anything else happening. If necessary, such as at parties, I will kneel on one knee in front of a speaker to hear the music. I often use this same technique upon receiving a new record, even though I'm all alone.

It is a good idea for all people involved in the art to study records. Any record has plenty of information above and beyond the enjoyment factor. My advice is to hold on to any records you don't like at first. First impressions are not to be trusted for the most part. I've sold and traded many great recordings that I didn't like upon the first hearing, only to be sorry later on. Usually the person who gets the record never can be talked into selling it back. Even records you don't like after many hearings are useful in building a good library for later reference.

I don't like to start learning guitar material from any recording right away. My method is to listen to the album at least twenty times before trying anything. Neither do I put a record on the turntable with the arm left up so that the same side plays over and over all night. Remember, concentration is the key to higher appreciation. I think it is an abuse to endlessly play one side; the artist only performed it once, so why this over and over again routine? One acquaintance of mine played Sabicas' classic "Flamenco Puro" as background while working around the house. Later, after several years of doing this, he lost interest in the record and even went to the point of explaining how the record wasn't very good. He was now "into" some more current artists who he would burn out on sooner or later.

The advanced record listener learns to

sort out information and compare the different records. This comparison is not referring to praise or criticism, but rather to pure observation. Many artists perform the same material in different ways, and it is fun to reach the stage where you can compare. It is not necessary to choose the better way or the artist who you prefer. Doesn't all aggressive behavior begin with this clinging to a simple opinion, which later is defended?

The brain becomes more refined in associating one album with another in several ways. It recognizes how different artists are similar and how the same artist sounds different on different recordings. Here are some cuts on a few recordings for the collector to compare for similarities and differences. (Records listed in pairings of two's):

"Flamenco, Lucero Tena" Hispavox HH(S) 10-339 - Side B - Quisiera Ser Perla Fina (Colombiana)

"Flamenco," Carmen Amaya-Sabicas - Side 2 - Colombiana Flamenca

"La Fabulosa Guitarra De Paco De Lucía Philips Stereo 58 43 139 - Cara 2 - Impetu (Mario Escudero) (bulerias)

"Mario Escudero Plays Classical Flamenco Music" MHS 995 Musical Heritage Society - Side 1 - Impetu

"Artistry in Flamenco," Sabicas ABC/S 614 - Side 1 - Los Caireles (farruca)

"La Guitarra Flamenca," Paco Peña London Phase 4 4.095 - Side 2 - Los Caireles (Sabicas)

"Antonio Cortes, Chiquetete" RCA/NL 35206 - Side 1 - Un Amor Inmenso (bulerías)

"Lole Y Manuel" Movieplay 17.073/1 - Side A - Nuevo Día (bulerías)

"Mario Escudero" ABC Paramount 396 - Side 1 - Piropo A La Soleá (soleares)

"Mario Escudero and His Flamenco Guitar" Montilla FM 57 - Side 1 - Piropo A La Soleá

"Gordito De Triana" Clave 18-1248 (s) - both sides - any fandangos

"El Sevillano Con Paco De Lucía" Fontana 64 29 119 - both sides - any fandangos

"Viejo Cante Jondo" El Agujetas CBS/S 53182 - Side A - Siguiriyas De Las Grandes Penas

"El Chocolate" (with Melchor De Marchena) Clave 18-1160 - A Clavo Y Canela (siguiriyas)

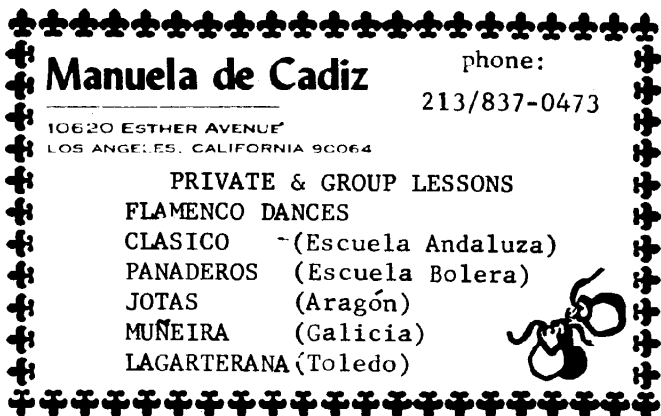
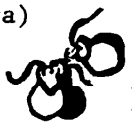
If you can't get these albums, you may want to start your own observations from the collection you have. I never bother to write these comparisons down, but prefer to do it orally. It might be fun to keep a notebook so you can read the observations later on. Don't forget, repetition is the mother of studies, but be careful not to get flamenco burnout.

EMILIO PRADOS-ATAYALA DE LA GUITARRA ESPAÑOLA (Ansonia SALP 1572 Stereo)

To my knowledge this is Emilio Prados' second LP. The first was on the Folkways label (Folkways FW 8848), made in 1965 with Domenico Zullo. This new record is much more interesting, but both have a lot of non-flamenco popular music. Emilio makes his home in New York City where he plays and teaches. The record is available directly from him in New York or when he is on tour with various dance companies.

The most flamenco piece on the album is the very first one, entitled "Tangos Flamencos." It is very well-done, showing fine technique and lots of feeling. The next three selections are "Antonio Vargas Heredia," "Zarzuela Los Gitanos," and "Romance Anonimo." I have no complaints since the record's title makes it clear that guitarra española is being featured. "Recuerdo A Sevilla" is the last number on side one. This is fantasy by Niño Ricardo that is played by many flamenco guitarists. Emilio's interpretation shows that he puts his own character into anything he plays, rather than trying to sound like the original.

Emilio has his own style of interpretation for sure. He starts side two with his arrangement of "La Bién Paga," which is interesting. Next is his version of "El


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 PRIVATE & GROUP LESSONS
 FLAMENCO DANCES
 CLASICO (Escuela Andaluza)
 PANADEROS (Escuela Bolera)
 JOTAS (Aragón)
 MUÑEIRA (Galicia)
 LAGARTERANA (Toledo)
 

Sitio De Zaragoza" done in the aire of a jota. I've heard this military march on several Sabicas records and I like the Prados' styling of it equally well; there is no credit given for a second guitarist, so it may be overdubbed by Prados. "Adios A Granada" starts very slowly and then breaks into a rumba, featuring a melodic lead with a second guitar part. Bongos, castanets, and palmas give this rumba a contemporary sound. "Ojos Verdes" is interpreted with little sections of tientos and siguiriyas thrown in, The album ends with "Dos Aires," another rumba. Emilio Prados is a very fine guitarist for dance and song as well. If he makes a record strictly of flamenco, I'd like to hear it.

--Guillermo Salazar



ARCHIVO

The Making of an Anthology

by Caballero Bonald

PART V - JEREZ DE LA FRONTERA

translated by Brad Blanchard

Jerez was -- along with Triana -- the most fertile and decisive founding nucleus of flamenco. It suffices to simply enumerate the great local cantaores, in order to comprehend the categorical transcendence of this city in the historic development of the cante. Since Tío Luis el de la Juliana -- who lived at the end of the eighteenth century and is the first name known in the history of flamenco interpreters -- many of the most renowned artists of the cante have been from Jerez: Manuel Molina, Merced la Serneta, Paco de Luz, Salvaorillo, El Loco Mateo, Diego el Marrurro, Carito Joaquín la Cherna, María la Jaca, El Chato, Manuel Torre, Antonio Frijones, El Puli, Antonio Chacón, Tío José de Paula, Juan Junquera, El Gloria,

La Pompei, Juanito Mojama, Tía Anica la Piriñaca, etc. All of them represent to perfection the most fertile, creative contributions carried out in the area of the cante since the middle of the nineteenth century. Our repeated visits to this basic region of flamenco were, therefore, particularly obligatory.

Two principal barrios, that of Santiago and that of San Miguel, have been until very recently, frequent sites of family fiestas and spontaneous get-togethers in taverns, where one could still hear the anonymous, fervent brilliance of a cante performed almost by instinct alone, modestly and truthfully taken from some of the unerasable memory of the people. Today, as in many other places, these sudden improvisations on the streets have almost completely disappeared. It is inevitable. The same changes of vital perspectives have modified the tastes and aficiones of the people and have displaced the would-be cultivators of the cante from their narrow native horizons. The majority of the new artists have a very inaccurate idea of the embrionic fundamentals of the cante and of its historic reason for existing. Of course, neither is it necessary, nor can it be demanded, that this be known. But the present widespread diffusion of flamenco has in many cases confused their reasoning and values.

For years we have heard about an authentic case of conservation of the old styles of cante and of the special way of life of the great cantaores of the first public era of flamenco. We refer to Tía Anica la Piriñaca. This exemplary gypsy woman, almost eighty years old now, has always been a kind of walking carrier of the best and purest material of the cante. She has never been outside of a small circle of aficionados. We have seen her many times in the streets of Jerez, in some obscure tavern, almost begging a few coins in exchange for an improvised execution of soleares or bulerías. Tía Anica la Piriñaca defines, without a doubt, all the

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survival of the old social outlines and styles of the cante. She learned from her countrymen -- from Manuel Torre, from Antonio Frijones, from Tío José de Paula -- until she became a prodigious cantaora of almost forgotten flamenco knowledge. She could have been an unsurpassed source of learning; rarely has she considered herself to be what she really is -- an ignored and prodigious example of human truth and of the dramatic expressiveness of the cante.

Tía Anica la Piriñaca lives in the Jerez barrio of Santiago, close to the gardens of Tempul, in the heart of one of the most famous regions where the beginnings of the cante were forged. The man who knows most about the history of flamenco in Jerez accompanied us to her house; Juan de la Plata is director of the Cátedra de Flamencología, an enterprising type of conservatory of gypsy-Andalusian art. A worn out entrance, a noisy, flowered communal patio, a hollow setting of a poor villager, a bedroom that is small and tidy. Tía Anica la Piriñaca -- Ana Soto, the same last name as Manuel "Torre" -- is small and chubby, a simple, sprightly old woman with a kind, smiling face. She is dressed in black all the way to her feet. We explain to her the best we can our objectives. But she resists with a touching sense of humility and disenchantment, as if she were remembering something that she allowed to accompany her, without having done anything to deserve possession of it. Finally, she seems to give in a little and we agree to return for her in the middle of the afternoon.

We wanted to walk, without a fixed course, through the barrio -- along the streets Nueva, Las Animas, La Sangre -- perhaps the most characteristic gypsy fortification in lower Andalucía. We later approached the broad barrio of San Miguel, less well-defined than Santiago from the perspective of flamenco, but where some important episodes of its development took place. On the wall of one decaying house -- specifically on Calle Alamos, 22 -- there appears a commemorative stone: "On the fifth of December of 1878, Manuel Soto y Loreto, artistically known as Manuel "Torre" was born..." Who would have been able to tell that enigmatic and brilliant holder of the most pure secrets of the cante that the city government -- who probably ignored him while he lived -- would dedicate to him this fervent remembrance.

All that surrounds us has an air of miserable immobility as if abandoned by the rush of time. We could not avoid a certain imagined association between the ruinous popular decorations and the social demolition

of some of the most authentic aspects of the cante. Flamenco was born in places like these, surrounded by a solid physical and spiritual climate, living precariously as part of some almost impenetrable social mannerisms and never identifying itself with the traditions and preferences of the surrounding Andalusian neighborhood. Only when the cantaor was able to choose other, more well-to-do, ways of life could he also adapt the cante to these new public ways. But the basic germ of truth in flamenco could not -- and never will be able to -- be dispersed while there exists only one person capable of preserving it. Manuel Torre is, in this sense, an important link with the original integrity of the cante and its most uncontaminated historical development. No one knew as well as he how to gather the secrets of the flamenco legacy together with such deep intuition and illumination.

The case of another cantaor from Jerez of that era, Antonio Chacón, is different and it is very illustrative to compare him in this respect with Manuel Torre. Chacón followed somewhat the path marked out by Silverio -- who also was not a gypsy -- by taking the cante from its role as a tortuous expression of the minorities and adapting it to the ever-changing level of popular, general understanding. Silverio was a key figure in flamenco and he deserves credit for some exceptional stylistic re-elaborations, but to what point did the hero-worship of Chacón -- so conditioned by the taste of the era -- disturb a most pure way of being and singing that could not be subordinated by the demands of the public alone?

Tía Anica la Piriñaca sang for our "Archive" in the basement of an old cafe in Jerez. We did the recording while there was still daylight, after the slow and necessary preparation of the environment. We were certain that it would be difficult on another occasion to recapture, with such impressive results, the heavy examples of martinetes, siguiriyas, soleares and bulerías of la Piriñaca. All the human flow of passion of this elderly, exceptional cantaora emerges like a terrible flower from each of her flaming laments. For us, the untouchable root of flamenco is represented exactly in each of these heart-felt, humble yet overwhelming cries, extracted from the darkest racial memory. There are no traces of the artificial nor ornamental deformations; it is the anguished register of the history of the Andalusian gypsy, the pure bubbling-out of painful human experience. Tía Anica la Piriñaca doesn't know, of course, the origins of her cante; neither has it ever mattered to

her from where that expressive fountain came nor to where it is going. The cante, for her, was born in some of the gypsy houses on Calle Nueva and Calle Cantarería. Later, came the cafés cantantes. La Piriñaca remembers some that prospered in that area to which the flamencos came in order to escape poverty. But she never took part in those initial steps of professionalism. She preferred to keep to her own anonymous life and the wandering eventuality of the cante. We asked her to sing a toná. She didn't know what we were talking about. Neither could she distinguish a particular variant of the debla, although she recognized that it was a type of martinete created by Tomás Pavón. "It's in the blood," she says, "each person sings in his own way the cantes of his town."

La Piriñaca, like Juan Talega, like Manolito el de María, like Tomás Torre -- to name a few of the cantaores of advanced age who participated in the "Archive" -- sings as though she were manifesting all of her intimacy in a sob. She doesn't understand how one could express in any other way that which beats from within. She hands herself over to the cante with intuitive mouthfuls of liberation, as if she were opening bit by bit her muzzled spirit. "When I sing like I want to, my mouth tastes like blood." The themes of her cantes are themes lived by her or adapted to her experience. What we gathered from this exemplary cantaora was the purest balance of the cante of Jerez, that is, one of the most integral survivals of the history of the cante gitano -- andaluz. Tía Anica la Piriñaca is, in relation to the flamenco world of Jerez, what Manolito el de María is with respect to Alcalá -- the last remaining voice of an era now only glimpsed through some very rare examples. With her this invaluable memory will disappear.

On our second visit to Jerez we had contact with two other local cantaores, Juan Romero Pantoja -- nicknamed El Guapo -- and Manuel Borrico. They are both gypsies, born in the Barrio Santiago, neither one a professional cantaor, and their names can represent, to a certain point, the present state of the flamenco tradition in Jerez. We found Manuel Borrico in a venta on the outskirts of town where he usually ends up at night looking for the thankless possibility of a fiesta which sometimes helped him economically. The atmosphere was depressing; the venta was almost empty and Manuel Borrico was dozing at a table next to a good young guitarist, Parrilla, who we had already connected with on our previous trip so that he could accompany la Piriñaca. This tedious and deserted

night spot seemed a little like the visible image of a chapter of flamenco that had come to an end. The afición for the cante -- seen only in certain isolated social sectors of Andalucía -- has gradually been converted into a style for the masses, now uprooted from its modest popular environment and installed in the ambiguous orbit of the tablaos in the big cities. Manuel Borrico seems to struggle helplessly between the two extremes. He is a cantaor of noble fiber, but diminished faculties, subjected at times to an expressive influence that has fallen into the routine, but which suddenly shows the inextinguishable echo of his race. Juan Romero Pantoja belongs to a very characteristic gypsy family from Jerez that has given to the cante and baile some illustrious and now extinct figures. Juan Romero sings only every now and then, although he enjoys a steady fame as an interpreter of saetas and siguiriyas. We managed to find him through Juan de la Plata, who had prepared a convenient meeting in the patio of the "Cátedra de Flamencología" in the ancient Alcázar of Jerez, historic bastion where Moors and Christians disputed control of the city. The cante of Juan Romero is closely tied to the flamenco history of the Barrio de Santiago. His saetas and martinetes, his siguiriyas and bulerías are like a kind of crucible in which have been melted some unmistakable and isolated elements of the cantes of Paco la Luz, Manuel Torre, Tío José de Paul, Paco la Melé and El Gloria. Even without a well-defined creative personality, this still-young gypsy is a good exponent of that way of living and singing that is united in every way with the special human and artistic habits of the barrio where he was born.



Philadelphia Juerga

by Marie Bitting

"The Big Snow" talk didn't keep Philadelphia aficionados from attending juerga number four. Mesón Don Quixote was filled to capacity!

Arriving at 8 pm, we were warmly greeted by our hostess, Julia López. She stood by the door, all in black, her dark eyes sparkling above her red scarf. "Buenas noches," she said, smiling. We returned the greeting and turned to go to our table. Carlos Rubio was walking toward us arms extended.

"Enjoyed the article about juerga number two in Jaleo," he said.

People were filing in fast. Guitar cases and bodies whizzed past! We had just poured our Sangría when Julio Clearfield and Stewart Lee came by our table. This was the first time I had seen Stew at the Mesón. Frank Miller and Camille Eric came in from Harrisburg and sat down with us. These juergas are a great place to see old friends!

We were introduced to Peter McPherson, a guitarist, as well as some other guitarists who are studying with Carlos Rubio; they were all here to learn and enjoy this art form. Dancers, guitarists, and spectators were all sharing this experience.

The room was filled with the hum of a hundred voices, many tinkling pitchers of Sangría and many "Saluds."

Then, there was Julia on the stage, "Venga, venga por sevillanas!" Soon the platform vibrated to the sounds of feet and castanets, with Carlos, Paco and Pedro all jamming, copla after copla. The thirsty dancers returned to their tables to renew their vigor! The aroma of the succulent tapas began to fill the room as the waitress arranged the large buffet table for the guests. Delicate mussels in wine sauce, braised chicken legs, salads and crusty bread had everyone very quickly at the buffet table. I remembered my experiences in Morón, when Fernando was the cook for our fiesta; the only thing that would stop a fiesta was food or drink, or lack of it! The wine and food had everyone in a very relaxed state. Dyanna sang soleares and Julia joined her, keeping close to the singer, her arms up high. The mood was serious. "Quiero...Asa...olé Dyanna...caña!" This was it! You were somewhere in Spain. It ended quickly and you then realized that you were in Philly at the Mesón Don Quixote! Now Julia started a rumba and María, Camille, Elena, Neri, Julia, Eduardo were all on the stage hamming it up. Carlos was really warmed up! He did a soleá that had all of us clapping wildly when he finished. He was followed by guitarists Stewart Lee, Shirley Martin and Peter McPherson, all adding their spice to the fiesta.

Then dancers Neri Basserelli, Elaine Traubel, Julia Clearfield and José Termirie took turns doing their thing. The country folk had to leave earlier for the long ride home. The icy March winds kissed our cheeks, but the warm ambiente would last another month. Many stayed on until 4 am, in true juerga tradition! Could it be we are all gitanos at heart -- snatching pleasures when we can? And giving it...when we can?



SAN DIEGO SCENE

Flamenco in San Diego seems to go in cycles or pendulum swings so we need not dispare when there is a temporary lull. We were saddened to see the Andalucía close--an almost nightly gathering spot for local flamencos--but in March, all San Diego's artists participated in the Casa de España's celebration of "La Batalla de la Bahía de San Diego". In April Paco Sevilla's new group Mosaico Flamenco made its debut in two locations, Carmelita Monzón joined Rodrigo's group at El Moro and María "La Camarona" made her debut as a solo dancer filling in for Carmelita. Olemendes is not presently offering flamenco but we expect Juanita Franco's group to pop up soon in some other location.

-- Juana De Alva

Flamenco Meanderings

MOSAICO FLAMENCO MAKES ITS DEBUT IN SAN DIEGO

by El Chileno

Those of us who still mourn the untimely demise of the Andalucía Restaurant have since been anxiously looking forward to that small, intimate flamenco place where we can create some "ambiente" and find inspiration. The El Moro Restaurant has partially filled that need but I have always felt that the large Hispanic (and Hispanophile) community in the Southland could support more than one such place. Therefore, as soon as we heard that MOSAICO FLAMENCO, a group made up of dancer Deanna, singer Pilar Moreno, and guitarist Paco Sevilla would be making its debut at two different restaurants in San Diego the first week in April, I rushed to both places to investigate. An account of my experience follows.

The Ocean Playhouse Restaurant

The Ocean Playhouse in El Cajon is a small neighborhood type of place; it is pleasant and unassuming with separate bar and dining areas and a third area off the dining room with a dozen or so cocktail tables and a small stage with a mirrored background. On opening night, a relatively large crowd (for a Thursday) nearly filled the room to watch the perform-

ance. Paco Sevilla opened with a solo granaina and then the show continued with Pilar and Deanna joining in with a lively selection of bulerías, alegrías, rumbas and other numbers.

The audience was polite and attentive, appearing to enjoy the show, which was executed in a highly professional manner by Paco and his group. Paco Sevilla is a meticulous artist who constantly strives for perfection. The high quality of the show, therefore, came as no surprise to me. Only a few minor flaws, mainly traceable to a "breaking-in" period, were seen, and I expect that the already high quality of the show will continue to improve with further appearances. For example, someone had dutifully waxed the stage where Deanna was to dance, clearly preventing her from displaying her full capabilities. I am sure that whoever did that will be instructed in the use of sandpaper prior to the next appearance. Evidently the restaurant was not expecting such a large turnout, and the service was rather slow. The staff however, was courteous and did its best to keep up. Only beer and wine are served, and the wine-based Margaritas have as much flavour--and alcohol content-- as a "Tastee-Freeze." The food however is surprisingly good, abundant, and inexpensive, and the selection excellent. Several meat, fish, and fowl platters, mostly around \$6.00, are offered which should satisfy even the heartiest of appetites.

In sum, the Ocean Playhouse offers an excellent atmosphere, good food and a superb flamenco show, all at a price that won't endanger your monthly budget. I anticipate that the restaurant will become an increasingly popular spot, and serious aficionados would be wise to arrive early to insure good seating, particularly on Fridays. The Ocean Playhouse is located at 691 El Cajon Boulevard in El Cajon (about 10 minutes east of Mission Valley). Entertainment takes place on Thursday and Friday evenings, starting at 8:00pm with three performances each night.

The Blue Parrot Restaurant.

San Diego magazine has said, "...when we die, we'd like to do time in this dark, classy haven..." I would too, but I don't plan to wait that long. As somewhat of a contrast to the earthiness of the Ocean Playhouse, the Blue Parrot is a hangout for the designer-jean clad, young (or would-like-to-be-young), beautiful people of La Jolla and other equally affluent communities. The location of the restaurant, at the bottom of a three-tiered shopping area near the ocean adds to the quaintness of the surroundings. Indoor and outdoor dining areas, as well as a bar are provided, where the discriminating customer will find not only beer and wine, but Pernod and Galliano as well (sorry, no Tio Pepe or Cardenal Mendoza!). The menu includes mostly continental dishes ranging in price from \$8.00 to \$12.00. A two-drink minimum exists. The small stage can be seen quite well from nearly every table. The service is excellent and the quality of the food quite good, although a little overpriced -- in keeping with the going rates in La Jolla.

The shows were flawlessly executed. Paco Sevilla's solo peteneras was particularly impressive, as was his accompaniment of Pilar's moving tientos. Deanna, an exceptionally beautiful and talented dancer was again hampered by a slippery stage, a deficiency which I expect will also be taken care of in future appearances. The Blue Parrot is located at 1298 Prospect Street in La Jolla. Performances take place on Sunday beginning at 8:00pm. In summary, I came away very gratified after watching Mosaico Flamenco in its double debut in San Diego. I have always felt we are indeed fortunate to have much flamenco talent in San Diego, and I am encouraged -- and hopeful -- to see "el arte" flourish, as it jolly well should. Paco Sevilla is a highly developed artist who has put together a show of superb professional quality. In a style somewhat reminiscent of Paco Peña's, he quickly captivates and involves the audience in the performance with a well-balanced and thought-out sequence of selections. Pilar "La Canaria" is a classy and beautiful singer, who has a vast repertoire, which she executes with considerable refinement and emotion, complementing Paco's guitar rather well. Deanna is an artist who has evolved considerably. Her style combines solid technique with a lot of feeling, and I look forward to even greater development as time goes on.

The Ocean Playhouse and the Blue Parrot are two additions to the world of flamenco in the Southland which should provide aficio-



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nados an unsurpassed opportunity to enjoy superb shows plus equally good food and spirits covering a wide-range of budgets. I suggest you bring along friends and family members as well, especially those who may not have had exposure to flamenco in the past; if any of them is to be smitten and hooked forever, these two spots are about as good as any I could think of for the "innoculation" to take place.

Some afterthoughts:

Have you ever found yourself complaining about there not being "enough" flamenco (or none at all) in your town? If your answer is yes, take the following quiz. The blame lies with:

- a) The economy
- b) Ronald Reagan
- c) The oil cartel
- d) your mother-in-law
- e) yourself

If you answered "e" you are correct. All other choices are wrong. We all agree that flamenco is good music (the only music some might say), but restaurants are not in the philanthropy business and there aren't any "señoritos" that I know of willing to underwrite your desire for "el arte." Put in simple terms, it must be good business if an establishment is to offer flamenco entertainment, and it is our (yes! you and me) responsibility to support those establishments so they can continue to hire the performers we so admire. I know well how we have to stretch our devalued dollars to make ends meet, but ask yourself honestly, "How much did I spend last month, or last year, actively patronizing those establishments, compared to how much you spent say, in tennis lessons, gym fees, going to the movies or just cruising around? If you didn't get the answer to the quiz right the first time, take it again. You may discover why there isn't "enough" flamenco in your town.

Einstein once said, "If you look towards infinity long enough you will see the back of your own head...." Flamenco is a highly personal form of art upon which our own feelings are reflected as much as are the abilities of the performers. No two shows will ever be alike, nor will two individuals ever see the same performance in the same light. Commenting on a flamenco performance is, therefore, one of the most difficult tasks one could undertake. Beauty is in the eyes of the beholder and, as far as I am concerned the only bad flamenco is that which is not performed. We do have many superior artists among us, so let us make flamenco possible by lending them our support. We owe it to them, and to ourselves!

MARCH JUERGA



HOSTS TONY AND ALBA PICKSLAY
WITH JUANA DE ALVA (LEFT)

THE RIGHTS OF SPRING

The Jaleistas celebrated the coming of spring by having one of the best juergas ever at the home of Tony and Alba Picksly in Del Mar. I would like to take this opportunity to thank them for being such gracious hosts and to congratulate and thank all the members of Cuadro "A" as well.

We were also honored to have appearing as guest artists Marcos and Rubina Carmona from Los Angeles who sang and danced and played so well all night.

It just happened to be one of those nights where everything worked and everyone good showed up -- for example, some of the great local talent there Paco Sevilla, Yuris Zeltins Deanna Davis, Rodrigo de San Diego, who also delighted everyone by showing us that he is more than a brilliant guitarist and treated us to his own rendition (dancing) of a bulería. Remedios Flores sang so well, María José sang and did a fiery dance, Rosala, long in absence and on a visit from Spain danced, Juana de Alva (por supuesto) it wouldn't be a juerga without her and, of course, Juanita Franco, dancing and captivating everyone there. If there wasn't something happening upstairs, it was happening downstairs, but it was definitely happening all night and what a great night it was!

Special thanks to Mary Ferguson, the Ballardos, Jack Jackson, Nina and everyone in Cuadro "A".



Here are the impressions of some of the other participators in the juerga:

Rodrigo (guitarist): "Really neat! I liked it a lot. It might have been that I really felt like going that night. I thought that it was exceptionally good, especially the bulerías downstairs with two or three people singing. I thought that I was in Spain for a second. We had everybody in San Diego. I think bringing in outsiders is a good idea and we should do it as often as we can."



LEFT: MAGDALENA CARDOSO IS ACCOMPANIED BY YVETTA WILLIAMS, YURIS & MARCOS. ABOVE: JUANA DE ALVA, EL CHILENO, MARCOS (SEATED) RUEINA & ERNEST LENSCHAW (STANDING).

Remedios Flores (singer): "For me it was very impressive and in that moment I felt that I was in Spain. There was a lot of "Pellisco" in the dance. Everyone who collaborated in the fiesta deserves an olé. The ambiente was full of duende."

María José (singer): "For me it was stupendous! Muy alegre! I hadn't felt so content in the flamenco juerga in a long time. Rubina seemed so nice and everyone collaborated. It was a treat for everyone. It was also a great surprise for me to see Rodrigo dance bulerías."

(LEFT) EL CHILENO & LA CAMARONA,
(BELOW) RUBINA, REMEDIOS FLORES &
MARIA JOSE JARVIS SING FANDANGOS





ABOVE: RUBINA CARMONA DANCING
 RIGHT: JUANITA FRANCO DANCING TO
 ACCOMPANIMENT OF RUBINA & REMEDIOS

Juanita Franco (dancer): "I really enjoyed it a lot. I thought that it was a really good juerga. I only wish that we could have heard more of the guest performers. I was enjoying listening to them and then people were trying to get me to dance. I would like to see others participate more, especially the student guitarists and dancers. But it was a really neat juerga."



Yuri Zeltins (guitarist): "I felt that I missed their (Marcos and Rubina) performance. It was covered in the deluge of people. They had so much more to offer than they were able to do -- than circumstances would allow. I really enjoyed the energy level that they generated. It was nice to see that many guitarists play . I didn't feel that I had to play for once."

BELOW & RIGHT: PACKED IN DOWNSTAIRS ROOM ARE GUITARISTS ROY LOPEZ, YURIS ZELTING & MARCOS CARMONA (SEATED) & RON RYNO, EL CHILENO, THOR HANSON, JUANITA BALLARDO & RUBINA (STANDING).



Thor Hanson (guitarist): "I thought it was really neat. There was a lot of energy. Having new people fires everybody up -- gives an added learning experience. I enjoyed learning and wish we could have guests at more juergas. Sometimes there were so many guitarists playing, though, that it degenerated into a lot of noise. The throb of the beat could be heard but not all the subtleties. It is a difficult thing because people want to play along to learn but maybe they should try to take turns more of the time."



CAROLINA MOURITZEN & MARY FERGUSON

Paco Sevilla (guitarist): "I think that it was the best fiesta (it definitely was not a juerga) that we've had in a couple of years. With such a large number of artists there was always something happening. When one room became jammed with performers and spectators, to the bursting point, it was possible to slip away to a quiet room and start fresh. The only thing I regret was not being able to full enjoy the artistic abilities of our guest artists. We had an incredible guitarist who was reduced to pounding out barely audible accompaniment and a cantaora capable of singing cante jondo who was limited to singing sevillanas, fandangos, tangos and alegrías. With a little less noise we could have enjoyed Marcos and Rubina even more."



RUBINA DANCING

I stayed until four in the morning and heard all the flamencos still singing and dancing out to their cars.

"Buenas Noches"

Juanita Ballardo



MARVILA & MARINA MADRID

MAY JUERGA

UTRERA AND JEREZ NIGHT

This month's juerga will be held in San Carlos at the home of Barbara Novak. Barbara is a friend of Ernest and Hilma Lenshaw and has attended several juergas. She was born in Poland, but became familiar with flamenco music and grew to love it in Argentina where she spent fifteen years. She reports that flamenco is played regularly on the radio there and frequently on T.V. also. (We should be so lucky!)

Barbara enjoys doing international folk dances and so far has learned to play the castanets to accompany the Spanish music she says.

The two other members of the household who may be present at the juerga are Jessie (who has attended one previous juerga) and Helen.

There is no theme for this month but for those of you who have been reading the "Archive" series in Jaleo we will be playing tapes of the singers written up the last two months: from Utrera- sisters Fernanda and Bernarda, Miguel el de Angustias, El Perrate and from Jerez de la Frontera- Tía Anica la Piriñaca, Juan Romero Pantoja and Manuel Borrico. Anyone having other examples of any of these singers, please bring them to share.

DATE: Saturday May 23rd

PLACE: 6620 Golfcrest

PHONE: 461-0990

TIME: 8:00pm to ?

BRING: Tapas (Hors d'oeuvres)

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

NOTE: There will be no smoking inside the house at this juerga. Please respect our hosts and do your smoking outside.

Donation: \$5.00 for guests (non-members or non-Jaleo subscribers). Exempt are subscribers who live over 100 miles from San Diego or first guest of member holding single-plus-guest card. (Two guest limit.)

Directions: (From freeways 5, 15, 163 or 805) take Hwy 8 east, north on College Avenue, Right on Navajo, Right on Jackson and right on Golfcrest.

FLAMENCADA

Two week tour through the cradle of flamenco, September 5th to the 20th. See last month's Jaleo for more details. For further information and reservations call Reynolds Heriot 714/426-6800. (Please note: phone number last issue was incorrect.)

ANNOUNCEMENTS

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

JALEO CORRESPONDENTS

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

updates

MOSAICO FLAMENCO with guitarist Paco Sevilla, dancer Deanna & singer Pilar Moreno perform 'Fri & Sat' at the Ocean Playhouse restaurant at 691 El Cajon Blvd. in El Cajon and Sun at the Blue Parrot restaurant at 1298 Prospect in La Jolla. (San Diego area)

RODRIGO DE SAN DIEGO's flamenco group at El Moro Cuisine in Pacific Beach now features singer Remedios Flores, María José Jarvis & dancer Carmelita Monzón. (San Diego area)

ARTES BELLAS, INC. was recently formed in Phoenix, Arizona, by flamenco teacher/dancer Lydia Torea to help promote flamenco in Arizona. For information call or write 3650 West Bethany Home Road, Phoenix, AZ 85019, 602/841-0028.

MARIANO CORDOBA plays Friday and Saturday nights at the Don Quixote Restaurant, 206 El Paseo De Saratoga in San Jose, CA, phone 378-1545.

JESUS SORIANO & BENITO GARRIDO are featured Sunday afternoons 1:00-4:00 at El Moro Cuisine in San Diego. They sing and play popular Spanish songs. Call: 222-2883.

LA ROMERA is now available for private and group flamenco dance lessons in the Seattle, Washington area. Call 206/283-1368.

ZORONGO FLAMENCO will be in residence on Apr 30-May 2 at the U. of Minn., St. Paul and Minneapolis campuses. This group, which features guitarist Michael Hauser, dancer Suzanne Hauser and singer "La Cordobesa," is presently performing at Señor T's in St. Paul, Minn.

concerts

ZORONGO FLAMENCO will make a dinner theater appearance at the U. of Wisc. at Menomonie

on Apr 1 and concerts Apr 13 at Mich. Tech. U. -- Houghton, Mich., and May 1 and 2 at the St. Paul campus student center. Joining Zorongo for this tour will be dancer Manolo Rivera and singer Dominic Caro.

THE SPANISH DANCE CENTER, under the direction of Raquel Peña, will present programs May 10 for the Northern Virginia Folk Festival at Thomas Jefferson Center in Arlington and a lecture demonstration May 17, 1:30pm at Glen Echo Park Arts Center.

CARLOS RAMOS will play a guitar recital May 10 in New York under the auspices of Juan Orozco for small audience of guitar aficionados. For information contact Juan Orozco Guitarrería at 155-6th Ave., 14th Floor, New York, NY, phone: 212/691-8620.

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

RAQUEL PEÑA & FERNANDO SIRVENT will appear at Barney Center, May 26-28 in DC area. Program is presented by the Smithsonian Institution.

GUITARIST PETER BAIME will perform for the opening reception at the Canadian guitar festival, GUITAR '81, Toronto, Canada, June 22, 6:00pm.

DANZA DE ESPANA with ROBERTO AMARAL and company will perform Sunday, June 14 at the Wilshire Ebell in Los Angeles. For information and tickets call: (213) 785-2359.

classified

PANADEROS FLAMENCOS by Esteban Delgado recorded by Paco de Lucía -- accurately notated sheet music: \$2.75 in USA, \$4.50 foreign, Southwest Waterloo Publishing Co., 6708 Beckett Rd., Austin, TX 78749.

ROSA MONTOYA'S BAILES FLAMENCOS is currently available for the 1981-1982 booking season. The company consists of ten performers and presents both flamenco and classical Spanish. For more information contact: Donald Cate, 734 Arkansas St., S.F., CA 94107, 415/826-2998.

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

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

FOR SALE. Books by Don Pohren, music by Mario Escudero and Sabicas, plus a complete line of guitar supplies (strings 1/2 price). The Blue Guitar, see ad for location.

GUITARISTS AND GUITAR STUDENTS WELCOME to accompany dance classes. Call Juana 442-5362 (San Diego).

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

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FLAMENCO COSTUMES:

Rubina Carmona 213/660-9059

san diego

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Old Town (Bazaar del Mundo Sun noons)

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Rodrigo de San Diego 714/469-7732

Paco Sevilla 714/282-2837

FLAMENCO COSTUMES:

Clara Martinez 714/831-2596

DICTIONARY OF FLAMENCO

- TEMPLE(él) - the singer's salida or warm-up.
- TERCIO (EL) - a single line or phrase of song; this usually coincides with the poetic line (verso) of the verse (copla or letra) but need not do so.
- TIEMPOS (LOS) - beats
- TIRANDO - free or unsupported plucking strokes.
- TOCAOR (EL) - a flamenco guitar player
- TOCAR - to play a musical instrument
- TONO (EL) - pitch or key; "buscar el tono" - to look for the singer's pitch on the guitar; the keys in Spanish are: La (A), Si (B), Do (C), Re (D), Mi (E), Fa (F), Sol (G).
- TOQUE (EL) - flamenco guitar playing
- TRAJE CAMPERO (el) - Ranch clothes; these are work clothes and should not be confused with the more formal "traje corto".
- TRAJE CORTO (el) - The formal Andalusian ranchwear of the past; now worn by both men and women on festive occasions and in dancing certain flamenco dances; the name comes from the short jacket.
- TRAJE FLAMENCO(él) - flamenco costume; most often used to refer to the full-length dress worn by Andalusian women for dancing in the ferias and for flamenco.
- TRASTES (los) - The frets of the guitar.
- TREMELO (EL) - a treble melody sustained with the fingers while the thumb plays a bass melody; the most common sequence of plucking in flamenco is thumb, index, ring, middle, index (repeat).
- TRIANA - the old gypsy quarter located across the river from Sevilla; Sevilla

- has now grown out and around Triana to such an extent that the barrio is no longer very distinct from the rest of the city.
- VARNIZ (el) - The finish on the guitar.
- VENTA (la) - country inn; a bar along a highway where flamencos can sometimes be found and hired for juergas.
- VERSO (EL) - a literary term referring to a single line of poetry.
- VOLANTES (los) - The large ruffles on the traje flamenco; sometimes the word "frunces" is used.
- VUELTA (la) - a turn; there are many different types of turns used in flamenco dance
- VOZ (LA) - voice; there are certain terms commonly used in describing voice quality: "voz rajá" is the very hoarse and rough voice common to gypsy cantaores and considered ideal for the cante jondo; "voz afillá" is similar to "rajá" and was derived from Diego El Fillo, a singer who had this type of voice (the term "rajo" is also heard in this context); "voz natural" and "redonda" are more natural and clear singing voices and more suited to singing the non-gypsy cantes, although there are many excellent cantaores with this type of voice (usually they can call forth a little "rajo" when needed); "voz bonita" is a negative term among flamencos and refers to the very sweet, operative type voices more common among the popular pseudo-flamenco singers in Spain.
- ZAPATEADO (el) - footwork; more specifically, the striking of the different surfaces of the foot against the floor.
- ZAPATOS(los) - shoes.

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