

تعارف

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CAMARON DE LA ISLA & TOMATITO



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RECUERDOS de MANOLO BARON

(Written for Jaleo by Manolo Barón;
and translated by Paco Sevilla)



As is well-known, to be born in Andalucía is to be born in the cradle of flamenco. I say "cuna del flamenco" because, in any place in the world they sing lullabies to put the children to sleep, but in this land of Andalucía they sing them to sleep por soleá de Triana or por siguiriyas, and awaken them por sevillanas or bulerías. In other places, children play "a la rueda, al esconder, o al aro" (circle games, hide-and-seek, or with a hoop and stick), but in Sevilla they form small groups to learn to play palmas; there is always one who stands out and "las redobla" (does countertimes). From there has arisen, today, the profession of palmero (handclap specialist), because in Sevilla compás is learned as a basic from childhood. They have competitions between the children from different sectors, in palmas and cante, and the ones who do best are encouraged by their friends to go on stage to compete in popular "verbenas" (a type of fair) in Sevilla, such as the Velada de Triana, or that of San Juan de la Palma, or the Velada de la Puerta de la Carne, and many more. That is where they learn to enjoy the applause and prizes and then we try to become professional, as is natural with one who is gifted or has ability.

In those times, in the years 1940-1945, some thirty-five years ago, I was a great aficionado of the cante. I enjoyed Manuel Vallejo, Antonio el Sevillano, El Niño Gloria, Juan Valderrama, Pepe Pinto, Niña de los Peines, Tomás Pavón, Niño de la Huerta, Canalejas de Puerto Real and some of these used to do the cantes of the great artist from Jerez de la Frontera, Don Antonio Chacón. Then, unlike today, we didn't have the luck to have a tape recorder or record player in the house--if you had a radio, you were lucky--so if you wanted to listen to cante, you had to go to the Jardines de Murillo, where there were

some beer bars that always played records of good cante flamenco. Since there was no money to buy beer, we would sit on a public bench where we could hear all the cante our bodies could hold. And later, learn them to compete with the other "chavales" (young men) of the barrio.

In those times I worked as a helper in a shirt shop in the Plaza del Duque. I earned two pesetas (3 cents) a day, and I had to go all over Sevilla making deliveries or collecting bills, or in the shirt-makers, or the embroiderer's, or the presser's. When I arrived home, I had to put my feet in hot water and boric acid -- imagine that! A dollar a month! I wonder now, how I could still have the desire for cante when I was living that kind of life. Of course, the reason is, as I have said before, a flamenco is born and dies being flamenco. And in my youthful wanderings, many times, in the bars of the now vanished Calle Imagen, I encountered cantaores and guitarists who begged in order to get their daily bread. I remember some of them, like El Visco de Amate, Tajaita, Niño de Málaga, Chocolate, and, once in a while, "un bailecito del gran Farruco."

I was seven years old when my afición for the guitar was born while listening to those "señores" in the bars of Sevilla. With the tips they gave me for delivering the shirts -- they normally gave me "un real" or "25 centimos" (1/4 Peseta) -- I was able to buy my first guitar for 32 pesetas (50¢) in the store on Calla Acaicería Sevilla. Today a good guitar costs \$2,500.



MANOLO BARON WITH CAROLINA DE LOS REYES

My first classes were with Miguel Angel, a guitarist who was married to a cantaora, "La Niña de la Calzada. That was on part of Calle Oriente, today called Luis Montoto, where many flamenco artists lived -- El Tovalo, Niño de la Calzada, La Niña de la Calzada, another Chiquito de la Calzada, and many more. I continued my studies with Paco Avila Piana de Osuna, later with El Niño Rosales, and finally, with Manolo Serrapi "El Niño Ricardo." Apart from studying with Niño Ricardo, I would be with him on many occasions, like in the Hotel Cristina in Sevilla, with Maruja Balna and the cantaor Manolo Cantón.

Ricardo was a man of "mucho salero." He would hear me play a variation on the guitar and he would say in his very hoarse voice, "Tócala otra vez!" (play it again). He would listen with great attention and say, "Eso es mio, eso es mio!" I would laugh and say to him, "Whose else could it be -- you showed it to me!" I had many of his creations in my repertoire.

I made my debut in 1950, in the now vanished Teatro San Fernando in Sevilla, where I played solo por granainas and earned my "carnet de profesional del Sindicato del Espectaculo" (union card needed to work as a

professional). To learn about dancing, I was playing in the academies of Realito, Carito, and that of Enrique el Cojo. I made my professional debut with "El Trio España," later known as "Los Cuatro de la Cava," in the Casino de la Exposición in Sevilla, along with the cuadro of the ancient La Malena. Later, we appeared in El Citroen and La Terraja de Sevilla, both salas de fiesta in Sevilla that featured flamenco cuadros. Then we performed in the Villa Rosa in Madrid and several places in Palma de Mallorca.

When I returned to Sevilla, I left the quartet and was contracted by El Cortijo del Guajiro, the first flamenco nightclub in Spain to be called a "tablao de flamenco." When it opened in 1950 it was an open air tablao. I earned fifty pesetas a day, less than a dollar, but worked with artists like El Farruco, his brother-in-law Chocolate, El Moro, Jarillo de Triana, Rafael el Negro, Fosforito, Los Toronjes, Matilde Coral, Carmen Carreras, Trini España, and many others who passed through during my long contract with the Cortijo el Guajiro. I then became part of "Los Gitanillos de Bronce," and also played for Miguel Sandoval, Los de Ronda, Rosario, Pilar López, Antonio, Manolo el Malagueño (with Juan Serrano), El Niño Almadén, Niño de Aznalcollar and many more during my twenty years in flamenco -- and, as a finale for my "flamencorio," five long years with the great company of José Greco.

I met Señor José Greco in Tangiers in about 1960. At that time, I had a trio made up of a bailaora from Madrid and Antonita de Triana, a cantaora from Sevilla who was a marvelous artist. We made up a trio. But one bad day, the two of them, along with the mother of one, were in an automobile accident, and I was left with no recourse but to resort to whatever I could -- besides my guitar playing. So, in my presentations I played guitar solos and sang flamenco rumbas, with which I had a great success. Thus I was able to continue for the eleven months that

one of the girls was hospitalized; after she got out, she never returned to "el arte."

During that period José Greco passed through Tangiers and saw my performance. Immediately, he wanted to contract me. Naturally, I didn't accept -- I didn't want to leave my friend in that situation, in the hospital. But when it was all over, I sent my card to José Greco and very quickly had an answer and a contract. I was to be first guitarist in his company for a tour of the United States. But when I arrived in Madrid, Greco told me sincerely, "Manolo, I have a deal with my first bailarina, Nana Lorca, who I want in my company. She insists that I contract her brother, Ricardo Modrego, a guitarist of some prestige, and that I should contract him as first guitarist."

I have never been pretentious -- to me, it is the audience who rates the artists by their applause. So I told him to use me as he wished. He did, and when I arrived at the academy, he introduced me to the company and we began to rehearse. I was astonished when he had me sing nothing more nor less than por tientos for the great bailaora, Carolina de los Reyes, the first bailaora of the company. She was not only the first bailaora, but combined a tremendous womanly figure with an exceptional beauty -- so much so that tourist agencies have used her photos for their publicity programs for the Spanish coasts and others for record album covers. Eventually, in 1963, we were married and have been together for eighteen years.

Carolina de los Reyes, during the time she was involved with "el arte," was the most dedicated woman I ever knew in Madrid, going to rehearse and study in the mornings at the academy of Paco Reyes, in the afternoons with La Quica, and in the evenings dancing as a featured star in Arco de Cuchilleros. She took her cuadro flamenco to London for two months and was held over for eleven months--for which she had to postpone some other contracts.

Returning to José Greco: He never had me do what I was best at, but what he needed done. I never did guitar solos. His shows were based totally on guitar, so I had to play classical numbers such as "Leyenda" (Asturias) by Albéniz, "El Vito" and others. About José Greco I can say that, like everybody, he had his good points and his bad points. His company was the best organized of any I had ever seen. Once in the Greek Theater in Los Angeles (California) with some thousands in the theater, he left the great cantaora, Manuela de Jerez, in the dressing room, and who do you think he had sing por caracoles? None other than Tony Brand, a

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guitarist from Los Angeles. The poor guy couldn't say no, but he told me, "This is my hometown and I would like to do what I do best, which is play the guitar!"

As you can see, it wasn't unusual for José Greco to prevent a person from doing his best and put him up for ridicule. But, at times he was forced to do it by necessity.

In the company of José Greco, I also played with Paco de Lucía when he was fourteen years old. Many years before, I had worked with Paco's father in Tangiers. He was a good man, who not only gave his children an education in flamenco, but also a good school education, a good beginning that even included languages. I remember that Pepe de Algeciras, Paco's brother, used to ask in restaurants for his soft drinks without ice, in perfect English. The father first made a guitarist out of his oldest son who did not continue in the art. Next was Ramón de Algeciras, later Paco, and finally Pepe who studied guitar; only two years ago I saw Pepe playing and singing in the tablao, "Las Brujas" in Madrid.

I recall a time in Madrid when Paco's father said to me over some glasses of wine, "Manolo, my Paco, the youngest, is going to be the best in Spain!"

I said to him, "That is just the passion of a father."

He answered, "No, I have two others who play, but that one is different; that one is going to be the best in Spain!"

I don't know what he saw, but today I definitely consider Paco to be the best flamenco guitarist ever born -- and I don't think I am the only one to see it that way. With that, I don't mean to say that Ramón Montoya, Niño de Ricardo, Javier Molina, or Sabicas and many others were not good, for it is precisely to those guitarists, who will stand out forever in the history of flamenco, that the one who plays better than ever today owes so much. In this epoch, it is Paco de Lucía who has raised the flamenco guitar to the very high level of musical richness that we have seen in the last fifteen years. I think that if "El Tío Ramón" (Montoya) should raise his head, he would say that what he heard was impossible. May God keep Paco with us for many years, for the pleasure of the lovers of the flamenco guitar.

When Paco came with José Greco at fourteen years of age, Modrego and I called him "monstrito" (little giant), because at that time, Sabicas was the "monstruo" (the giant) of the guitar. But today, Paco is the giant of all giants. However, there are others today that I enjoy, like Manolo Sanlúcar, Paco Cepero, Niño Melchor, Niño Miguel,

Manolo Franco (nephew of Manolo Barón, who is making a name for himself in Spain), and Tomatito; all of these are very good and are now beginning to be heard on records.

For me, the greatest bailaor and the most complete is Antonio Montoya Flores "El Farruco." His artistic name came from his mother, "una buena gitana canastera," who was called "La Farruca." According to what Antonio told me, his mother danced the farruca very well and since then, the name "La Farruca" stuck with her. As so often happens, when Antonio was born, they gave him the name "El Farruco." He was the first that I saw dance the siguiriyas, soleares, and peteneras in a time when there was only the farruca and a few steps por bulerías. But he danced everything, to the rhythm of the guitar and the cante of his brother-in-law, El Chocolate. I had the luck to accompany him for many years. I say "luck" because I don't think we will see him dance again -- now that he has suffered a heart operation (Editor's note: El Farruco has indeed returned to dancing, performing with his daughters "Las Farruquitas").

El Farruco is a man who has had little luck. He was widowed twice at a young age. He never was provided with a road to stardom for the masses, although he is very popular as a good bailaor in the artistic world. His greatest, and I believe most painful bad luck was the loss of his son, El Farruquito, who died in an accident some three years ago. His only son died, along with a guitarist, while riding a motorcycle. El Farruquito had been performing as a dancer with his father and had just formed a quartet with the two daughters.

After all of this happened to the great Farruco, a heart attack is not surprising. I hope that even if he does not dance, we can continue to see him and get artistic advice, since whoever follows his advice will be a good bailaor.

If you pass through Sevilla, it is worthwhile to see the tomb in the cemetery where you will see a life-size bust of El Farruquito, and a step from the entrance, the tomb of Niño Ricardo on which is seen a guitar with the strings broken forever.

Concerning the flamenco of today, I have to say that it is very clear that the dancing and guitar playing are better than ever. In the old days they used to dance "una farruquita" and the bulería; perhaps some outstanding dancer would do the garrotín. But today they dance the soleá, the siguiriyas, and even the bamberas -- and they do it well! Of course, a great deal depends upon how it is presented and who is dancing. There are

those who want to deceive the audience with a dance that is a half-hour long and at the end they do a big sudden stop and the people see them sweating and, I believe, they applaud because they feel sorry to see how they sweat. The truth is that I like a good deft stroke with gracia and very short, and then I say, "That's it!" and, the truth is, that is what will be talked about as people leave the theater.

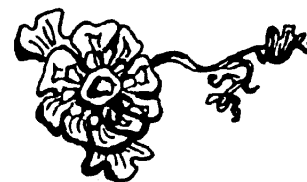
The festivals of cante in Spain seem to be not festivales de cante, but, properly speaking, contests of soleares and siguiriyas. With so many styles of cante to choose from, everybody usually does the same thing -- soleares and siguiriyas. And it is so difficult to sing bulerías in compás for dancing that very few are able to master "ese palo" (branch of the art) as we flamencos usually say. I remember how Manuel Vallejo always had a bailaor in front when he sang bulerías; he also knew how to sing all forms -- I remember particularly the granainas, fandangos, there are many who do. Speaking of fandangos, there are many who do them well -- Antonio el Sevillano, Aznalcollar, El Gordito de Triana, and others. Señores like these who sing like El Chaqueta, with his "voz ronca (hoarse voice) por bulerías, are not seen in the festivales, and many of them are still alive.

It has now been ten years since we retired from the professional flamenco world and, although once in a while we perform in a concert or a private party, we now devote ourselves to another business.


While fulfilling a contract in London, some people -- lovers of "el arte" -- who saw us perform, offered us their home. These people had a business that they showed us in its entirety. Since our stay in London was, on this occasion, for a year, we had time to learn a new art: the art of dog grooming. When we returned to Sevilla we did the grooming as a hobby and had our first participation in this field by presenting two examples in the International Contest of Select Livestock, sponsored by the government of Sevilla.

We won first and second in the breed. It was then that people who were experts in that field encouraged us to take the thing seriously. So, like good gypsies we have gone in search of another new adventure. The experts were right. We set up our grooming parlor in Scarsdale, one of the prestigious and elegant neighborhoods of New York and, truly, it has had much success. Years later we bought our beautiful home in the same area of Scarsdale and that is where we now live, not forgetting to include a studio of dance for Carolina and a studio of guitar for Manolo, where we help some people who are interested in our arts of Spanish dance and classical and flamenco guitar.

Now I am about to be fifty years old. In the ten years I have been away from the art of flamenco, I have dedicated myself to the study of the classical guitar and it wouldn't surprise me if I were to one day appear on stage again to give the public that which an artist has in a corner of his heart.



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CAROLINA DE LOS REYES

(Jaleo thanks George Ryss for his perseverance in soliciting the material for this and the previous article by Señor Barón.)

edited by Paco Sevilla

Quotes from unidentified newspaper articles:

--Another newcomer is Carol de los Reyes, a real gypsy who dances with the fury and fierceness that make flamenco art exciting.

--Carol de los Reyes...combined a stunning face and ample figure with a deceptive grace and speed of performance. A really dazzling entertainer.

--Both were splendid, technically, but actually failed to stir the audience as much as Carol de los Reyes, a voluptuous, sexy creature who danced with both Greco and Vargas. She seemed to have been poured into her costume and if her back had been arched any further in relation to her perfectly straight, symmetrical body, she would have been doing an adagio.

--Of the covey of gypsy women, the most extraordinary is Carol de los Reyes. I use the word extraordinary advisedly. Picture, if you can, a Modigliani woman burning with a hard, gem-like flame, and you have her facial idiom. From her neck down she is Renoir, poured into a skin tight sheath, calf-deep in ruffles.

De los Reyes does not do much. But when she raises an arm or crooks a finger, it is a movement of magnificance, and when she kicks her yards of ruffles behind her, it is an earth-shattering event. A cold Northern audience may be inclined to giggle at her--but not as long as she has those burning eyes and glistening teeth aimed in its direction. Her's is an utter victory of style and strength over a foreign lack of understanding.



HE CAME, HE SAW...SHE CONQUERED

(from: San Diego Union, Sunday, March 10, 1968)

by Syd Love

The couple stepped from a taxi in a very old part of Madrid, a sector called Arches of Knife-Makers. A destitute neighborhood, and a little sinister, it was not a place the two would usually spend an evening.

To reach the darkened stairs that led to the rathskeller took them only a few strides.

And then they were inside the cafe, and it was dark and smokey. And it was small and quite crowded.

They found a table. The man, tall for a Latin, helped his dark, attractive young woman companion to a chair.

They sat there and each sipped a creme de menthe, and another, as they watched a boy in a dance routine.



WITH JOSE GRECO & EL FARRUCO (RIGHT)

And because they were obligated to greet him -- but could not until after the show -- they ordered a third cordial, and a fourth, and they watched the next act.

"They lowered the lights even more," the man said, "And it was terribly dim and smoky. We didn't want to stay. Then this image appeared on the stage. What a type she was.

"I wondered if she could dance like she looked. And then I discovered that she could. It was pure flamenco. I watched her all through the dance, and I couldn't move. It was five minutes of smoldering passion. Nothing wild. But a languid and slow-moving thing which becomes very, very provocative and sensuous. But at a high level. Not vulgar. Never vulgar..."

As the dance ended, the man obtained the flamenco dancer's name from a waiter. He sent another with his greetings, and with a request to pay his respects.

"She was called Carol de los Reyes," the man said. "I said, 'I would like for you to work for me.'"

And because the man was José Greco, the woman listened carefully, and she said she would work for him...dance for him, with him.

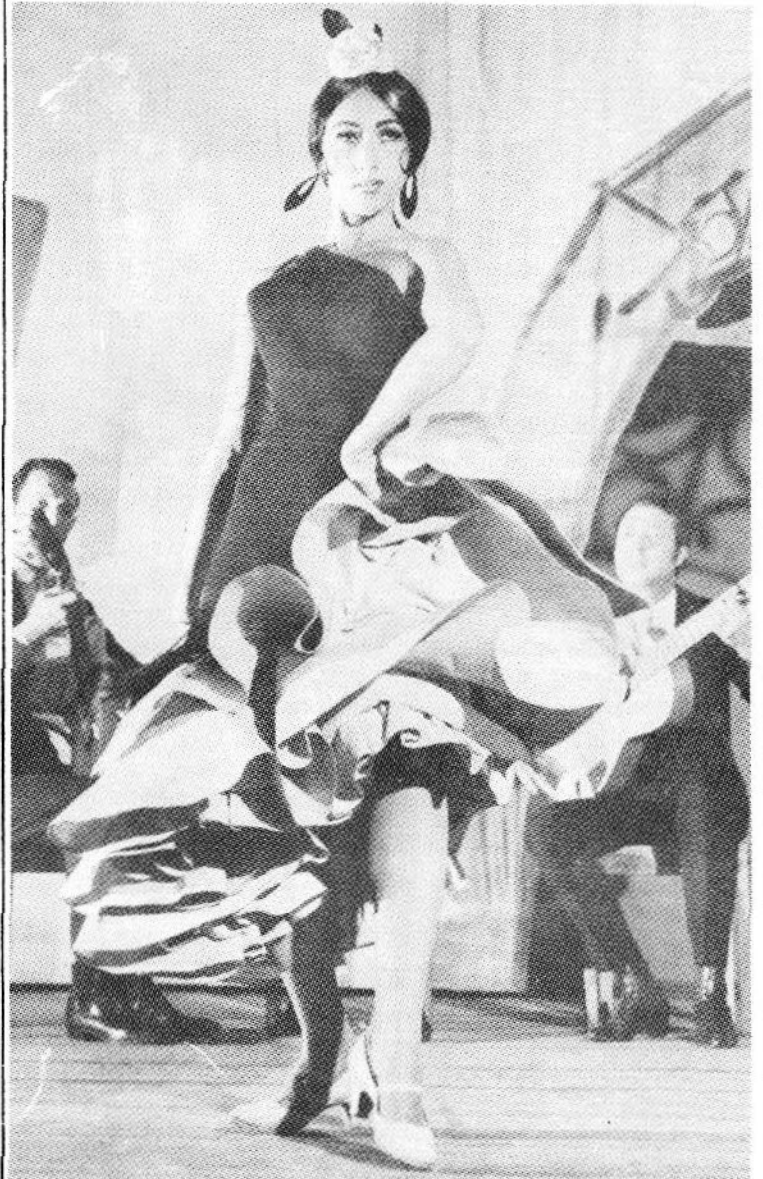
"I had promised to go to the cafe to see the boy dance," Greco said in an interview. "He was quite good, but I had already signed a young man of similar art. Then I saw this flamenco dancer, this gypsy, Miss de los Reyes.

"She does the classic, old time flamenco. Provocative. Sensuous. Penetrating. And her own personality is so prominent and filled with such impact. She can just move her arms and people go, 'Ah.'"

"In two weeks she had signed a contract, although she wrote her own terms. She was concerned about transportation, back to Madrid from the U.S., in case she was not a success. I had no doubt of her success. But we fixed the contract the way she wanted."

Greco's young woman companion the night he found the 21-year-old Miss de los Reyes was Nana Lorca, 24, a native of Murcia, Spain. Miss Lorca is Greco's chief dancing partner in his new ballet.

"Miss Lorca and I had been to dinner to discuss contract terms," Greco said. "Each fall I look for new talent in the cafes, the countryside, the native festivals. Everywhere.



WITH GRECO (GUITARISTS TONY BRAND & M. BARON)



CAROLINA de los Reyes
y su ballet de arte 'gitano'

DANCE OF THE SOUL: CAROLINA DE LOS REYES

(from: Majorca Daily Bulletin, Sept. 13, 1967; sent by Manolo Barón)

A few days ago, right in Palma, I met a gypsy, the famous dancer, Carolina de los Reyes, and I was transported to the gypsy realm where life is free, art is intense, and there are no outside rules. I also had the pleasure of meeting her husband, Manolo Barón, and her cantaor (gypsy singer) Bernardo Laso.

Carolina was like a heroine out of a gypsy novel, where passion, vitality, talent and earthy magic combined to make a real artiste.

I instantly remembered what José Greco, the great Spanish dancer, with whom she danced for four and a half years, had said about her:

"She's all gypsy. When you look at her, you never know what she's thinking. We call her the 'body'; she's a beautiful artiste of the flamenco, but so sensuous and provocative. What she does with that body, I can't describe. I'd rather watch."

Since her childhood on 57th Street in New York, this black-haired beauty has deeply felt her gypsy heritage. She thought of becoming a female bullfighter and even had a try at it, as a pupil of Mexico's bullfighting idol, Carlos Arruza.

While at Columbia University she started to take flamenco under the guidance of Carmen Amaya and Mariquita Flores. But she felt she had to come to Spain in order to perfect her technique.

One day she packed all her belongings, paid for her trip by dancing for the ship's passengers, and arrived in the land of flamenco to conquer the country. And indeed she has.

At present she is living in Palma. But her home is now in the heart of Andalucía, where she lives in a gigantic, rambling house just outside Seville. From her home on a hill overlooking the Guadalquivir she can see the Giralda, the Torre del Oro, the Cathedral, and the Puente de Triana.

From her first moment of arriving in Spain, she felt completely at home. Everyone encouraged her to become a professional gypsy dancer, and she continued the studies she had begun in New York.

"But I learned the real essence of flamenco by dancing at gypsy 'juergas,' where everything is improvised, free and spontaneous. There is nothing like it anywhere in the world! To understand it, one has actually to live it entirely."

For a moment Carolina was lost in thought.



"Do you know, there is a great difference between Spanish regional dancing and flamenco gypsy dancing. For one thing, the pure flamenco is unadulterated, without the use of castanets. If they use anything, it's pitos -- finger snaps.

"Unfortunately, everyone associates castanets with flamenco and this is a fallacy because of the commercialism which has become associated with this form of dancing where the hands express the rhythmic sentiment and sensual movement which is a heritage of the Moors.

"Spanish classical dancing however, makes use of the castanets, and there is such a world of difference between these two forms of dancing that the classical dancer is called a bailarina, while the flamenco gypsy dancer is called a 'bailaora.'"

And Carolina is a bailaora who has danced in many of the great places of the world: at the Royal Festival Hall in London, the Bellas Artes in Mexico City, Her Majesty's Theatre in Sydney, the Lincoln Centre in New York, the Fontainebleau Hotel at Miami Beach, the Greek Theatre in Los Angeles and the Riviera Hotel in Las Vegas.

She has also appeared in the Ed Sullivan Television Show in New York and with BBC-TV in London, as well as in Hawaii, the Philippines, South Africa and Canada.

Next November she will be making a six-month tour of the Caribbean islands. Before that, we hope we will have a chance to see her and her company perform at one of the big nightclubs in Palma.

-- When did you form your own group?

"After my tour with José Greco. It was there also that I met Manolo, who was at that time José's concert guitarist.

-- I saw my first gypsy dancing in Granada, Carolina. Now I would like to see yours.



PHOTOS FROM CAROLINA'S SCRAP BOOK

"All right," she smiled.

In a moment she, Manolo and Bernardo were on their feet, beginning the rhythmical clapping which is the prelude and accompaniment to flamenco.

I watched them as they slowly became part of the rhythm and their bodies moved with it.

Suddenly Bernardo broke into a cante jondo, and in a few seconds Carolina, in tune with his singing, moved with it. Every part of her body was called into action, and her hands especially, in an intricate, sensual, Oriental manner, revealed her great command of gypsy dancing.

At the same time, her lithe body, bronzed by the sun, responded subtly and magically to the music. Manolo's guitar interpretations were very sensitive and profound. His tremolo has been compared with Andrés Segovia's.

-- What is the secret, Carolina?

Her eyes flashed, and her gypsy earrings swayed with the movements of her body.

"You see, it is really a dance of the soul. It is something you feel intensely. Of course, it is enhanced by the deep chords of the guitar and the profound melancholy of the cante jondo. After this kind of expression, which is so full of passion and vitality, one feels that something is missing in other kinds of dancing."

-- You mentioned that you would spend six months in the Caribbean, and that you had been touring very often. When are you ever home?

"Whenever tours permit...I'd like you to see the house for yourself one day. It's called the Chalet Grande, which is the name given it by the Countess who use to own it. And it's in Cerro Alegre, just a mile from Seville.

"It means a big house in a happy mountain and often we think of what the Countess would feel if she could see all the gypsy dancing there when we are home!"



The Eighth--And Last?--Guitar Competition In Jerez

by Gordon Booth

The Flamenco Guitar Competition had been held in Jerez de la Frontera in the fall of each year for seven years. During that time some of the most illustrious flamenco guitarists had participated in the contest. To be judged the winner of the competition meant not only the honor connected with coming out on top at such an event, but a monetary award and the possibility of increased appearance and recording activity.

Over the years it had become a traditional event which aficionados of the guitar eagerly looked forward to attending. Occasionally the playing of this guitarist or that one, the decision of the judges in one year or another would cause a lively spark of controversy. Unfortunately just such a spark -- this time one that ignited into a royal donnybrook -- has put the future of this grand competition into doubt. It happened this way:

It was a sunny, quiet Sunday afternoon in September 1979 as lovers of the guitar began filing into a pavilion in Jerez's fairgrounds for the VIII Certamen de Guitarra Flamenco, sponsored by Gonzalez Byass Sherry and organized by the Peña Los Cernícalos. The stillness was broken as friends greeted friends, sherry bottles began making the rounds, and conversations sprang up about events at the competition during years past. Everyone had a story about being present the

year that so-and-so played so beautifully that no one took a breath for the entire set or when such-and-such jerezano so magnificently captured the essence of his land that, some swore, sherry evaporated from corked bottles.

People discussed the coming competition as well. Some spoke of the special contest por bulerías, the winner of which would receive a guitar donated by Paco Cepero. Others spoke of their favorite guitarist, someone they knew who had that special magic that sets the great flamenco apart from the others. One person mentioned that he had heard there was a guitarist from Barcelona present (almost all the people who would play that afternoon were from Jerez or neighboring towns such as Sanlúcar or Puerto) and that, at the practice session the day before, he had outshone everyone else. Such subversive comments were quickly cut off by a number of derisive voices which assured the speaker that the jerezanos were simply holding off until the actual competition, not wishing to reach that crucial emotional peak too early. Besides, how could a foreigner from a place as cold and distant as Barcelona, a city which must be totally devoid of ambiente, hope to play real flamenco? Thus this outsider was dismissed as not worthy of consideration.

Finally the music began. The wonderous



DIEGO CORTES

sounds of the flamenco guitar filled the canopied room and spilled out into the street. Ah, such music! It was grand, everyone agreed.

The guitarists themselves were of all ages, from early teens to middle aged, and represented both sexes. A general description would be that they were clean-cut, nicely dressed, with neat haircuts, all scrubbed and shiny. Their efforts with their guitars were uniformly rewarded by generous applause.



As the time passed and the competition was nearing completion, several people whispered to their neighbors about the fellow from the north. What had happened to him? Perhaps, some suggested, he had been scared off by what he had heard so far today. Parilla Chico, one said, would obviously take home the prize.

At that moment the last contestant was announced. "Diego Cortés de Barcelona," was the name which rang from the loudspeakers. All eyes focused on the stage as a big, barrel-chested man with huge sideburns took his seat in front of the microphones. People sensed instantly that this was going to be something different.

With the first notes from his guitar, Diego Cortés took command. His music grabbed the audience and shook them, rattled the walls and sent sherry glasses flying. The manner in which he was able to musically articulate his ideas and his display of strength and emotion made it appear that he had just about put the contest in his pocket. When he was finished the applause seemed to go on forever.

Finally the announcer was able to get people's attention. There was little question about what the judges' decision was to be but, nevertheless, a number of people still held out hope that Jerez would not be embarrassed by having the title for the best up-and-coming flamenco guitarist leave Andalucía.



The winner was Diego Cortés, of course. There was some muttering. Some said that his playing lacked true sensitivity, that it was all crash, bang and dramatics. Good theater, but hardly good flamenco. Others quieted

the mutterers with the promise that Parilla Chico would at least take home the guitar of his fellow jerezano, Paco Cepero; this was the more important honor in any case, they said.

At this point it takes little imagination to picture the general reaction when it was announced that Diego Cortés was the winner of the bulerías contest, also. Cries of outrage quickly displaced the scattered applause. Such an expression of indignation was mild compared to the bottles and chairs which soon began to fly about. Disagreements became arguments became fist fights. When the police arrived, it was to be greeted by a chaotic spectacle. A delightful day had turned into a disaster.

While the police were able to eventually restore order, the Flamenco Guitar Competition was not held in Jerez last year (at least it had not been held up to the time this writer left Spain in November). As for the future, quien sabe? Only one thing seems certain: Diego Cortés is one heck of a guitarist!

**D
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on Guitar Care

SOAP, CHALK AND PEGS



More and more flamenco guitars are being fitted with tuning machines. It does not surprise me, because most pegged guitars are not properly maintained and as a result become difficult or impossible to tune. You probably have experienced a guitar with pegs that was hard to tune and may have a negative attitude toward them.

I much prefer pegs; if maintained properly, tuning and string changing can be very easy and the guitar maintains its traditional balance and flavor. A peg should twist easily and grab as you push in, just short of emitting a creaking sound. To get your pegs to work smoothly, try this simple procedure:

Take off the string and remove the peg. Clean the peg shaft and the tapered hole in the guitar head. Use fine steel wool or scrape gently with a knife or razor blade, being careful not to remove any wood.

Two items you need are dry bar soap and chalk (blackboard). The soap bars that crack if not used regularly work best; these have no cream in them. Try twisting the peg in its hole. If it grabs and creaks, strike on

a very small quantity of soap (one or two strokes). Try it again and if it still creaks, stroke on a little more soap. If it won't grab with reasonable pressure, then stroke on a little chalk. Apply chalk for more friction or soap for easier turning. Tie on the string and try tuning.

Whenever your pegs don't seem to work smoothly, remove them and apply soap or chalk, one peg at a time. I find the above method to give much better control than using commercially made peg dope.

If your pegs are still difficult to work, determine if they are fit incorrectly or worn out. The peg end should extend 3/8 inch above the head. The string hole should be 1/4 inch from the end, with the string wound down from there. The peg shaft should have an even taper that fits the tapered hole in the head.

If your pegs appear to be badly worn, take the guitar to a guitar or violin repairman and have a new set of pegs fitted. It is an easy job if the repairman has a peg shaver and tapered reamer. The most suitable pegs for flamenco guitars are viola pegs of ebony or rosewood. Ebony seems to wear longer than rosewood. Viola pegs are available in different shafts. All that needs to be done by the repairman is to true the hole with a suitable reamer and fit pegs of a slightly larger diameter.

Pegs require a little care, but can be quite enjoyable to use.

EL INGLES

by Ron Bray



Some people believe that to play flamenco guitar, you must be Spanish. While not wishing to get involved in that argument, many such people who have been fortunate to hear Peter Holloway perform, have wasted no time in admitting how very wrong they were.

Born in Bristol, England, Peter was first introduced to flamenco, at about nine years of age when his parents took him to see Antonio and Rosario in London. According to his mother, young Peter was absolutely transfixed" and stood up in his chair through the entire show, staring at the dancers in absolute wonder. The Holloway family moved to Preston in the northwest of England and, although it wasn't until Peter reached the age of fifteen that he started to learn the guitar, the seeds of interest in flamenco had already been sown.

Peter's passion for flamenco was further kindled when he bought a record by Pepe Martínez who, coincidentally, at that time was making one of his visits to England and gave a recital in Preston. Peter went backstage and met Pepe and, for the next five years, was his pupil, having guitar lessons both at home in Preston and at Pepe's flat in Seville.

About five or six years ago, Peter started to become very frustrated with the progress he was making with his playing. He had reached the stage where, as a soloist, he could play technically well, but he felt there was still something missing. Peter decided to give up his job as a guitar teacher and go to Spain, originally intending to stay for only about a year or so and then return to England. He left for Spain and, eventually, after a brief period of working as a teacher of English at a language school in Bilbao, arrived in Sevilla.

Peter rented a little flat on Archeros, one of the typical narrow streets in the ancient quarter of the Barrio Santa Cruz. He got a job teaching a few English classes and started playing for dancers in the flamenco dance schools of Carmen Albéniz and Manolo Marín. After a couple of months of

doing this two or three times a week, his playing began to change. His compás grew much stronger and, with more opportunity to accompany singers and dancers, Peter's playing began to develop more "aire" -- that special magic quality which gives flamenco guitar playing its essential meaning.

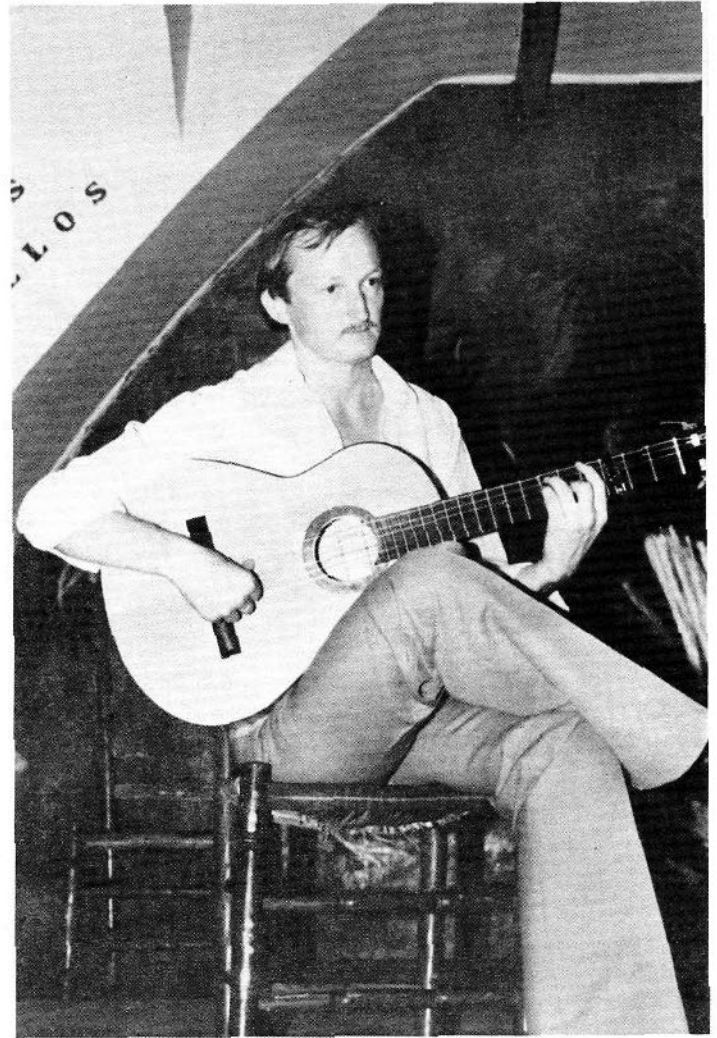
Shortly after Peter arrived in Seville, he met and started working with the young Sevillano guitar virtuoso, Rafael Riqueni. (Rafael won the International Guitar competition in Córdoba at the age of fifteen!) "Fali" has had quite a profound influence on Peter and has encouraged him to stop playing other people's falsetas and to start creating and improvising original material, with the result that today Peter has developed his own individual and unique style.

Peter is currently working at Los Gallos, one of Sevilla's best known tablaos, playing guitar accompaniment for the dancers. Carmen Albéniz, Juan Manuel, singers La Ruina, Manolo Sevilla, Jesus Heredia and Paco Gil, together with the guitarists José Cruz and Manolo Rodríguez. He has taken part in the flamenco festivals, "El Potaje de Utrera" and "El Gazpacho de Morón," appearing with the gypsy family of Curro Fernández and Juana Amaya.

Peter writes regularly for the English magazine, Guitar, describing the flamenco scene in and around Sevilla. Peter has appeared on both British and Spanish television and, in flamenco circles in Sevilla, he is known simply as "EL INGLES."



JUANA AMAYA



PETER HOLLOWAY



(LEFT TO RIGHT): CURRO FERNANDEZ, RAMON AMAYA, JUANA A



CURRO FERNANDEZ, CANTAOR



ESPERANZA FERNANDEZ, DAUGHTER OF CURRO.



YA, PETER HOLLOWAY, ESPERANZA FERNANDEZ.

ARCHIVO

The Making of an Anthology

by Caballero Bonald

PART VII -- LA PUEBLA DE CAZALLA

(translated by Brad Blanchard)

La Puebla de Cazalla is a humble, secluded place crouched in a corner of its immense expanses of pastures and single-crop fields. Raised above the ancient body of a Roman settlement, the present village must have emerged no later than the eighteenth century. The personality of Puebla de Cazalla is linked very directly to the deep-rooted outlines of the troublesome agrarian situation of Andalucía. Its residents -- who are called "moriscos," a name which would demand a detailed commentary -- have emigrated on a large scale. It is normal in this land of poor tenant farmers and seasonal workers. The majority have gone to Germany, and lately, to Ibiza as impromptu construction workers. Francisco Moreno Galván -- who is, in our judgement -- the person who at present has lived with most human penetration the historic truth of the cante -- served us as an exceptional guide through the social reality and the flamenco atmosphere of his pueblo and later, of Morón.

La Puebla de Cazalla has been the birth-place of some good, although anonymous, cantaores. A few years ago Alvaro Triguero died here, having been a great perpetuator of some of the most interesting mixtures of flamenco and liturgic music of Byzantine origin. We refer to the "pregones sagrados," a variation of the primitive tonás which were sung since ancient times -- although not now -- in the parochial church of Puebla in the early morning of Holy Thursday. The "pregón" -- we prefer to call it "toná litúrgica" -- is a cante of very special expressive force, solemn and sober like very few, and considerably difficult to execute. After Alvaro Triguero, no one dared to sing them in public. The tradition is being lost. We were particularly interested in finding someone who would at least try to reproduce the noble grandeur of these dazzling "pregones." After many comings and goings, we found a worker named Montesino who belongs to a family of good flamenco aficionados known by the nickname, "Lobos." Montesino has only sung a few times in private get-togethers. He was resisting our request while we were drinking the evening "slow glass" in a tavern. The "pregón," like the saeta of Puebla (another

derivation of the ancient tonás) demands faculties and a tonal power of exceptional quality. Montesino didn't think he had those qualities and anyway, he hadn't sung for a long time. Only his good wishes moved him to participate in the "Archive," after our friendly, but stubborn explanations.

In La Puebla de Cazalla, as in so many other places, the cantaores that would be of interest are either more and more scarce or they don't live in the pueblo. The flamenco heritage is dried-up or diluted, pressed by other calls or attractions. We had spoken with a gypsy named Rafael, who enjoyed a certain amount of fame as a cantaor of soleares and cantes "por fiestas," but he was then in Marchena, taking advantage of the passing weeding season. The only great living cantaor of Puebla -- who is also, without a doubt, one of the two or three great representatives of recent generations -- is José Menese, whose cantes we recorded in Madrid, where he has lived for two or three years.

Montesino el Lobo is a silent, humble man, emaciated like a grapevine branch. He speaks to us of his knowledge of the "pregón" and the saeta of Puebla as if dealing with a forgotten story that was, however, latent in certain parts of the memory of the people. He learned them as a child, although he considers it to be vain and daring to try to reproduce all of their expressive reach. How could one sing in the church, before all the people, after the death of Alvaro Triguero? Montesino el Lobo is a very loyal aficionado of flamenco, but he is ignorant of many of its elemental possibilities. He only knows the immediate, genuine local tradition. There were four "pregones": the one of Judas, of Pilate, of El Huerto, and of El Angel. We are inclined to suspect that these examples of cantes liturgicas were only regional versions -- non-gypsy -- of the ancient group of the tonás. Each "pregón" consists of fifty verses and we suppose that their execution during Holy Week would demand a very special effort beyond that which is demanded by the extreme difficulty of the cante. Montesino el Lobo -- "morisco" of Puebla and perhaps also by race (moriscos were Christian Arabs living in Spain after the reconquest), which is so identified with the gypsies -- interpreted a fragment of the "pregón" of Pilate and a local saeta. Despite his apparent lack of experience, both examples seem to us to be exceedingly valuable within the specific objectives of the "Archive."



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FLAMENCOHIO MONTAGE

This past year has been such a joyous one for Ohio's flamencos, that we would like to share some of those great moments with you. They include last year's fantastic July bash at the home of Joan and Larry Temo, the mini-juergas, and a surprise anniversary party thrown by Denny Gerheim for his wife, Carlena, for which he brought from New York, the cantaor, Paco Ortiz, and guitarist, Reynaldo Rincón.

(photos and information sent by Marta del Cid)

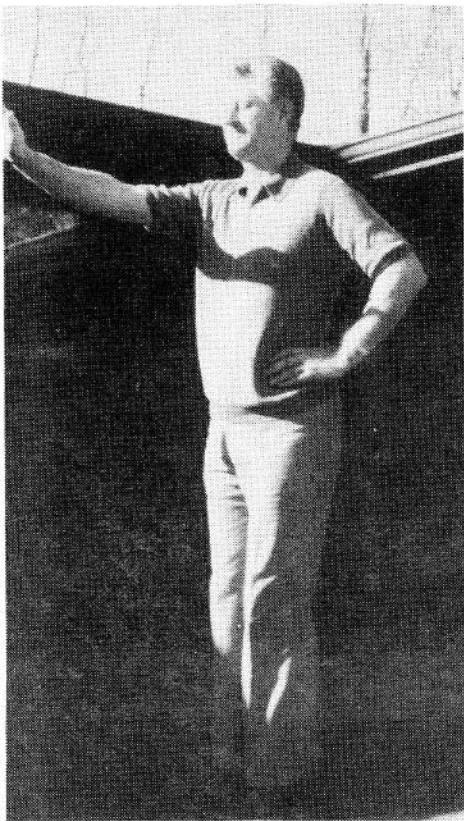
- 1) MARIJA TEMO
- 2) CARLENA SINGING FOR MARTA, LEE MILLER OF DETROIT, MARIJA, ANYA SID-AHMED & GREG WOLFE
- 3) GUITARISTS BOB CLARK, MARK BOROUSH & LEE MILLER
- 4) JOANNE WEBBER

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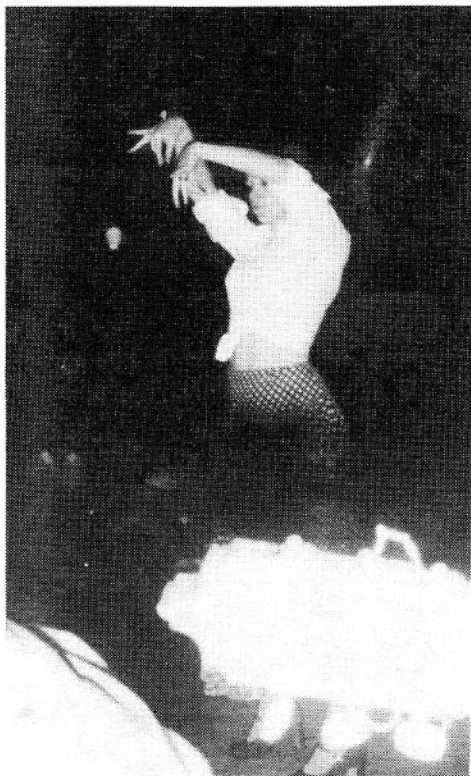


FLAMENCO VIOLINIST ART

KRISTIN TEMO

LARRY "EL GRECO" TEMO IN TYPICAL ATTITUDE; RIGHT: GREG WOLFE & JOANN WEBBER; LOWER RIGHT: BOB CLARK & CARLENA WITH GUITARIST TOM SHEPHERD

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1) CARLENA & MARIJA TEMO DANCING, SINGER PACO ORTIZ, GUITARIST REYNALDO RINCO (CALLED, BY DOMINIC CARO OF N.Y., "ONE OF THE TOP ACCOMPANISTS IN THE COUNTRY")

2) MARIJA, PACO & REYNALDO

3) JOSE LUIS GIMENEZ SINGER, GREG WOLFE GUITARIST, MARTA DEL CID PALMAS

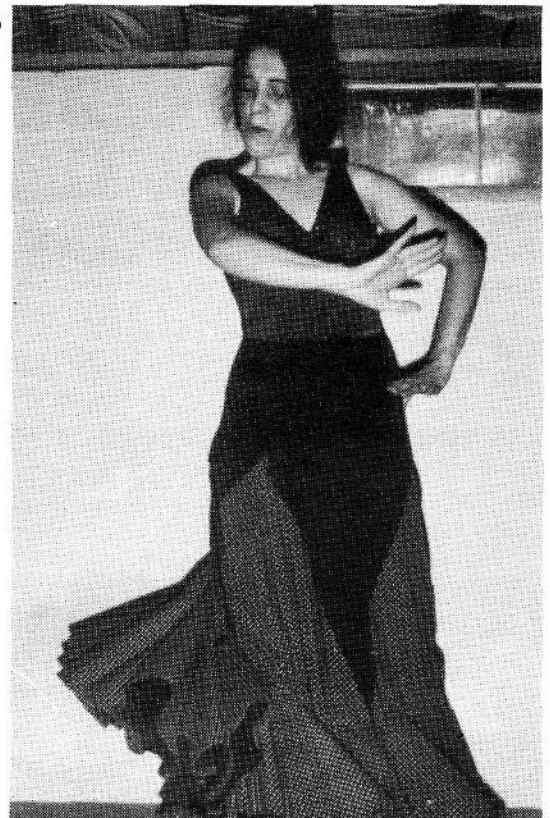
4) CARLENA & BOB CLARK WORK ON CANTE

5) CARLENA GERHEIM

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GAZPACHO DE GUILLERMO

(Editor's note: Guillermo submitted this column more than five months ago -- before our recent series of interviews with flamenco artists. Any similarities with those interviews is therefore due to coincidence or Guillermo's insight into interviews in general.)

The following is a fictitious interview with the greatest living exponent of flamenco guitar. Let's call him Señor Duende, a composite of greatness:

INTERVIEWER: Mr. Duende, where were you born?

DUENDE: In Andalucía, of course. My grandfather was Moorish and my grandmother was Christian. On the other side of my family, my grandmother was Gypsy and my grandfather was Jewish. I'm one of the few truly qualified interpreters of flamenco music.

INTERVIEWER: Do you read music?

DUENDE: Flamenco music is not written, so it's not necessary to learn to read music. I play with my heart and all my compositions are my own. Reading music is for lesser talents.

INTERVIEWER: If you are recognized as the foremost guitarist of all times, then why do several others sometimes get referred to as "el mejor del mundo?"

DUENDE: (laughs) Hay muchos mundos!

INTERVIEWER: What specifically is the difference between a "genio" and a "fenómeno?"

DUENDE: I, for example, am a "genio." The flamenco world is full of "fenómenos." When I was a boy there was another "genio" who could also sing. He died before his thirty-first birthday.

INTERVIEWER: What kind of strings do you use?

DUENDE: It doesn't matter -- the feeling comes through with all brands. Once when I broke a string I continued playing to the astonishment of the audience. Six or five strings, what's the difference? Besides, why should I endorse any string company? What have they done for me?

INTERVIEWER: In your concert last night there were certain moments that I just wanted to cry. How do you get that mandolin sound?

DUENDE: You must mean "trémolo." Mine is

special and I don't mind revealing the fingering, since no one can properly duplicate it. It goes p, m, i, a, m, a, on the three treble strings simultaneously.

INTERVIEWER: What do you think of North American guitarists?

DUENDE: I don't respect them at all. First of all, they use a pick which is detrimental in two ways. The flesh doesn't come in contact with the strings, so there is loss of feeling. Also a pick limits the use of the right hand. It would be like typing with one finger. Secondly, there is hardly any tradition to draw from. I'd like to hear the guitarists a hundred years from now. Then maybe there would be something of value that might catch my attention.

INTERVIEWER: Do you listen to other flamenco guitarists?

DUENDE: No, because they just take material I invent and ruin it.

INTERVIEWER: What do you do when you are not practicing?

DUENDE: I don't practice more than ten minutes before a concert. Other than that I don't practice at all. The "duende" cannot possibly come through if a guitarist practices. We are not machines. To answer your question, I spend most of my time with my family and friends.

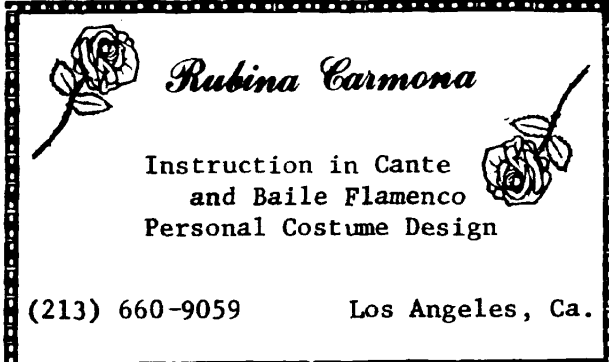
INTERVIEWER: What is your opinion of the classical guitar?

DUENDE: Much execution with very little feeling. Most of the older guitarists all play the same repertoire, and the younger ones are searching for identity with their new "compositions." I'm glad they aren't attempting flamenco.

INTERVIEWER: Mr. Duende, I respect you very much, but you sound so negative.

DUENDE: The truth is the truth. One must play from the heart, not from a piece of paper. Flamenco guitarists are not musicians, they are extensions of the culture.

INTERVIEWER: How can you play both traditionally and inventively at the same time?



Rubina Carmona

Instruction in Cante
and Baile Flamenco
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Isn't freedom from the known a prerequisite for creativity?

DUENDE: Some stagnate and are carbon copies of others. Still others drop tradition in favor of their own selfish pursuits. The main asset for the survival of tradition is memory. History is the recorded memory of the people. Flamenco must change very slowly; all this new music is too different. When I was a boy, there was real flamenco as it should be. To answer your question, creativity must have elements of the known. Only then can it be acceptable. The guitar wasn't born yesterday.

INTERVIEWER: Exactly! It reminds me of the division between the jazz musicians. Some refuse to play 7/4 time. Even in classical music many don't acknowledge the sixth chord. Since chords are built in thirds, the sixth chord is not a chord by definition. Call it a tone cluster, or whatever, but not a chord.

DUENDE: Stop, please! I don't understand and I'd rather not know any of this. You see how it gets overly complicated when it doesn't come from the heart.

INTERVIEWER: How should flamenco be properly interpreted, then?

DUENDE: You say you were at the concert last night? Well, anything faster than my pace is, of course, too fast. Anything slower loses the proper "aire." Maybe you would like to buy one of my records?

INTERVIEWER: Yes, of course. Do you have change for a twenty?

"MANOLO SANLUCAR, KING OF FLAMENCO GUITAR"
Columbia M33365 (1975)

Originally released in Spain, this record by Manolo Sanlúcar is taken from a series of records titled "Mundo Y Formas De La Guitarra Flamenca" (Volumes 1, 2, and 3). Also, it is the first of three Sanlúcar records to be pressed and released in the United States. The others were "Flamenco Fantasy in Jazz" (Peters International PLD 2001, 1975), and "Sentimiento" (Peters International PLD 2011, 1976).

When "King of Flamenco Guitar" first came out there was a lot of talk about whether Sanlúcar was really the king. I don't think Manolo really cared who was king, since this title probably was a gimmick to sell more records to the general public. Don't forget this approach worked for Muhammad Ali and it basically is used to generate interest.

"Viva Jerez" is the first selection. It is a medium paced bulería in Sanlúcar's modern style of interpretation. Some of the features of this style are: falsetas starting on beat twelve, beat ten, and an off-beat

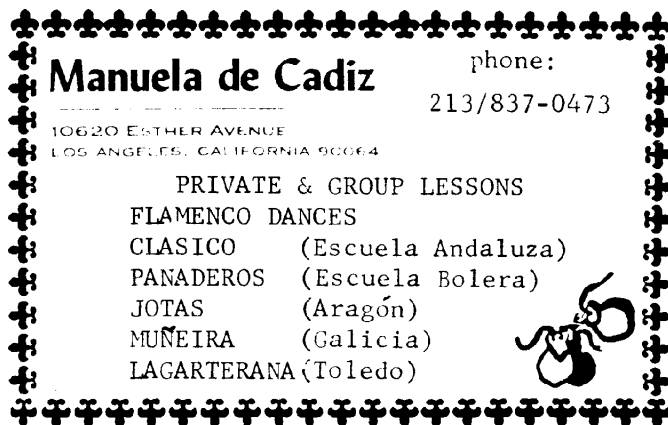
after nine. Also many falsetas are stretched beyond the anticipated length, which makes you wait for the little bit of rhythm to resolve it. Sometimes there is no rhythm after the remate which can be referred to as "rematar el remate." All of this lends a certain excitement in its unpredictability, unless the record is played over and over.

"Taranta del Pozo Viejo" is a very slow taranta with many pauses. The tempo picks up again with the "Colombianas de Bajo Guia"; on this record Sanlúcar is not adding anything new except his way of jazzing up the rhythm with lots of contratiempos. "Fandangos de Onuba" are very well done and exciting. "Farollilos Caracoles" are caracoles in the C major key, with a brief excursion to phrygian just like the cante. Side one finishes with "Andares Gaditanos," a tanguillo in 6/8 time interpreted with picado and arpeggio until the rasgueado ending.

Side two begins with "Sevillanas de las Cuatro Esquinas." It is overdubbed with two or three guitars in a nice relaxed aire. Sanlúcar has been known to overdub guitars, even on cante records (one I have with this effect is with La Paquera). "Soleá Pasito a Paso" is a slow soleares, very nicely interpreted. "Guajira Merchelera" is a happy sounding guajira; this piece also appears on Sanlúcar's later recording, "Sentimiento," as a multiple tracked rendition. "A Don Ramón Montoya," a rondeña, is the only track in the album that didn't suit my taste. It seems long and drawn out to the point that I lost interest in listening.

The record ends with "Noches de la Ribera," an alegrías. I believe this is the most interesting and well-composed track and is a nice way to put a finishing touch on the album. If the record isn't in your local store, try ordering it. It's a shame that some people refuse to buy it because it proclaims Sanlúcar as king. Most of them are missing hearing a fine record.

--Guillermo Salazar



Manuela de Cadiz phone:

 213/837-0473

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 FLAMENCO DANCES

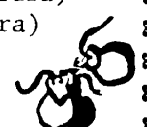
 CLASICO (Escuela Andaluza)

 PANADEROS (Escuela Bolera)

 JOTAS (Aragón)

 MUÑEIRA (Galicia)

 LAGARTERANA (Toledo)



Concert Reviews

ROBERTO AMARAL AND COMPANY -- SOME FIERY
FLAMENCO AND MUCH, MUCH MORE

(from: Daily News/Los Angeles, June 16, 1981)

by Gillian Rees

Ole! Flamenco is alive and well and living in Los Angeles. Roberto Amaral and his sizzling company of dancers and musicians proved it at their Wilshire Ebell concert on Sunday night.

This is Spanish dance at its most professional. The dashing handsome Amaral knows how to provide variety and depth in a program. Sunday's opened with a suite of classical Spanish dances, included some fiery flamenco and ended with an innovative contemporary section.

Even though the four-act show lasted almost two hours with no intermission, the pace was swift and the staging original enough to make even the simplest of dances, such as the opening "Castilla," look interesting.

A black, wrought-iron gate at the back of the stage created the focal point for the Concierto Flamenco. Here Amaral opted for the familiar structure of virtuoso solos and duets performed to the insistent strumming of guitars, fiercely sensual vocals and rhythmic clapping of the dancers.

Performed atop a low platform, his solo "Zapateado" brought this section to a tremendous close and showed off his quivering heel work and animalistic attack.

Act III, a tavern scene, introduced some love and jealousy among the patrons -- always good for extra spice -- some fine singing by Rubina Carmona, and a steamy duet (entitled "Sensualidad," of course) for Laura Torres and Amaral.

The dancers changed from one set of magnificent costumes to another: Pink ballet-inspired gowns ("Castilla"), shimmer-

ing gold and black dresses ("Ritmo"), iridescent blue and yellow flamenco skirts ("Canastera"), and everything from ruffled black shirts to embossed leather for the slim-hipped Amaral.

And then came Gitanos Modernos, a selection of dances set in a contemporary nightclub -- three guitarists, a conga player and two background-vocal girls stood on platforms behind the dancers, whose black and silver costumes and shiny fans dazzled the eyes. Amaral sings as well as he dances, but the traditional flamenco clapping which continued throughout his songs, "Para Ti," "Please," and "El Garrocin" seemed out of place in this setting.

RODRIGO AND COMPANY

(The following is not intended as a critical review and was written by an acquaintance of some of the performers.)

by Yvetta Williams

Rodrigo and the Cuadro Flamenco group, including Juana de Alva, Diego Robles, Remedios Flores, María José Diás, El Yuri, María "La Sevillana" and Carmen Manzón performed at the Wilshire Ebell Theater in Los Angeles, Calif., May 15, 1981, at 8:00 p.m.

Rodrigo played solo guitar demonstrating his technical ability and mastery of the instrument. He played solo arrangements of zambra, tientos, tangos, granainas.

After an intermission the Cuadro Flamenco group opened with El Yuri accompanying the dancing of Diego Robles and the great singing of Remedios Flores in an alegrías. El Yuri has a fantastic sense of compás and his strong, yet melodic accompaniment style brings out the best in all the performers. He accompanied the complete Cuadro Flamenco section.

María José Diás sang her original Servillanas de la Virgen de Guadalupe. She has a strong, exciting voice and her spirit



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and the energy she puts into flamenco makes her a star wherever she is. She is a great addition to any group. To complete the picture Carmen Manzón and Maria "La Sevillana" danced servillanas swirling their colorful costumes to the beautiful music and compás of El Yuri.

María next sang Fandangos de Huelva danced by Juana de Alva who put real gypsy fire into the dance. María, Juana and Yuri with the encouragement of the group with palmas and jaleos performed a most enjoyable fandango.

Next Remedios Flores sang the rumba "No Somos Iguales." Her voice is truly "flamenco," a joy to listen to, and she has a way of keeping a juerga or performance really moving. It is evident that she loves what she is doing. The others added to her rumba with María joining in the last verse and the jaleos, palmas and guitar creating an exciting rumba.

The last number was Siguiriyas de Manolete -- Juana came on stage in a black dress with a flowing cola (or bata) with many ruffles lined in green. Diego joined her later in the dance in a black outfit with a green shirt.

Juana handled the bata very well and danced a beautiful siguiriyas filled with emotion. During Juana's solo part of the dance, Mariá José Diás movingly recited the poem of Manolete to the accompaniment of the guitar and dance. A lovely picture in sight and sound.

After an intermission Rodrigo returned with renewed vigor and performed his professional and dexterious renditions of siguiriyas, soleares, rumba, tarantas, and bulerías.

It was an enjoyable evening of flamenco. We left enriched and feeling we would like to have heard more.



STOLEN FLAMENCO GUITAR

A 1972 Manuel Contreras flamenco guitar has been stolen from Marcos Carmona in Los Angeles. It is red-blond in color, had gold machines, clear, slightly fogged tap-plates, and was signed by the maker. It had a Japanese dark brown, hard case (silver trim) with a grey interior (blue trim). If you see such a guitar for sale or in suspicious circumstances, please contact Jaleo or Marcos (213-660-9059)

PACO PEÑA ISSUE OF JALEO

This fall Jaleo hopes to dedicate an issue to the guitarist, Paco Peña, who has done so much for flamenco outside of Spain. We would appreciate receiving material from readers (especially those in England) that deals with him or his music -- newspaper articles, reviews, photos, etc. (which can be returned to you).

Philadelphia Juerga

APRIL 27

(Editor's note: we regret that this article could not be included in the June issue but it still serves to let us know that flamenco is doing well in Philadelphia.)

by Lynn Wozniak

Julia López and guitarist Carlos Rubio have done it again -- another wonderful juerga at Meson Don Quixote. It is amazing how each juerga is better than the last. Nearly 150 enthusiastic aficionados of flamenco attended. Many started lining up at the door an hour early. Frank Miller, Paul Ezell, Howard Hoffman, Shirley Martin and Peter McPherson performed on guitar, while special guest "Chic," (Editor: does the writer refer to Carlos "Chip" Lomas?) played works of Moorish and Spanish influence on the oud.

While the music played, spirits ran high as dancers gathered at the stage to complete the juerga festivities. Dancers included Julio Clearfield, Lynn Wozniak, Elaine Frankil, Eduardo Bellamy, Carmen, Jose Termine and, dancing at her first juerga, Bacia Zadroga. The finishing touch was provided by gourmet Spanish food, beautifully prepared by Enrique López and served buffet style for the reasonable price of \$7.00. Music, passion, and palmas filled the air late into the night. The next Philadelphia juerga will be June 8th at 7:30 p.m. For information, call Julia at 215-925-1889.



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FOSFORITO

by Paco Sevilla

"Fosforito" is a name that appears frequently in the pages of Jaleo. It represents a cantaor who is one of the most highly esteemed in Spain today, seldom absent from the important festivals, and frequently mentioned when important recordings are being discussed.

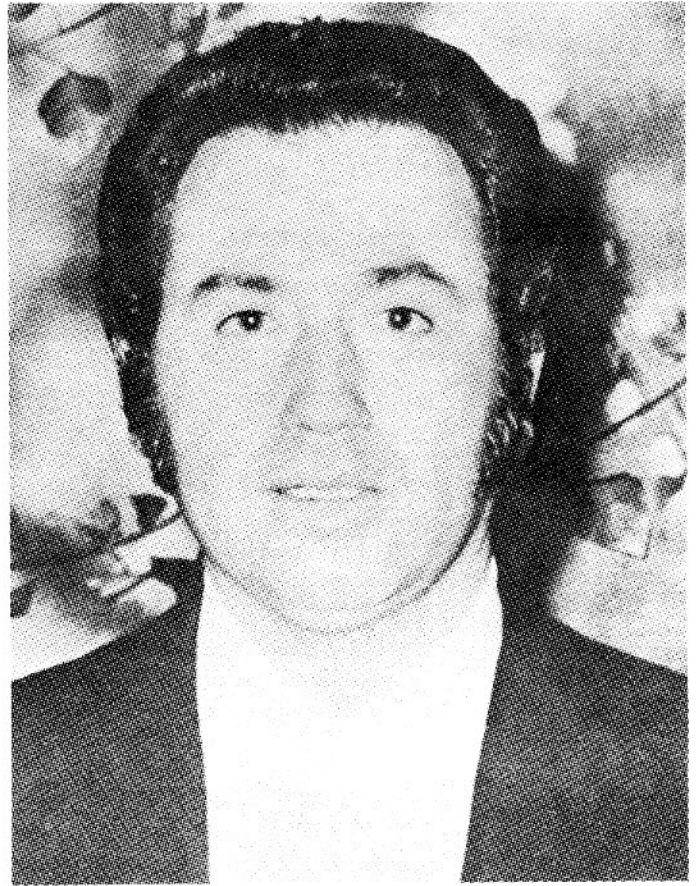
Antonio Fernández Díaz "Fosforito," a non-gypsy, was born in Puente de Genil in the province of Córdoba (near Lucena, about 45 kilometers from the city of Córdoba) in 1932. His nickname, "Fosforito," should not cause him to be confused with the Fosforito of the past, who was from Cádiz.

Don Pohren says about Fosforito: "His entrance into prominence was sensational; he swept all prizes in the 1956 Córdoba contest (for non-professionals), which brought him a flood of recording and performing opportunities and subsequent fame."⁵(p.162)

In the late 1950's, Fosforito made a number of records (Philips), working with guitarists like Vargas Aracelli, Alberto Vélez, and Juan Serrano.

In 1963, Ricardo Molina wrote in the daily newspaper, Córdoba: "Fosforito is, today, a glorious name in the history of the cante. We haven't known anything like it since the times of Cayetano Muriel, "Niño de Cabra," who, we should mention, was not as complete nor as profound as Fosforito. Because, Antonio Fernández has achieved in his youth, a maturity, mastery, and knowledge of the cante in all of its forms. This year we experienced him in the Colegio de la Merced and in the Jardines del Alcázar where he did cantes of Joaquín la Cherna, Diego el Marrurro, and Parrilla el Viejo; we heard polos and malagueñas, alegrías de Cádiz, cantiñas, and fandangos, and in each cante he has showed his mastery and unmistakable personality."⁴

Pohren adds: "Fortunately, Fosforito is a purist and an excellent cantaor...[he] sings a wide range of cantes. His depth within particular cantes is also good, considering his relative youth. He tends strongly towards the serious cantes, as his voice, temperament and demeanor are all of a solemn nature. A non-gypsy, he seems equally at home in both the gypsy and andaluz-inspired cante, although a basic influence of the Córdoba school of cante can be detected in many of his interpretations."⁵ (p.163)



According to Pohren, Fosforito suffered from a throat condition in his early recording years which reduced his resonance and strength; an operation corrected the problem and Fosforito was able to sing at full strength.

In the 1960's, Fosforito began to appear on Belter records; one of his records was "El Cante de Fosforito" with guitarists, Juan "Habichuela," Juan Maya, and Alberto Vélez. Then, in 1968, he was awarded the National Prize for cante by The Cátedra de Flamencología de Jerez de la Frontera. During this period, Fosforito began a whole series of recordings with Paco de Lucía which culminated in the four-record "Selección Antológica." Later, in the 1970's, he began to make records that specialized in the cantes of particular regiones, as, for example, "Fosforito en los cantes de Malaga" (tangos de Piyayo, several malagueñas, jabegotes, polo de Tobalo, jaberías, fandangos, abandonados de Vélez, etc.) and "Fosforito en el rincón de Cádiz" (malagueña de El Mellizo, bulerías de Cádiz, tango de Cádiz, alegrías, peteneras, etc.).

Fosforito has been considered by many to be one of today's most complete cantaores and destined to inherit the throne of Antonio Mairena. Here are the views of some flamencologists:

Antonio Villarejo writes in the Madrid newspaper, Informaciones: "Antonio Fernández Díaz, Fosforito, is a cantaor who, besides having wisdom, has managed to elaborate a very personal style which is independent of any other trend and whose principle characteristic is, perhaps, the search for formal perfection that has had a substantial effect on the new generation of cantores."

Felix Grande writes (1979): "...amazingly exacting in all cantes, with one of the most knowledgeable and moving voices that we can listen to today."³ (p.627)

There are those who would disagree; Caballero Bonald feels that José Menese is today's most complete cantaor.²

To conclude this article we have the following from the Spanish magazine, Flamenco:

"The recordings of Fosforito, of very high quality, constitute one of the most complete works that exist on the market. He is the only present-day cantaor who is able to confront a campanilleros or a farruca with the same seriousness that one needs for a cante por siguiriyas. With the profound knowledge that he has of the cantes, he combines a great feeling for compás and an originality that makes him one of the most complete flamenco artists of our time.

"The polo, for example, in spite of being a mummified cante, takes on new life in the voice of Fosforito. Inimitable in cantiñas and other styles of Cádiz, he also dominates a wide range of soleares and siguiriyas, and has recorded forms of tarantos that were about to disappear. In short, we are dealing with an epoch-making cantaor, about whom few dispute any longer -- precisely because he is indisputable. He has possession of the Premio Nacional de Cante de la Cátedra de Flamencología de Jerez and he is the most likely candidate for the Llave de Oro del Cante Flamenco, when its present holder (Antonio Mairena) ends his reign."¹ (p.15)

SOURCES OF QUOTED REMARKS:

1. Anonymous, Flamenco, April 1979.
2. Bonald, Caballero, Luces y Sombras del Flamenco, 1975.
3. Grande, Felix, Memoria del Flamenco. Espasa-Calpe, S.A., 1979.
4. Molina, Ricardo, Cantes y Cantaores Cordobeses. Edeiciones Demofilo, 1977.
5. Pohren, Donn, Lives and Legends of Flamenco. Society of Spanish Studies, 1964.



Rosa Montoya in San Diego

July 22nd
through
July 26th

DANCE WORKSHOPS

Two hour workshops will be presented at 7:00pm each day (except the 25th which will begin at 10:00am). Fee for each workshop will be \$20.00.

JUERGA PERFORMANCE BY ROSA MONTOYA

July 25th Rosa will present a cameo performance prior to the Jaleístas juerga. For price and details see page 29.

!!FREE SANGRIA!!

Rosa Montoya was born into a flamenco family in Madrid, Spain, and is the grand niece of the great guitarist, Ramón Montoya and the niece of Carlos Montoya. She started dancing at an early age and was performing professionally by age sixteen. In 1961 she came to the United States as the partner of the renowned dancer, Ciro. With the promotion of Sol Hurok, the couple toured throughout Europe, Australia, Japan, Canada and the U.S.A., working together for fourteen years.

Currently a resident of San Francisco, Rosa is active as a teacher of flamenco and, since 1975, has had her own company, "Bailes Flamencos."



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MAY JUERGA

The May juerga was a great success, due in great part, to the enthusiasm and hospitality of our hostess Barbara Novak and house-mate Jessie. There were four juerga areas - the living room, a small sitting room, the garage and the patio. As usual activity migrated from one area to another. The living room was the scene of the most animated activity; here a new flower at the juerga, Juanita Franco's student, Hiroko Nagata, from Japan, danced her sevillanas and rumbas. The sitting room was quieter, more solo guitar and cante oriented. The garage ran the gamut from "cuarto hondo" to "rumba room."

The regulars were there, our performing members arriving late in the evening after finishing their gigs. The only out-of-towners were Dick and Yvetta Williams who sent the accompanying photos.

Thanks to CUADRO C for seeing that everything ran smoothly and Tony Picksley for lugging the dance boards atop his mini-station wagon so that we might have on which to stamp.

Photos (clockwise from above): Guitarists Yvetta Williams, El Chileno & Rafael Diaz; Julia & Maria Clara Romero from Sevilla; Ernesto Lenshaw & Juana De Alva; Yvetta, Julia Ernesto & Juana.



JULY JUERGA

by Juana De Alva

This month's juerga will be held at the home of Jan Jocoy in Solana Beach. Jan is one of those rare birds--a native Californian. She was raised on a small race horse ranch in Pamona surrounded by musicians. One brother plays classical and flamenco guitar, the other is a jazz drummer (currently performing at the Albatross in Del Mar) and her sister is a pianist. Her father loved Spanish music and took the family to whatever Spanish shows came to the Los Angeles area. Her first contact with flamenco, however, was in Paris, France in 1973, where she spent a year and frequented a restaurant which had a "cueva flamenca."

After moving to San Diego Jan heard that there was flamenco at the Andalucia restaurant. After seeing the show she joined Jaléistas, bought a guitar and began to study flamenco with Jim Owen. She works at the Child Crisis Center and selling oriental carpets on the side (which will be on display at the juerga).

Participating in this month's juerga will be gypsy dancer-singer Rosa Montoya. (See announcement on page 27 for details. Rosa will give a special performance prior to the juerga at 8:00pm (\$4.00 donation) for those who would like to enjoy this exciting artist without distractions or interruptions. Free sangria will be provided for those attending this performance. Rosa will stay on for the juerga which will begin at 8:30.

As Cuadro A is temporarily without a cuadro leader, "yours truly" is organizing this juerga and would appreciate the help of anyone from Cuadro A or any other cuadro who can come early (6:00 or 7:00) to help set up. Especially needed is someone who can do carpentry to construct a temporary dance platform out of our dance boards. Call Juana mid-day at 442-5362 or 444-3050.

DATE: July 25th
 PLACE: 638 B Seabright
 PHONE: 436-3163
 TIME: Rosa Montoya Performance 8:00pm
 Juerga begins 8:30
 BRING Tapas (hors d'oeuvres), a warm wrap and a folding chair

Donations: Members (and one guest of S/G members): Montoya performance \$4.00, juerga no charge; non-members: Montoya performance and juerga \$7.00, juerga only - \$5.00.

Directions: Take Loma Santa Fe west off Hwy 5. Turn right at the third light (Cedros). Turn right again at Cliff and left on Seabright. House is in back of another house on right hand side.

THE ORIGIN OF CABALES

by Paco Sevilla

There are flamenco songs whose name origins have been a mystery. Pepe de la Matrona, in Recuerdos de un cantaor sevillano (Ediciones Demofilo, Madrid 1975), gives his version of one of these. About "cabales" he says: "...to sing por siguiriyas, to complete the cante -- what we would call knowing how to sing -- you had to put the cabal after the cantes that had been sung -- in order to show a knowledge of singing; if not, no matter how well you had sung, it would not seem right to the aficionados. And since, in Andalucia they used to use the word 'cabal' to say that something was complete, they gave this part the title of cabal. So that, if you were singing in natural tones, you had to change to different tones and from there continue to the end; not like in some cantes de Triana, because almost all of those have many tone changes, but then they come back to the original tone and, therefore it is no longer a cambio (change). Because, when you would sing well por siguiriyas, at the moment of the cambio, you would say to the guitarist, 'Change!' And then the guitarist, in accordance with the tones that the cantaor used, would change and they would do the dominant from the moment the cabal began until the finish--always the same changed tone."(p. 204)

So "cabal" was first used to mean the remate for siguiriyas. The tone change is from the phrygian mode to the major mode. Some cantaores developed the cante in the major, the cabal, to such an extent that it became an important, almost independent part of the cante. So we saw on records titles like, "Siguiriya y Cabal." Then, in the 1970's we began to see recorded cantes called "Cabales." Thus, the cabal has become, in some instances, a cante independent of the siguiriya, rather than just a brief ending for it.

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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

SANTA FE, NEW MEXICO--Center of flamenco in the summer--Maria Benitez will be appearing all summer at El Gancho, José Greco will be at La Fonda Aug 1, 2 & 4 and Vicente Romero will appear at the Hilton Hotel in July. (Check with hotel for dates.) With Maria Benitez will be: dancers Orlando Romero & Roberto Lorca, cantao Luis Vargas & guitarist Pedro Cortes.

CARMEN HERREDIA is offering flamenco dance classes at the Lori-M Studio, 9944 S Lakewood Blvd, Downy, CA. Call: 213/862-1850

ANITA SHEER-SIMPSON is now teaching guitar in the Los Gatos, CA area. Call: 408/723-0354

FLAMENCO JAM SESSION every Sun 2-6 pm at the Meson Don Quijote, 110 Chestnut St, Philadelphia, PA. Everyone is welcome.

JULIA LOPEZ teaches flamenco dance at 110 Chestnut St, Philadelphia, PA.

BETTYNA BELEN is currently offering a beginning & intermediate flamenco dance class, Sat 11am-3pm, through Community Services at Los Angeles City College.

EL MORO CUISINE in Pacific Beach (San Diego) now features guitarist Rodrigo, dancers Juanita Franco & Angela & singer María José Jarvis.

JOEL BLAIR is now teaching flamenco guitar in the Vancouver, B.C. area, 604/873-0789.

LAS CUEVAS, 476 Grea St, in San Francisco now features dancers Cruz Luna, Diane Alejandre, Raquel Thompson Lopez, singer-dancer Isa Mura & guitarists Augustín Quintero & Lionel James, every Fri & Sat.

BENJAMIN FLORES, guitarist, is playing Thur-Sun at the Flamenco Restaurant, 2340 Geary St. in San Francisco.

ROBERTO CAMPOS, guitarist, plays Fri & Sat at El Meson Restaurant, 1333 Columbus Ave, in San Francisco.

SIBONEY RESTAURANT at 1700 Shattuck Ave in Berkeley features dancers Roberto Zamora, Ana,

Diane Alejandre, guitarists Gabriel Hernandez & Daniel Fuente & Palmista Sharlyn, every other month.

MAXIMILIANO of Toronto, Canada, is now teaching at a new location, 112 Sparkhall Ave. 463-8948 or c/o Mr. Begbie 484-0111.

CANADA'S WONDERLAND, the new one hundred forty million dollar theme park near Toronto, will feature MAXIMILIANO y LOS HISPANICOS for six days a week in the Latin section of International St. from June 13th until Sept. 30th. They will be assisted by guitarist Harry Owen.

concerts

RODRIGO IN CONCERT Sun, July 26, 2:00pm, Pine Hills Lodge (dinner theater) Julian, CA \$5.00 admission.

ENSEMBLE ESPAÑOL, a professional dance company founded and directed by Libby Komaiko Fleming will host the 2nd American Spanish Dance Festival at Northeastern Illinois University on July 6-18. The two week long festival will feature: guest dance artists Maria Alba, Edo, Victorio Korjhan and Curro Sarraya; musicians Greg Wolfe, Flamenco guitarist, Paco Alfonso, Flamenco singer, Madelein Victoria, soprano, and concert pianist, Dorothy R. Komaiko. In addition to two weekends of performances (July 10-11 and 17-18), seminars and workshops accredited by Northeastern Illinois University Dance Department will be offered. For more information, write or call Libby Komaiko Fleming at 5500 North St. Louis Ave., Chicago, IL 60625 (312) 583-4050.

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FOR SALE: Francisco Barba flamenco guitar; \$1,650.00 or trade. Tomás Mellado, 4337 15th Ave NE #503, Seattle, WA 98105, phone: 206/632-1299.

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: Rosa

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Oscar Nieto 265-3256

Vicente Romero(Long Beach) 213/432-6723

Linda Torres (San Gabriel) 213/262-7643

Enrique Valadez 213/589-6588

GUITAR INSTRUCTION:

Gene Cordero 213/451-9474

Gabriel Ruiz (Glendale) 213/244-4228

CANTE INSTRUCTION:

Rubina Carmona 213/660-9059

FLAMENCO COSTUMES:

Rubina Carmona 213/660-9059

san diegoFLAMENCO ENTERTAINMENT:

Don Carlos Mexican Rest. 714/461-2750

Ocean Playhouse(El Cajon) 714/442-8542

El Moro Cuisine -So Spain 714/222-2883

Old Town (Bazaar del Mundo Sun noons)

DANCE INSTRUCTION:

Juana de Alva 714/444-3050

Juanita Franco 714/481-6269

Maria Teresa Gomez 714/453-5301

Rayna 714/475-4627

Julia Romero 714/278-4008

GUITAR INSTRUCTION:

Joe Kinney 714/274-7386

Rodrigo de San Diego 714/469-7732

Paco Sevilla 714/282-2837

FLAMENCO COSTUMES:

Clara Martinez 714/831-2596

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