

# دین و دنیا

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## Pepe de Malaga

(sent by George Ryss; translated by Paco Sevilla)

José Zorrilla Guerrero, "Pepe de Málaga," was born in Periana, a tiny pueblo in Málaga on the Costa del Sol. At fifteen years of age he went with his father and brothers to Valencia, where they worked for three years harvesting fruit. At the same time, he was developing his artistic afición and won his first two prizes for cante flamenco. He won first prize when he was sixteen in a town in the province of Castellón de la Plana called Burriana (home town of the famous cantaor, Juan Varea) and another prize in Vall de Uxo, another town in the same province.

Continuing his artistic aspirations, Pepe moved to Madrid where some people saw his good voice, talent and afición, and realized that these would serve him, not only for cante flamenco, but also for singing "canción española" (Spanish popular music). He was taken to meet great composers and teachers of Spanish canciones so that he could study with them and educate his voice. The teachers were: Solano, Gordillo, Jaén, Villacañas, Algarra, and Legaza. All of them saw in Pepe great promise for the canciones as well as the flamenco, even though he was still quite young -- eighteen years old. Although he enjoyed the canciones, Pepe was putting more effort into flamenco -- like a good Andaluz! He began to hang around the famous places where the greats of the cante and flamenco guitar used to gather. In those places he began his apprenticeship in the cante flamenco.

One day a friend of his, a cantaor, introduced Pepe to the owners of the now famous tablao flamenco, "Las Brujas," so that they could listen to him and consider him for employment. He went, they listened to him, liked him, and he was hired. Thus, he had his first professional debut. From that tablao, he went on to others of great renown and prestige, such as Arco de Cuchilleros, Cuevas de Nerja (now closed), Torres Bermejas, Los Califas, and Manolo Caracol's Los Canasteros.



PEPE DE MALAGA WITH ESTRELLA MORENA

After three years of absence to fulfill his military obligations, Pepe returned to the stage -- this time in the theaters and nightclubs with different artists who were famous in the cante flamenco or canción española, and in the companies of the great dancers such as Paco Ruiz, nephew of the great Antonio. In the canción española he worked with Antonio Molina, Rafael Farina, Marifé de Triana, and Juanita Reina. In the cante flamenco he worked with Antonio Fernández "Fosforito." After working in these places, he came to the highest point of his career, which was and continues to be, the theater, the concert halls throughout Spain. Two seasons he was with the famous dancer Rafael de Córdoba, for whom he sang on a Spanish television special. In 1975 he did a special with the greatest dancer of all times, Antonio.

There were three more first prize awards in cante flamenco for Pepe -- all for saetas -- in 1964, 1967, and 1973; on one of the juries were the two famous flamenco cantaores, Bernardo el de los Lobitos and Pepe el de la Matrona (both now deceased).

After the television special, Pepe joined with the important dance figure and formerly first dancer with Antonio, Estrella Morena. Uniting artistically, as well as in their private lives, they again toured throughout Spain, Europe, the Orient and, currently, the United States, where they have found great success in and around New York, including performances for the King and Queen of Spain, Carnegie Hall performances, and long periods of working at the restaurant, Chateau Madrid in New York.



## EDITORIAL

by Paco Sevilla

If there is dominant theme in the sparse amount of mail we receive at Jaleo, it is the constant inquiry about sources of flamenco materials--records, books, guitar music, dance supplies, guitars, etc. I would like to answer these questions all at once, since we cannot respond to each letter.

We are unaware of any place in the United States that sells substantial amounts of flamenco dance equipment (fans, shawls, castanets, etc.). We occasionally hear rumors about such places, but readers do not send in details. Watch Jaleo announcements and ads for the sale of these items. Neither do we know of any sources of books, nor reliable sources of records; anything we learn about, we publish immediately. We get frequent requests for more guitar music to be printed in Jaleo. As editor, I have said before that I do not feel it is a proper function of this magazine to supply guitar music. There are several reasons: 1) We couldn't devote enough space to make it really worthwhile; 2) Copyright considerations; 3) Nobody sends music for us to print; 4) There are many good books of flamenco available (see review in this issue and information in future issues) and individuals who deal in tablature; 5) Flamenco guitar is not best learned from books -- records are a much better source.

We also get requests for more technical articles, like the one on "Malaguenas." But nobody will write them. In four years of publishing, almost all of the articles of this nature have been written by one person--

me! There have been a few other articles on non-guitar subjects, and we thank people like Carol Whitney, Teo Morca, and Marta del Cid for their efforts. But where are all the articles by the hundreds of people who know a lot more than I do? Lately, we have been receiving a good deal of valuable biographical material. Let's keep that up, but maybe some of you out there who have specialized knowledge could take the time to share it with the rest of us.


## LETTERS

Dear Jaleo:

With the aid of the information in your June issue, I purchased the "History of Cante Flamenco" from Publishers Central Bureau. I am very happy with the album and appreciate your making it possible for me to acquire it, but I find one problem: I received no information about which artists are involved in each selection. There is a list of all the singers and guitarists, but no detailed accounting of each song. Can you tell me how to obtain this information. I continue to enjoy Jaleo very much.

Sincerely,  
John W. Fowler  
Santa Monica, CA


(Editor's reply: We are glad to hear that you took advantage of the offer; we can assume that many aficionados did so since the offer has not been repeated. With regard to identifying the artists: Each time this album has been released, it seems to have come with different information. The original had the booklet that we are translating from in our "Archivo" series. A later version had the words to the songs, but did not identify the guitarists. Later versions had nothing. Therefore, in a future issue of Jaleo, we will attempt to bring you a complete listing of cantes, cantaores and guitarists.)



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# Estrella Morena

(Information sent by George Ryss)

Estrella Morena was born in Madrid, but apparently moved back and forth between Spain and New York, for her mother, Consuelo Moreno, was well known in New York as an interpreter of light Spanish songs and had appeared on programs with Carmen Amaya -- for whom Estrella danced when she was eleven years old.

Estrella studied flamenco with Paco Reyes, jota with Pedro Azorín, and Spanish folk dance with Juanjo Linares. By the age of fifteen, she was appearing in the cuadro of Manolo Caracol's tablao, Los Canasteros, with guitarists Melchor de Marchena and Paco Aguilera. At sixteen she worked in the cuadro of Torres Bermejas and became acquainted with dancers like La Tati and Faiquillo, singers such as Pepa de Utrera, Beni de Cádiz, and Fosforito, and guitarists Juan Carmona "Habichuela" and Juan Maya "Marote."

When she was eighteen, Estrella became a featured artist, working with Alejandro Vega in the tablao, El Duende. Her cantaores included Talegón de Córdoba, José Salazar, and Juan Peña "Lebrijano." Following this period, she was prima bailarina with Rafael de Córdoba in the Teatro de la Zarzuela and then went on tour with Rafael's company, which included cantaores Pepe de Málaga and guitarists, Antonio "Pucherete" and Pepe Priego. While with Rafael de Córdoba, Estrella did a number of television appearances and made one film, as well as touring a number of countries.

In New York, Estrella met Antonio Ruiz Soler "Antonio" and was signed to his company as first dancer. For the next four years, from 1969-1972, she toured with that company -- which included singers Chano Lobato, Pepe de Lucía, and Sernita de Jerez, and guitarists, Manuel Moreno "Morao," Curro de Jerez (Sernita's son), and Pepe Vallecana (José Jiménez, who has performed at the Chateau Madrid in New York). The company travelled throughout Europe, the Orient, and Australia.



Since taking up residence in New York, Estrella and her husband, Pepe de Málaga, have performed widely and successfully, both in the Chateau Madrid in New York and in numerous concerts--including in Carnegie Hall. In addition, Estrella is widely renowned as a teacher.

\* \* \*

## Dances of Possession

(From Other Stages, July 26, 1979)

by Linda Small

There is a documentary about flamenco dancer María Benítez in which she mentions that when she dances she becomes a person

other than what she is in real life. Whether or not Benítez is referring to flamenco duende (a state of possession) is not determined, but this state of mind is the source of pure gypsy flamenco and is a rarity in theatrical presentations of the form.

Estrella Morena's dancers dance neat flamenco; she herself dances with duende. I don't know who she is off-stage, but on-stage she is a woman who can dance it to splinters.

The first things I notice about Morena is that she is roundfaced and not conventionally beautiful and that her eyes fix points on the floor and in the air with a meaning and intensity I can't find words for -- but that she sees visions at those points and feels strongly about what she sees is very clear. My friend whispers to me: "She's the first flamenco dancer I've seen who looks like she's looking where she's looking." Yes. When she dances the romeras, she holds her torso forward constantly, planting sound into the floor, drawing sound from it. Her looks are so feverish and her feet so frighteningly powerful that she might sprout talons. Most impressive is her unembarrassed way with the ruffled train of her dress. She has subdued it; it looks solid but controlled when she fixes it with her stare, whips it around, holds it beside her face.

Morena's dancers are smoothed and shaped just so -- with only the offense of one man with a torso and hips that are unbelievably dead -- but Morena shows a performing ability that makes identifiable technique irrelevant. The real, the original flamenco is all about unrehearsed, unrehearsable passion. If you have yet to see Morena, do so -- but on her own turf at a Spanish club. Carnegie Hall has always been a glamorous home for ethnic dance, but it really does not do it justice.

\* \* \*

## Song and Dance Explain Sorrow of the People

(from: Rocky Mountain News, June 23, 1981;  
sent by Guillermo Salazar)

by Irene Clurman

"Flamenco is a movement of the heart. The feet have to drop the way they are," declared Estrella Morena, as she undulated her arms and fired a brief volley of brushes, stamps and slides with her feet.

A native of Madrid who made her flamenco debut at the age of 15, Morena was presenting

a lecture demonstration at the recent Dance Critics Association conference in New York City. She traced the dance form to its origins during the Spanish Inquisition and explained the structure of the complicated art.

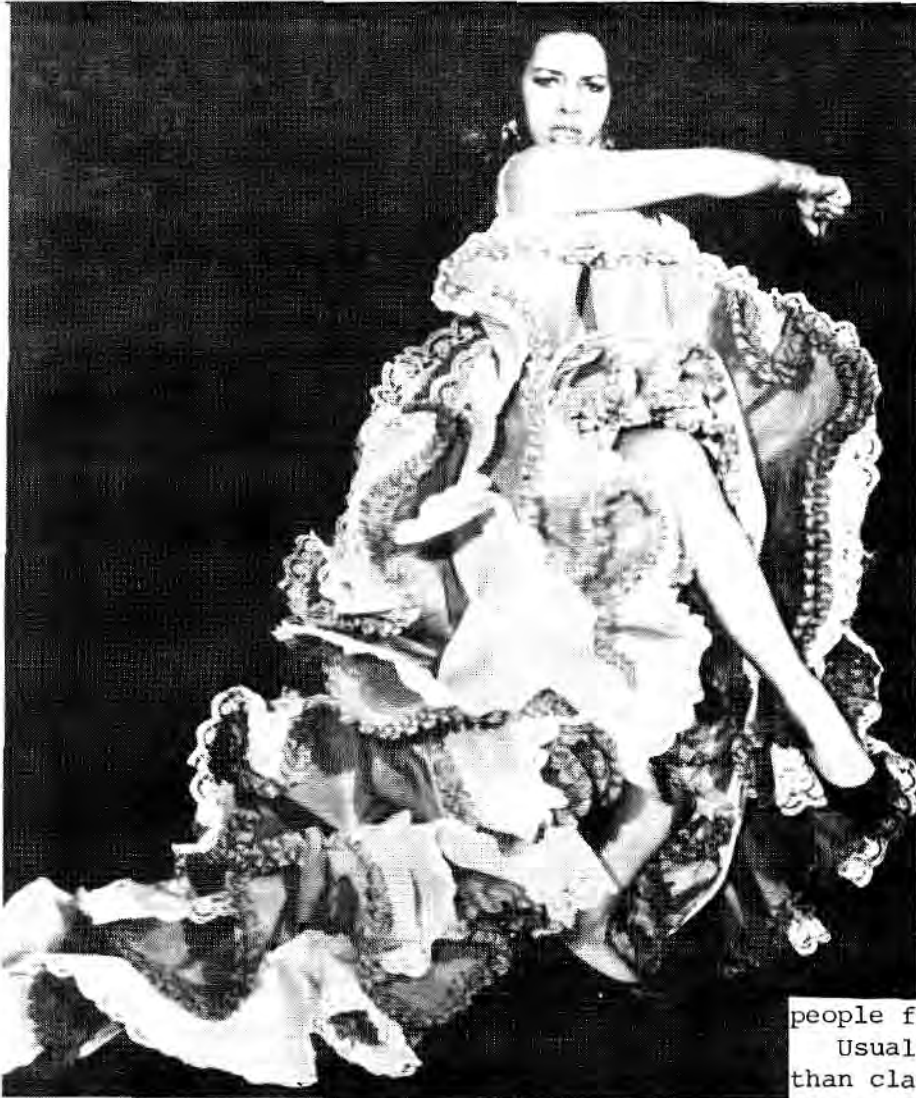
The lacy arm work of flamenco, she said, comes from Middle Eastern belly dance, the steps from the folk dances of Andalucía in southern Spain, and the songs from gypsies and Arabs, and from Jewish synagogue chants.

The word flamenco is thought to come from an Arab word meaning fugitive, since Arabs, gypsies and Jews were fugitives from the Inquisition, she added.

A flamenco performance generally opens with a guitar section, followed by a lament without words to warm up the singer's voice, then a dancer's *llamada*, or call, a signal for the singer to start his song.

"The song takes an important part because it explains the heartbreak, the happiness and the sorrow of the people of Spain. We hear the words, we get inspired by the words. We cannot do good flamenco without a singer," Morena declared.





"A singer never sings the same words, the guitar never plays the same, and a dancer never dances the same way twice. You can change all the technical stamping as long as you stay within the patterns."

Morena, whose mother was a flamenco singer, noted that until recently there were no schools for flamenco and the art form was passed down to children by their parents. Even now, she said, there are no names for the combinations of steps, and dancers never count; they just work by memory.

Rhythm is crucial to flamenco and comes not only from the dancers' feet but from palmas (claps), which act as a metronome. "They help the dancers dance better and the singers sing better. There are different ways to do clapping, and ways you can do counter-rhythms without disturbing the feet of the dancer." Completing the rhythms are the castanets: "The right hand rolls and the left accompanies the rolls with taps."

As for the feet, Morena said, until this century, male flamenco dancers did all the heel work and women only moved their arms.

"When Carmen Amaya came to the United

States, she did heelwork too, and now women combine armwork and footwork. Most of the women in flamenco were very broad -- maybe that's why they didn't do heelwork -- but Carmen was thin enough to fit into men's costumes. She wanted to make

people feel her strength as a man."

Usually, flamenco dancers can be heavier than classical dancers, Morena noted. "Since flamenco is so earthy, the pressure is on the thighs and they get very big.

"Ballet is up," she said, rising to her tiptoes, "and flamenco is down," she concluded, bending her knees and stamping her feet. "Being heavier gives the dancers more strength in the thigh to stamp."

Morena, who has danced internationally with the companies of José Greco and Antonio and currently teaches and performs in New York, then switched from technical issues to the undefinable quality the Spanish call duende.

"When you say someone has duende, that means the person has something special, has a soul. Not everybody has that, not even in Spain.

"When a person is giving what they feel to you, and making you feel what they feel, that's duende. It has nothing to do with technique. If someone is dancing 100 miles per hour, that doesn't mean he has duende.

"But a little girl in Andalucía can do something in her dance that drives you off your seat. You have to stand up and say olé. That's duende."

# la sonanta

(quotes selected, edited and translated  
by Paco Sevilla)

DOMINGO MANFREDI CANO (Cante y Baile  
Flamencos, 1973. p.48):

"La Sonanta" is the guitar -- the flamenco guitar. Today almost all of the good guitarists are half maestros of the classical guitar and half of the flamenco, but in the past it was different. In the first third of the 19th century, the cantaores almost always sang "a palo seco" -- without the guitar -- for the sole reason that guitarists were scarce; the few that there were, says Fernando el de Triana, "were 'muy cortos tocando' (could play very little) and the cejilla was unknown." Until the cejilla was invented, the cantaores had to have a hoarse voice, which was and continues to be the classic style in the best history of the cante jondo. It seems that with the appearance of the café de cante (tablaos of the 1800's), the cantaores and guitarists became professionalized when the invention and perfection of the cejilla made possible the adjustment of the music to the voice.

Famous maestros of the guitar were "el señor Patiño" and Antonio Pérez, the former Sevilla and the latter from Cádiz. Their extraordinary disciples began the true history of the flamenco guitar: Francisco Sánchez, Paco el Barbero; from their school came later Javier Molina and Antonio Sol. Fernando el de Triana, who was a witness to almost everything, tells us that Paco el Barbero was the first flamenco guitar soloist to perform in public. Not being able to resist the pull of a profession that was the foundation of his life, he opened a colmao on what was called Callejuela de la Plata. It

seems that his last performances as a professional took place in Madrid in the year 1886, in a recently opened café cantante on the calle de Santa Isabel.

With those maestros was begun the history of the flamenco guitar; today, there are great artists of international caliber who carry, within their sound boxes, the profound notes of the cante jondo, like sorcerers transporting magic merchandise. Because when the guitar is in the hands of a maestro and the cante is in the voice of another maestro, there is no other pair in the world who can equal their greatness.



PEPE EL DE LA MATRONA (Recuerdos de un  
Cantaor Sevillano; 1975. p.214):

In that period, before me, they say there was a guitarist in Jerez called Antoñito Sol, who was the teacher of Javier Molina... This Javier Molina had an extraordinary toque, and it was he who composed the alegrías in G major and first worked out the bulerías the way they are played today in Jerez; we need not say how extensive he was por siguiriyas.

Then, in Cádiz, there was maestro Patiño, in the epoch of Silverio, who played for a long time in Silverio's café in Sevilla...

And Paco de Lucena was another great player, one of the greatest figures of his time, who gave the "caña" the tones it was lacking and composed the toque "por rosas." This man, when he first appeared, was called Paco el Lentejo, but later his name was changed and he was given the name of his town. He went to Málaga to work as a barber and from there, from Málaga, he began to gain fame as a guitarist; he began by substituting for a cuadro guitarist who fell sick and he was called to see if he could get by playing for dancing; he did well and from there went upward until he reached the caliber of guitarist that he was. Later, he began to give concerts of flamenco guitar by himself, playing falsetas por soléa, por siguiriyas, and compositions of his own.

And in Sevilla there was Pérez, who was the maestro who played the longest in the Café de Burrero, who played for Lamparilla, Pintor, La Cuenca, that is, for all the artists who passed through the cuadro of the Café de Burrero.

And Habichuela el Viejo, who was a student of Patiño; his name was Juan Gandulla, from Cádiz like his teacher -- both of them sons of Gallegos. And Pepe el Ecijano, from Ecija, who played in the Café Novedades.

Here in Madrid there was Canito, who died.

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very young and they say he would have been one of the best. Later came Rafael Marín and Angel Baeza, and then Montoya and Luis Molina began to play the guitar; they would all gather in the Manuel Ramírez guitar shop on Calle Arlabán, and there, in the afternoons, all of these guitarists would learn the new school of playing from each other, picking up the mechanics of the new way of playing -- with arpeggios and picados. In the earlier period of Patiño and Lucena these things were unknown; then, they used only the rasqueo (strums) and the thumb, until after Rafael Marín began to make use of the classical school, doing arpeggios and tremolos. Even later, came El de Huelva, Manolo el de Huelva, who played in the new style -- with purity, but in the new style that was introduced by Rafael Marín and Angel Baeza, although he later perfected them to greater degree.



PERICON DE CADIZ (Las Mil y Una Historias de Pericón de Cádiz; 1975. p.137):

Capinetti was a tocaor in Cádiz who used to play por soleá like nobody else I have heard, with his own "aire" and "unas cosas ..." and then he would sing with a falsetto voice that "daba miedo"; the malagueña doble of Mellizo he did in a glorious style and it was moving to hear it in that voice and with the feeling he put into it.

And when he played he had many things of maestro Patiño. The same was true of Paco Molina, who was not a professional tocaor, but he would blow your mind when he picked up the guitar and began to play the things of maestro Patiño...

And El Niño Huelva (Manolo de Huelva) also did many things of Patiño; you had to see to believe what Patiño could do, and while the guitar exists his name will always be mentioned, and everything he did with "un guitarrillo" was almost painful to experience; the best in the world could come along now and could not improve on what he did; the sound that the man used to get from the strings, his way of touching them...

And Capinetti did many of his things, with a compás and an incredible feel. Aurelio never wanted to sing with anybody except him, and every time he had to sing with another he was very unhappy; there, in Cádiz, it was always Capinetti, and when he used to go to Córdoba, or Jeréz, or any place like that, he would take Capinetti to play for him...except when he would go to Sevilla, because there, in Sevilla, was El Niño Huelva and with him Aurelio felt good.

And since Capinetti lived for nothing but

the guitar, always thinking of the guitar, sometimes things happened...I remember one night when we were in La Privavilla, a dancer called El Chino, Capinetti and I, the three of us starving, without a nickle in our pockets, four or five days without anything -- nothing...And there, a little after midnight, Antonio had the padlock on the bar, ready to close; the telephone rings...Antonio puts down the padlock, goes to the phone and picks it up: "Sí, sí, aquí es La Privavilla ...Capinetti?...yes, he's here, and Pericón and El Chino...Sí señor, aquí están los tres."

He comes to us and says to Capinetti, "Anda! Get on the phone. It's for a juerga!"

Capinetti gets on the phone and we hear him say, "Bueno, right now we'll be there, all three of us."

He puts down the phone and we all go out ...heading down Benjumeda until we were going near Calle Soledad. Capinetti stops, puts down the guitar, and says, "Wait a minute... wait a minute, because I don't know where we are going...or who it was who called."

"Pero, hombre, wasn't it you talking on the telephone?"

"Sí, but I forgot to ask who it was or where he was."

"Pero, hombre, this couldn't happen to anybody in the world except you...!"

And we went into the biggest fit in the world. We began to call everywhere, but nowhere was there a fiesta; we lost the fiesta because of Capinetti...after four or five days without earning a cent, all starving.

It is just that he was a man who lived for nothing but the guitar--a phenomenon on the guitar, but in the rest...That's the way he was--not wanting to have gracia or do harm, or anything. A real case!



ANTONIO MAIRENA (Las Confesiones de Antonio Mairena; 1976. p.120):

Speaking of Ramón Montoya, "This gypsy, who had been born in Madrid, although I believe his family came from Lineares, was the first to use tremolo and, in this respect, it can be said that he enriched the guitar, but not the gypsy toques; he imitated and based his style on the school of Tárrega, classical and not flamenco. What he enriched with his tremolos were the toques in free rhythm, that is, the malagueñas, granainas, and the toques de levante. In this, Ramón Montoya was different from another great guitarist, Javier Molina, who, basing him-

self in the toques of Maestro Patiño, also enriched the flamenco guitar by developing the gypsy toques from within. For this reason, the specialty of Montoya was the toque libre and for that same reason he almost always accompanied cantaores like Chacón or, later, Niño Marchena (both non-gypsies) and seldom those like Manuel Torre or Pastora (Niña de los Peines)..."

I realized this perfectly and, as I sang the type of thing that I did, and in the manner that I did, and taking into account that specialty of Ramón Montoya, you could say that I stayed away from him; besides, he was much older than I and I had quite a bit of respect for him. I was usually accompanied by Manolo de Huelva. But Ramón realized what was going on and the reasons for it, and one day he asked me openly who I liked as a guitarist. I told him: Javier Molina, Curro el de la Jeroma, El Huelva... and he said to me, "I also like El Huelvano. But you have never heard me. Why not?"

"Sí tío. I know that you are the best ..."

But it seemed to me that Ramón didn't believe me. He definitely had his mind made up and, one day, while in a fiesta, a friend of his put the two of us into a room and Ramón made me sing. I sang por soleá, siguiriya, tientos, and cantiñas, and he played for me "a las mil maravillas" (like a thousand miracles; wonderfully well). At the end he said, "Well, how did you sing, sobrino?"

Years later, when I was in New York, a similar thing happened to me with Sabicas, who also wanted to show me that he could play stupendously in accompanying all styles. And he proved it. In the case of Ramón Montoya, what happened was that he had been specializing in the toques levantinos, accompanying almost exclusively the cantaores who interpreted that type of cante. Also, Montoya had a tendency toward being a guitar soloist, without subjecting himself to the cante, the same as Sabicas and other guitarists that can be considered concert artists, although some of them demonstrate that they are also magnificent accompanists of the cante when the occasion presents itself.



J.M. CABALLERO BONALD (Luces y Sombras del Flamenco; 1975. p.82):

The reasons for the incorporation of the Spanish guitar into flamenco are very uncertain. We know, to begin with, that the oldest cantes and bailes gitano-Andaluces did not use any form of musical accompaniment;

their private performances were aided exclusively by "el son" -- the compás or skillful measuring of the rhythm -- marked by different procedures: palmas, taps of a walking stick on the floor or the knuckles on the table, taconeos, zapateos, etc., whose mathematical rhythmic function even now continues to be different from that contributed later by the guitar.

The early vague incursions of flamenco into the area of folklore and the confusion created by some avid students of "pintoresquismos" gave rise to the idea that certain songs and danceable Andalusian melodies -- not gypsy -- were associated with flamenco in regard to their accompaniment by vihuelas (early guitars), bandurrias, violins, tambourines, etc., that were used by the Andalusians. Nothing could be further from the truth! The primitive flamenco, the pure gypsy art that was still being developed in closed gypsy circles of Sevilla and Cádiz, did not venture to make use of musical support -- that of the guitar -- until the first cafés cantantes were opened, that is, when flamenco decidedly left its anonymity. In those early organized public exhibitions of the gypsy-Andalusian art, the collaboration of the first stringed instruments that we can call flamenco was favorably received as attractive and complementary. But, in spite of this alliance -- indirectly assisted by its stage setting -- there were cantes whose very melody, free rhythm, and, above all, whose sober and intimate chant-like character prohibited -- and continues to prohibit -- any would-be attempt at musical accompaniment. These are the cantes for the voice alone, called cantes "a palo seco" and defined as the toná grande, the toná chica, the martinete, the debla, and some ancient forms of saeta.

The flamenco guitar preserves some clear reminders of its oriental history, among which the system of tuning in fourths and a major third is one of the most relevant. Particularly curious is the coincidence of inherited traits in the cante and baile flamenco and the musical instrument that came to be associated with them in their first public appearances. Presumably, in any case, when the flamenco guitar moved away from the Spanish classical guitar, it was because it was adapting itself, technically and conceptually, to the expressive gypsy-Andalusian world, enriching itself little by little through the stimulus of the new cantes and bailes being brought to the stage. In the beginning, the guitar could only give the cantaor two tones, E and A (major, minor, or phrygian) -- called in flamenco jargon,

"por arriba" and "por medio" -- and was played making use of only the thumb. It has been said that the "voz afillá" (a highly desired hoarseness in the voice) came, in part, from this limitation imposed by the primitive flamenco guitar, when the singer had to resort to hoarseness as a means of staying in pitch. In the same manner that the wealth of facets of the cante forced the use of all of the fingers in playing, and even taps on the soundbox -- it created, less than a century ago, the cejilla, a movable device that is placed on the neck between the frets so that the tone of the guitar can be matched with the voice of the cantaor.

The flamenco guitarist commonly ignores many basic rules of music. But his prodigious creative intuition is worth more than all the theories he could learn. The same chords appear elevated, in any authentic tocaor, to a position of exceptional expressive possibilities. The flamenco guitar gives new value to the unusual pattern of Western music...The complicated meshing of rhythmic, harmonic, and melodic factors that are encompassed in the guitar seems to mobilize a type of superior element, a secret code in which is contained all the expressive power latent in this instrument that was transplanted into flamenco.

Within the scheme of each style, remains the unexplored and inexhaustible universe of the "falsetas," authentic improvisations of the tocaor arranged in a series of surprising melodic variations. As occurs with the flourishes and "melismas" (a type of vocal adornment) used by the cantaor, or with the braceos and taconeos of the bailaor, the falsetas are the cornerstone of the toque of the guitarist; if it is excessive in its adornments and brilliance, the toque becomes an unworkable detour toward the concert style, as inappropriate in flamenco as the arabesques and warblings of the voice of the pop star or the gymnastic showing off of the dancer.

The flamenco guitar has evolved with singular rapidity and has reached a point where it is masterfully dominated in our present day. From the first definite achievements of the maestros Patiño and Pérez -- the true precursors of the present toque flamenco, who lived in the last century -- until the later conquests of Javier Molina, Paco el de Lucena, or Ramón Montoya, the role of the guitar as a complement to the whole artistic flamenco phenomenon was acquiring an exceptional importance, gradually increasing through the years. Today, we can't conceive of the cante and baile "por derecho" and set in their essential atmosphere -- with the

single exception of the previously mentioned group of the "tonás" -- without this irreplaceable and musical accompaniment.

To a certain extent, the guitar was the main motivating force behind the baile, whose only requirement theoretically, for its existence is to obey a rhythmic music. We should remember that the great majority of cante styles fulfill this condition, that is, they possess a rhythmic melody or, at least, are based on a rhythm, even though the melody might be free. We would venture to say, therefore, that all of these cantes are capable of being danced. The guitar eases the way, in many cases, through a more logical and marked accenting of the beats and compáses. Thus, certain types of dances were born and developed, grounded in their respective cantes, from the soleares and the alegrías, or the bulerías and the tangos, to the farruca and the garrotín, and the still recent adaptations for dancing the siguiriyas, cañas, serranas, tarantos, etc.

The toque for dancing is, naturally, different from the toque for singing. While in the first, the guitar exercises a direct control over the steps and movements of the bailaor, in the second it should fulfill a complementary mission of joining perfectly in rhythm and tone; we could say that in the former the guitar monologues, while in the latter it dialogues. But, in neither case should it forget that its major objectives are those of accompanying, never an attempt to represent what the cantaor or the bailaor is doing in his main role. Definitely, the guitar not only gives the tone and marks the time for the interpreters, but also leads the way, stimulates, and provides support, although always it should know how to return to its very dignified level of accompanist.

Most musicologists who are interested in these things agree in pointing out that, the older a cante is, the greater the simplicity of its harmony. The primitive forms of siguiriyas and soleares need only a basic toque of two chords, intuitively combined by a guitarist in defiance of a whole set of traditional rules, including their replacement by equivalent chords whose fascination lies in their very disturbing dissonances. Only the derived cantes (those that come from outside Spain or are of non-gypsy origin) demand three or more chords from the guitar, often reaching the point of weaving together a complicated harmonic pattern. Each style, or better, each flamenco genus -- that includes different species -- has a particular toque and its fundamental structures are based on the rhythms of the cantes por siguiriyas, soleá, tango and bulería; all of

the rest are somewhat dependent upon these. The group of the fandangos and the styles that come from folklore answer to a different scale of values in regard to their accompaniment by the compás of the guitar.



FERNANDO QUIÑONES (De Cádiz y Sus Cantes; 1964. p.157):

Among the maestros of the flamenco guitar from Cádiz, and aside from Paquirri who has been credited with the invention of the cejilla, the figure of Maestro Patiño stands out...His style was characterized, especially in cantiñas, soleares, and siguiriyas, by his precision and quality in melodic design, his meticulous approach, and the profusion of admirable falsetas -- all in perfect accord with the compás and, especially, the spirit of the toque he was interpreting on any given occasion. His celebrated "toque corto," was a syncopated style filled with enchanting flourishes that were short and choppy and notes that were dry and staccato; all of these qualities lend support to the idea that this supreme old master had about his art and the flamenco guitar; he affirmed always that "it should be for nothing else except to accompany the cantaor and to collaborate with him and with his cantes."



JULIAN PEMARTIN (El Cante Flamenco: Guía Alfabética; 1966. p.43):

The rhythm of the cante is always free, flexible, and the cantaor marks it according to how it fits the phrasing of the letra (words), because, in reality, we have to say that the cante is not subject to the compás, except in those moments in which the cantaor makes it coincide with the compás of the guitar. Now okay, this compás of the guitar, which follows a much more well-defined rhythmic line, has to follow always the rhythm of the cante and coincide with the

accents and fundamental points of the cante. On the other hand, there is no harm done if, during the preludes and interludes in the cante, that is, when the cantaor is quiet, the guitarist does paseos and falsetas. All of this increases the complexity of execution, but also the fascination for those who are listening.



GEORGES HILAIRE (from the record jacket: "Manolo Sanlúcar, Rey del Flamenco."):

Guitar music such as accompanies flamenco dance and song, contains very clear Oriental overtones. The six strings are tuned in 4ths with one interval of an augmented third, a tuning very frequently used in the Orient for many centuries, and used in Córdoba since the year 1000, according to the Arab philosopher Avicena (on the other hand, most other researchers date this modality from the beginning of the 19th century). Andalusian guitar music is modal. The harmony, a system of false relations, is, as Falla would have said, one of the marvels of natural art. The falling cadence of A, G, F, E, is characteristic of the Phrygian mode and creates tension and instability, which today is further intensified by the use of the seventh. But regular repetition of this cadence lends some structure to a practice that seems improvised.



ANTONIO MAIRENA (Las Confesiones de Antonio Mairena; 1976. p.118):

In the times of the Villa Rosa, Pepe el de Matrona...who was already quite old, used to tell the guitarist Manolo el Sevillano, who often played for him, to let him know when he should come in with the singing. El Sevillano would start to play, por soleá for example, waiting for El de la Matrona to begin, but time would go by and Pepe wouldn't start -- in spite of the fact that the guitarist would give him an entrance time after time. Later, Pepe would say to the guitarist, "Llámame,



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llámame!" (Call me, give me a call to begin!)

Perhaps Pepe el de la Matrona wanted the guitarist to inspire him with his playing, or perhaps he let him play for such a long time so that he could rest and not have to expend much of his energy. In any case, the scene was repeated frequently. El Sevillano played and played, waiting for the other to join him, and the other wouldn't begin, until the guitarist would stop and then Pepe would say, "Pero hombre, llámame, llámame!"

One day, when the two were in a private fiesta, the same thing happened. El Sevillano, fed up with playing the guitar and El de la Matrona not starting to sing, put the guitar down gently, without saying anything, rose to his feet and began to leave. When he was some distance away, he turned and yelled back:

"Pepeeee.....!"



PEPE EL DE LA MATRONA (from: Recuerdos de un Cantaor Sevillano, p. 227):

The cante and the guitar are question and answer. The one who sings, sings, and the one who plays must accompany. The guitarist, what he has to do is to obey and give the proper responses to what the cante is asking, to lighten the load. If one can carry six "arrobas" (about 125 lbs.) and he is given twelve to carry, how can he walk? He would have to collapse. Now, if you can handle six and the one who is accompanying you helps you, imagine, you will be in heaven! The guitar and the cante have to go together exactly... and at the closing moment they should finish together. What I am saying is that the guitarist should not play separate from the cante; let him do that, but when it is time to accompany, he should accompany -- which is why it is called that!



DONN POHREN (from: Lives and Legends of Flamenco, 1964; p. 259):

The question arises, why cannot a guitarist be a soloist and a great accompanist? He can, and some do, but due to two basic human traits, laziness and the overpowering desire to show off, he rarely does. Strange as it may seem, with today's record players, tape recorders, and similar gadgets, it is more comfortable to sit in the privacy of one's home and practice to become a virtuoso than it is to become an accomplished accompanist. The astute guitar aficionado can pick enough material for a lifetime off records, practice

six hours a day, and in time be acclaimed a virtuoso. The fact that he is completely ungrounded in his "art," that he can become a virtuoso without truly understanding anything about flamenco, and feels it even less, seems to be of no importance. Learning to accompany well is far more difficult, for the truly great accompanist must know how to sing and/or dance everything that he accompanies. Only by possessing this complete knowledge of each cante and baile can the accompanist throw himself into creative accompanying; the melody, compás, chording, and phrasing must be second nature so that he can devote himself to such subtleties as anticipating the inventive flights of the singer or dancer, and enhancing to the fullest each moment of the cante or baile.



GERALD HOWSON (The Flamencos of Cádiz Bay; 1965. p.103, 268):

Perhaps I should explain that the soleá exists in many versions, all with slightly different accompaniments, but all, to unaccustomed ears, practically indistinguishable. Among the many soleares there are: soleá de Triana, de Alcalá, de Utrera, de la Serneta, de Lebrija, de Jeréz, de Cádiz, del Mellizo, de Juan de la Paula and Antonio Frijones. They all have slightly differing accompaniments, and if the guitarist doesn't know them he can throw the singer completely. The difficulty is that the accompaniments are only slightly different, and cannot really be explained except by demonstration. To make matters worse, the cantes seem, to a Western ear, identical; though to the cantaor they are completely different. He might have difficulty in realizing the similiarity between them. On top of this they can be sung "largo" (long) or corto (short), and this means that a most significant chord-change comes in twelve beats earlier than you would otherwise expect. It requires a lot of practice to detect the inflexion in the voice that portends the change. You are not helped if the singer himself doesn't properly understand the compás, and loses time. That happens often enough these days. But the guitarist always gets the blame.

And so it is with the range of flamenco music -- the cañas, malagueñas, tarantas, alegrías and so forth -- there are seemingly endless variants on each of them, and they have their special accompaniments. The guitarist's job is to know them all, and to be able to "carry" the singer right through without faltering, or losing "compás" (time),

in the slightest degree, regardless of whether the cantaor may suddenly switch from one variant to another without warning, or is suddenly inspired to improvise a new "tercio" (part). The guitarist must do all this, and do it with "aire" (feeling) and "coraje" (dash), accenting the right notes, stopping dead when the singer pauses, never drowning or holding up the singer, and yet never losing the flow and timing, so that even during the pauses one can feel the rhythm pulsating, so to speak, in the air.

This is the first obligation of the flamenco guitarist -- the tocaor. After that he is judged and praised by the way he deals with it.

Pepe Martínez, a tocaor of Sevilla, told me in strong terms that all talk of "schools" and "styles" is twaddle. "There are only two kinds of tocaóres," he said. "Good and bad."

Nevertheless, differences do exist outside this somewhat restricting division. Some, like Niño Ricardo and Sabicas, are admired as "largo" (of wide repertoire), "enflorecido" (baroque and flowery), and "marchoso" (elegant, polished, dashing, gallant).

Others are admired as "corto" (short, terse, practical and to the point), such as Paco Aguilera and Manuel Moreno "El Moraito de Jeréz" (the Purple-Face of Jeréz). And some again are admired for their elusive and mysterious quality and passion, such as Melchor de Marchena and Manolo de Huelva, who are held by many to be the greatest of all, the purest, the most unprecipitable, the most Spanish, the players of true flamenco.



PERICON DE CADIZ (Las Mil y Una Historias de Pericón de Cádiz; 1975. p.270):

And lastly, the afición (love of the art); if you don't have afición, then you have no business in flamenco. And the afición demands that you be a slave and a martyr in the business; you have to be always thinking about how to do the cantes better and how to learn and know more -- more in order to be able to do it better.

Because Ramón Montoya, with all that Ramón Montoya was, when we used to be in the Villa Rosa, he would pick up the guitar when it was time to eat and the dinner would sit there cold while he practiced and practiced, being what he was, a giant of the guitar. And the same thing that happens with the guitar happens with the cante, and with everything; if you don't have afición, you will never get anywhere.

## ENRIQUE EL COJO A HALF CENTURY OF DANCE

(from: ABC, April 21, 1981; sent by Gary Hayes; translated by Roberto Vazquez.)

When we arrived at the Calle Espiritu Santo, Enrique, guitar in hand, goes over the fandangos for a few young girls -- neither children nor yet grown up -- who turn with gracia to the beat of the music, with their school uniforms as improvised flamenco dresses. "I am a magician," he tells me, "they have had less than twelve lessons and look how they dance already!"

When talking about dance schools, Enrique El Cojo puts his guard up. I am apart from the academies. I am the dean, and I have much experience. I don't belong to those academies, where one must have a degree in order to set one up. I will not go to school now, as you will certainly understand. When somebody calls me to tell me that one does not have a degree and one should not work, I don't get involved, because I earn money and I want everybody to earn it. Moreover, just look, if I am separate from the academies, then in the quincenas and dances that the city council organized, the schools presented their girls, but not I; I danced with winners of national awards. This is not an academy. I teach whoever I want and I do it almost as a hobby. Here money does not matter; I do it almost free. I teach only the children of families who want them to learn to dance. I do it all year round, but not as a business. This, for me, is a hobby. I couldn't live without doing it. Here they learn everything that is flamenco: sevillanas, rumbas, fandangos, alegrías, bulerías, siguiurias, tientos...I create constantly and, even if I wanted, I could not teach two people in the same manner. I only teach professionals who can understand me. Like, for example, Cristina Hoyos, Manuela Vargas. I have also given lessons to Lucero Tena.

Enrique El Cojo likes to teach. His patience is well-known, his kindness in repeating once and again the step until the pupil gets it. For him, the little room on Calle Espiritu Santo is a temple: "Here is where I have my greatest joys and satisfactions. No, this cannot be considered a school. And let's not insist on it anymore!"

With Enrique it is better to let him do the talking. Ask him a question and let him talk because, besides being a personality of the dance, he is a living book of the history



of Sevilla: "I began teaching private lessons in 1934. I started at my house on Calle Castellar, in a dining room that I decorated with lace chains that I bought next to the candy shop in La Campana. And the fact is that I am not like the teachers of today, who set up a school as if it were a candy shop, with little mirrors. I borrowed the phonograph from the wife of Novoa, the photographer where I used to work. I used to go through the streets with the phonograph as if I were a street vender. I remember when, in those days, a lady asked me how much I wanted for teaching her. I told her, three duros (15 pesetas), and I meant for a week. The lady said it was very expensive, and so I said I would do it for two duros. At the end of the week, the lady gave me twelve duros, because she thought that it was two per day. My mother told me to give them back, but I told her I wouldn't let those duros go even if they gave me castor oil."

In those days, Enrique did the retouching of photographs for Novoa, on the street, Amor de Diós. Before that, he worked in the laboratory; the name sounded very good, but he couldn't continue because he couldn't stand the smell of the acids.

"I was then about fifteen years old and the manager was sixteen. I used to laugh with her a lot. She would send me to fetch fish at the 'Europa,' and I would take a walk along the Alameda; when I got back, only a few fish remained in the bottom of the wrapper. In those days I was making 1 peseta, 60 centimos. I used to dance sevillanas and create a big scene, but I wanted to learn, so I went to Maestro Angel Pericet behind my parents back. From Pericet I learned sevillanas and Spanish classical dance. Then I wanted to learn flamenco, because I hadn't the slightest idea about it. I went to a cabaret called Olimpia on Calle Amor de Diós. There was a cuadro flamenco of a maestro called Frasquillo, and his wife, La Quica. They had a school in the Corral del Cristo on Calle Pedro Miguel. When I talked with Frasquillo he said to me: 'And you are going to learn?'

And I answered, 'If I pay you, what do you care whether I am one-eyed or lame?' Soon I had the best footwork in the academy."

Time passes and we keep talking. Once in a while Enrique lights a "celta" and turns over his memories. Sometimes there are gaps. It doesn't matter -- they are least important. The rest are stories that El Cojo joyfully remembers.

"There was a dance contest at Zapico, sponsored by Antonia Mercé 'La Argentina' and produced by Fernando de Triana. The

prize was a wrist watch. It seems that the contest was fixed and a friend of mine at the academy was to win it, but I didn't know it. The gypsies danced first, por bulerías, which was the dance of that period. When my friend danced, I encouraged him to dance alegrías. I was the last one. Upon seeing me people started to laugh, and I understood it, because they had never seen a cripple dance. I danced alegrías, and then, at the audience's request, I danced everything. Then my friend was named the winner and people started to yell, 'Give it to El Cojo!' They threw their chairs in the air, and finally they had to give the prize to me. They wanted me to work there, but I have always had my head in its place and I didn't want to drink and do the things that were customary in those times."

After the success at Zapico, Enrique went for a try-out at the Kursal-Internacional that was located where the Palacio Central is now.

"I had to introduce myself, and my tongue got stuck, because I didn't know how to talk. Now I know how. There, I danced with Malena, Las Pompis and Enrique el Lillo. The day when I was presented there, I was seated because at that time the dancers used to come out like that, and I saw everybody laughing. Since they had not seen my lameness, I said to myself, 'What are they laughing about?' And it was, as I was told, because my pants were unbuttoned. I had a great success. While at the Kursal I had the chance to go to Rosales, to the walls of the Macarena, but I didn't go because the war broke out."

In those days Enrique formed a trio with some girls from the "Posá del Lucero" with whom he performed in a cabaret, Variedades, which is now the Trajano movie theater.

"There they announced the performances on a blackboard, as if they were fish. The girls from the "Posa del Lucero" made some pretty costumes for themselves. I made them for myself with much trouble, and always in a normal style so I could use them later for street wear. I remember that Enriqueta

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"I was already thinking about separating from the girls when a great thing was presented to me. An Italian lady who had an academy in Florence offered me 200 pesetas daily if I agreed to go there. I only had to teach one hour a day and do a fin de fiestas (perform in a grand finale) at night. She was going to leave the money deposited into a bank here in Sevilla. She told me that she was paying me more than she paid the American dancers. I was going to accept, when the war between Abyssinia and Italy broke out. I thought that Abyssinia was in Rome, and I didn't want to go. They used to tell me that from there I could go on to America...But I don't regret it, because Sevilla has been for me my America."

In the year 1937, Enrique El Cojo, already a great teacher, started to present cuadros. He was at Las Cadenas, then at the Venta Eritaña, and from there he went to Salamanca, to the Chinese district. During that trip he had to cross national and republican lines (during the civil war).

"When I was at Las Cadenas, in the Barrio Santa Cruz, I set up a school on Calle Peral. At that time I was very busy; I never stopped. Many times at the school I would keep important people waiting, but I didn't realize it; it was all the same to me. In those days I used to go to dance on the German and Italian boats that used to come to Sevilla. The gangplanks scared me. From that epoch I recall many stories about the girls of the cuadro, about the Germans and the legionaires.

"Upon returning from Salamanca, I went to Maipú, as they used to call Barrera. There, some people from the audience picked on me, 'You are too lame for the war, but not for dancing!' I became afraid and left there. I didn't reappear until 1940, in Los Remedios, at a fabulous swimming pool. Then I had a group that included Juanita Reina. I have given lessons to many good artists: Juanita Reina, Gracia de Triana, Marujita Díaz, Paquita Rico, Marisol..."

Enrique El Cojo has made four films. The sculptor Illanes immortalized him in a bust and in a sketch, and the painter Baldomero Resendi drew him, together with Lola Guardiola. Enrique feels loved by the people of Sevilla, and that moves him.

"I go through the streets and the taxi drivers, the guards, everybody will say flattering remarks to me. Also, many intellectuals appreciate me. Permán loves me very much. Alejandro Casona, when he came to Sevilla, gave much praise to me. He said

that I had proved García Lorca wrong, because one didn't have to have the waist of a wasp to dance."

Soon Enrique will celebrate his golden anniversary with the dance. He is filled with expectations for the celebration of that event. He already has in mind some particulars for that great day: "I would like a dinner at the Alcázar; it would please me very much if it were to take place there..."



# MORCA

... sobre el baile

BEYOND COMPAS

In past articles, I have mentioned many parts of flamenco music that I feel a dancer should be sensitive to in order to develop that marvelous freedom of "becoming the dance," to be able to literally move and breathe as one with the total music and song and ambiente of flamenco. In all of the years that I have taught flamenco, I have tried to infuse this idea of total musicality and sensitivity to flamenco as a whole to all of my students.

It is very interesting that the people who stop counting and get beyond counting every beat of the compás and really start to trust their feelings about the total music, letting that pulse become part of them, these are the dancers that get the deeper understanding of what flamenco is all about; they look the part and get it quicker.

Many dancers who have studied for years are still counting every beat and every half beat, some visually moving their lips, counting while they dance, and, since there are quite a few compás in each dance, it becomes a bit much. It is like going into the forest and not seeing the trees, or not believing they are there, even when they can be seen.

Compás must not become a crutch, but must be trusted. Compás must be "released" and total musicality must be developed, for it is a fact that, no matter what falseta is played, no matter how contra the contra-tiempo, no matter what accents or what tempo is played, the underlying compás is always the same, the pulse will be there and a soleares is always a soleares; to paraphrase a famous saying: "Soleares by any other name is soleares."



One thing that I discovered with habitual counters of the compás (and it is a habit) is that usually they do not listen to the music. This may come as somewhat of a surprise, but it is true. A guitarist will be playing and the habitual counter will be dancing to counts, to the "routine" that they have learned or set, and they assume that the guitarist will follow them and hopefully that it will all "fit." Counting is a habit. For someone who is just getting into flamenco, it is very important to understand the different compases and the different accent structures. However, once understood, they should be released and trusted. For someone who has become a habitual counter, there are other habits to replace counting and I have faith that, if someone truly wants to go beyond the compás, it can be done. Musicality can be developed. Very few people have absolutely no musicality, no rhythm.

There are no short cuts to the total understanding of flamenco. It is generally accepted that for someone just starting out in the study of classical ballet, it takes ten years just to develop a basic technique. A person who studies flamenco dance not only has a complete and complex technique to think about and work at, but the complete understanding of two other facets of music which are, of course, the guitar and the song, plus all of the forms and facets of flamenco, plus all of the interpretation of each facet and form, plus understanding of the culture of flamenco and its roots so that the interpretation will ring true and "say something."

One of the simplest and best ways to develop a sense of musicality and understanding beyond the compás is listening to the music. This seems so basic, but in reality it is training yourself to absorb all of the facets of the music. I mean really listen. Learn to hum or sing as many falsetas as you can, to hum the melodies and hear them in your head, to "feel" the tones of the different compases, to really record the

music in your being so that it is part of you. Study and listen to the "sound" of every compás, not just the rhythm. Of course you should make the same study of the cante as well. You will start to feel the basic patterns of the different cantes and the different styles of the singers; you will "sense" the length and the accentuation of the different letras; can you hum a soleares, bulerías, tangos?

It is very important to realize that a dancer must be sensitive to the singer and the guitarist, just as well as the singer and guitarist should be sensitive to the "whole" of flamenco; it is a total inter-relationship, not just one following the other. This heightened sensitivity to each other brings out that beautiful creativity, that inspiration of the moment that should be such an integral part of flamenco.

Another way to develop a habit of moving "within" the compás and to develop a sense of freedom within the compás is to practice walking. I mean dance walking, sometimes on the beat, sometimes within the beat, cat-like, so that you are flowing with the continuity of the music, not just marking every beat of the compás. This is a good lesson for getting into the compás. Another exciting way to move to music -- I say exciting because it is like a new adventure to discover new things, a new awareness -- is to move differently to the different styles and techniques of the guitarist. If the guitarist is playing a pulgar variation, what type of movement does that call for? This applies to all of the other techniques, such as arpeggios, tremelos, rasqueados, etc. Listen to these different techniques and know the differences in the sounds and feelings. So many times the music indicates the movement for the dancer. This is very exciting and, if you trust yourself and let it happen, then some very beautiful, spontaneous movements can come out and, for that moment, you will have really become the dance.

Another lesson for developing a heightened musicality is to move to a so-called "undance-able" compás or free rhythm, such as granadinas, tarantas or fandangos grandes. This may surprise some people, but actually you can move to any music and it does not have to be stomped out with heavy taconeo. These forms that are mostly sung are great vehicles for finding a fluidity, a sensuality and lyrical quality in your dance. It is a beautiful challenge to listen carefully and flow with the exciting dynamics of a grand fandango. Lift your arms and breathe life into them and let yourself become one with the music. Do not count, but feel the pulse,

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When you are at a juerga or a flamenco get-together, try to forget your set routine and really let the music, the ambiente, the song and, above all, your own inner spirit move you. Reach out beyond the compás, become the dance, let go and be inspired with the "total" love of flamenco. There is a saying that, "When you want to learn to swim, take off the life jacket, get into the water and swim." When you want to dance, let go of the compás and get into the totality of flamenco; let yourself become the dance, physically, spiritually, emotionally and mentally and then let it happen -- and it will happen!

\*\*\*

### EL BAILE

STILLNESS, EXPLOSIVE STILLNESS,  
 BOTH FEET PLANTED ON THE EARTH,  
 IMMOBILE; AN ESTAMPA,  
 CRYING WITH SINUOUS TENSION;  
 THE SOUNDS OF MINOR CHORDS  
 BREATHING FLAMES INTO MOVEMENT.  
 ARMS SOARING LIKE WINGS OF EAGLES, MOVING,  
 LIFTING TO FREEDOM AS EARTHY  
 RHYTHMS OF BOOTED HEELS DEFY THEM.  
 A JOYOUS STRUGGLE THAT CRIES AND LAUGHS,  
 A NEVER ENDING BATTLE OF HEAVEN AND EARTH  
 BECOMING AS ONE WITHIN THE SOUL,  
 AND THE SOUL GIVING BIRTH TO ITSELF IN  
 A DANCE OF LIFE, A DANCE OF TRUTH,  
 MATED WITH INNER LOVE...

A DANCE OF ART...AY, AY!

-- Teo Morca

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## Estampa Flamenca

THE NEW ESTAMPA IS A STEP AHEAD  
 OF LAST YEARS'S GROUP

(from: Rocky Mountain News, June 23, 1981;  
 sent by Guillermo Salazar)

by Keith Raether

SANTA FE -- If the talk of this town every summer is opera, the pulse of the place is assuredly flamenco.

María Benítez and her ensemble, Estampa Flamenca, have made Santa Fe their summer home for several years now. Six nights of every week, from Memorial Day to Labor Day, they fill the supper club at El Gancho with gritos, palmas and something of the spirit in an El Greco sky.

Two faces in her group have changed since last year. Argentinian Orlando Romero replaces young Manolo Rivera, who is dancing and teaching in Phoenix. Pedro Cortés, who comes from a family of flamenco guitarists, is Emilio Prados' successor.

The holdovers are dancer Roberto Lorca and cantaor Luis Vargas, who hails from Algeciras, Spain -- the cradle of flamenco.

Seeing Benítez and company in a club is an experience apart from watching them on a concert stage. Granted, her choreography and dancing were the backbone of larger-than-life Santa Fe Opera productions of "La Vida Breve" and "Carmen," but what a club like El Gancho lacks in size it generously allows in the passion and intimacy of the dance.

There is no room for secrets here; no place for broken rhythms or fluffed guitar passages. The strain in the face has no place to hide; neither the sweat streaming down an arched back.

The new edition of Estampa is a step ahead of last year's group, at least in the dancing. Rivera had speed and lots of technique. But the stage persona he brought to duets with Benítez made us wonder if we weren't watching a mother-son routine instead of a mating ritual.

Romero, on the other hand, has speed, technique and the maturity to use them in proper proportion. He is compact, with energy to burn. His turns are exuberantly displayed and uniformly on the mark -- but not showy. His footwork, at its quickest, matches a drummer's best press roll.

Lorca's dancing has opened up considerably in the space of a year. He calls on broader gestures to make his statements, and shows more polish behind his square power.

We miss the wit and clarity in Prado's guitar. Cortés is florid by contrast. But Vargas still knows the difference between recitation and incantation. His voice grows saltier with every season.

Benítez shows similar purpose in her dancing. She won't divert an audience with marathon episodes of footwork. She will, however, dance with such arch in her back that it seems as if she is in a constant state of high release.

She is a striking presence against the white domed stage at El Gancho. When her hair is down, the mane seems nearly as long as the trains of her dresses.

She is both prey and predator in her mating rites with Romero. Then she is an innocent girl in blue bow and lace while he struts his stuff in white-on-white. As always, the look is coy but thoroughly sensual. And the dancing is second nature.

Benítez and company are appearing nightly except Tuesdays at El Gancho. There is one show during the week and two shows (9:30 and 11:30) on Friday and Saturday. Sunday's brunch show begins at 1:30. For reservations call (505) 983-6937.

## Tientos by Paco Sevilla

I have never seen a good explanation of the origin of the word "tientos." The most absurd is that the word means "prelude" and these songs were once used as preludes to others. The tientos were obviously derived from slow tangos, and Pepe de la Matrona's version at least makes sense: "Manuel Torre was the one who brought the slow tangos to Madrid, where they were calling them tientos, a name given them by El Mochuelo, who was there before Manuel, when he recorded... because of this letra that was brought there by a woman who had heard Manuel in Andalucía:

Me tiraste varios tientos  
por ver si me blandebas,  
y me encontraste mas firme  
que las murallas de Alba.

You tested me  
to see if you could weaken me  
and found me more solid  
than the walls of Alba.

"When Mochuelo recorded it, they put on the record the name "tientos" and that is the way it has remained." (p. 210)

(Recuerdos de un Cantaor Sevillano; 1975)

## FLAMENCO DIRECTORY

LAST CHANCE TO BE INCLUDED IN THE  
DIRECTORY OF NORTH AMERICAN FLAMENCO ARTISTS  
AND AFICIONADOS

Sept. 1, 1981 is the deadline. If you do not have a questionnaire, just send your name, level of involvement in flamenco, and address. Most participants also send background information and describe current activities. Sections will be included for companies, clubs, luthiers, costume makers, etc. If desired, send to Jaleo for a questionnaire.

## OBITUARIES

We have been informed that both Antonio Mairena and Melchor de Marchena have died this year.

## GAZPACHO DE GUILLERMO

BURIED TREASURE

My good friend and "Jaleista," Joe Bubas, called recently and suggested that I do a review of a certain old record that he sent to me on tape. The record is "Música Flamenca," Volume II, Epic LC 3566. Since the record is out of print and many of the artists are retired or deceased, a review is not going to be done. Rather, I'd like to use this month's column to discuss out of print records.

Flamenco had much popularity in the United States in the fifties and sixties. Many artists came to live here and made recordings which are no longer available. However, if you like to go exploring like I do, you can still get many of these records for your collection. It helps to live in or near a big city, or to occasionally visit one if you live in the country.

I like to spend at least one day a month visiting used record stores, Salvation Army stores, and even antique shops. During the last two years I have come up with around 30 flamenco records that I didn't have and plenty of others that I bought for trading. The records are out there and every month stores get new stock in. It pays to check back in the same places often.

Each store has flamenco records categorized in a different way. It is advisable to look under several different categories before you leave the store. Rarely will a store have a special category for flamenco, so here are other headings to look under: international, folk, foreign, guitar, miscellaneous, jazz, Spain, Mexico, and South America.

The easiest ones to find are flamenco guitar records. There are many records by such artists as Carlos Montoya, Sabicas, Juan Serrano, Mario Escudero (Niño de Alicante), Manitas de Plata, and Vicente Gómez. Also some dancers that have recorded are José Greco, Carmen Amaya, Curro Amaya, Manuela Vargas, and Antonio.

Just to give an idea of a few things that you might find, here is a small list of records that I found recently:

"Flamencan Songs and Dances," Vols. I and II  
--Carmen Amaya w. family Decca DL 8027 (1950)

(continued on page 22)

# JUNE JUERGA

PHOTO COLLAGE

BY

MARY FERGUSON





PERFORMANCES BY MOSAICO FLAMENCO  
BEFORE THE JUNE JUERGA AT THE  
OCEAN PLAYHOUSE, HOSTED BY OWNER  
CATALINA JOHNSON

1. Juana De Alva
2. Catalina Johnson
3. Loli Johnson
4. Pilar Moreno (also #8)
5. Yuris Zeltins
6. Eduardo Montemayor  
(guest artist - also  
#10,22,26,28)
7. Deanna (also #15,  
21,27)
9. Paco Sevilla
11. Tony Picksly
12. Pablo
13. Rafael Diaz
14. Jesus Soriano  
(also #16)
17. Stephanie Levin
18. Barbara Novak
19. Ernesto Lenshaw
20. Magdalena Cardoso
23. Rodrigo
24. David DeAlva
25. Remedios Flores
30. Juanita Ballardo
31. Miguel Ochoa



MOSAICO FLAMENCO WITH DEANNA, PILAR MORENO & PACO SEVILLA

# AUGUST JUERGA

This month's juerga will be held at the home of new Jaleístas members, Bart and Joan Boyer. Both are natives of California and as Bart says, "raised on the Spanish culture." Bart has been a flamenco enthusiast for fifteen to twenty years and has gone out of his way to see available flamenco performances whether here in the U.S. or when stationed abroad in the airforce. Joan seems to share Bart's enthusiasm and they have been Friday night regulars at the Ocean Playhouse ever since the debut of Mosaicos Flamencos.

Bart works as an engineer and Joan is an artist and draftsman. In the brief time that the Boyer's have been members of Jaleístas they have lent these talents for Jaleo layout, assisted in collating the thousands of pages of Jaleo, helped set up for last month's juerga and offered their home for a juerga. We could use more members like these!!

(Cuadro B will be in charge this month plus we will be trying a new experiment of drawing numbers for jobs at the juerga. For more details and cuadro members see the Junta Report.)

DATE: August 22nd

PLACE: 6874 50th Street (Baja Del Cerro)

PHONE: 583-4251

TIME: 7:30 to ?

BRING: Tapas (Hors d'oeuvres), a warm wrap and a folding chair

Donations: \$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: Take I-8 east off I-5, Waring Road north, left on Zion, right on 51st St., right on Havenwood St., right on 50th. It is the fourth house on the left.

(Gazpacho - continued from page 19)

"Tañidos de Guitarras," Luis Maravilla  
Westminster WL 5194 (1953)

"Danzas Flamencas, José Greco and Company"  
Decca DL 9758

"The Anatomy of Flamenco" (cante)  
New Records, Inc. NRLP 5006

"Justo de Badajoz" Montilla FM 43

"Luisa Triana, Temas de España," (w. Mario Escudero) Montilla FM 82

"El Arte Flamenco," Carlos Ramos  
Spanish Music Center SMC 1004

"Introduction to Flamenco" Capitol T 10012

"Mariano Córdoba," Capitol SP 8574

"Antonio and the Ballets De Madrid"  
London International TW 91341

"Flamenco Guitar," Jerónimo Villarino  
RCA Victor LPM-1513 (1955)

"Musica Flamenca," Niño Ricardo Epic LC 3556

"Juerga Flamenca," Columbia EX-5082

The secret to finding these things is persistence. It is not a good idea to merely leave your name in a store and wait for them to call you when something comes in. Store owners and employees forget and frequently don't know what they have in stock. I missed out on getting the Ramón Montoya solo record by letting my fingers do the walking once. A friend of mine got it by going to a store I had just called. They told me they never got any flamenco at all.

I've noticed that the flamenco record market in Spain is slowing down a little. It is not true that flamenco is dying, but rather that the recording industry is probably in a slump in flamenco sales. Flamenco, just like any other product, must sell before investors continue to invest. How could anyone think that flamenco, especially the cante, is dead when people like Lebrijano, Aguejetas, Chocolate, Fosforito, Pansequito, Morente, Lole, La Negra, Chiquetete, Camarón, Turronero, Gabriel Moreno and Pepe de Lucía are around. Also we will be hearing more from people like Manuel de Paula, El Chozas, Salmonete, and Susi. They will continue to sing and create even if they don't record.

In the meantime you may enjoy searching for these old records. What a great feeling it is to find one!

--Guillermo Salazar



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## NEW RECORDS BY PACO DE LUCIA

by Paco Sevilla

In case some of you are unaware of it, Paco de Lucía's latest album, with Al DiMeola and John McLaughlin, called "Friday Night in San Francisco," is in the stores. This record, which features no flamenco, but a lot of guitar fireworks in a very linear and speed-oriented jazz idiom, was made live during the tour by the three artists last year. To find the record, you may have to look under each of the artist's names -- I found mine under DiMeola's name.

Sources say that Paco will have another album (of his own) released very soon and it will be distributed in the United States, along with some of his other albums. More information on that as it becomes available.

In addition, Paco's own new release has appeared in some stores and, according to sources, will soon be widely available in this country along with some of his other albums. The new album, "Solo Quiero Caminar" (Philips), will probably not please most flamenco aficionados, since there is a great deal of influence from Paco's recent jazz playing and nothing particularly new in the way of flamenco. Let's have some reviews by Jaleo readers with widely varied tastes.

## Guitar Olympics

by Peter Baime

Anyone who has either seen the Al DiMeola, John McLaughlin, and Paco de Lucía trio concerts, or heard the album, "Friday Night in San Francisco" (Columbia FC37152) had to be struck, as I was, by the incredible speed of these three. After thinking about it for a while, I felt compelled to calculate just how fast they really are -- and I mean down to the hundredth of a second. Before I embarked on this little venture, I knew the resulting information would shed dubious light on their collective creative energy, but if this is indeed the olympics, it could be treated in an appropriate fashion. There are passages on the album that are seemingly there for the exhibition of speed and agility on the fingerboard for its own sake. Some have little tone control, musical sensitivity, or grace of line and form. But, this is not a critique of the music,

so down to the facts to be presented.

My first impression from the album was that Al DiMeola had the pyrotechnical edge, but upon closer examination I discovered that Paco was right in there. In general, on the "Mediterranean Sundance/Rio Ancho" cut, DiMeola does cruise along with a slight edge. I counted out several 36 note passages, with a playing time of 2.5 seconds. Paco, on the other hand, played the following 44 note passage in 3.25 seconds.

That translates to 14.4 notes per second for DiMeola and 13.53 notes per second for Lucía. If that isn't a big enough number to get a handle on, look at it in notes per minute. Those totals are:

Al.....864.0 notes per minute.

Paco....811.8 notes per minute.

One of the fastest passages I clocked (unless one went by so fast that I missed it), was the opening notes heard on side two of the album, in the piece called "Frevo Rasgado." Both DiMeola and Lucía are playing in close to perfect unison. This passage of 37 notes was played in an incredible 2.3 seconds.

Thirty-seven notes in 2.3 seconds comes out to 16.09 notes per second, and that sums up to a phenomenal finale of 965.22 notes per minute. Is it a photo finish?



## New Flamenco Guitar Music

by Paco Sevilla

JUAN SERRANO FLAMENCO CONCERT SELECTIONS, a Mel Bay Publication. 1981. (Mel Bay Publications; Pacific, MO 63069) \$9.95, 200 pages.

Another excellent collection of flamenco music has been added to the available guitar literature. Juan Serrano offers a collection of twelve concert level pieces, including verdiales, peteneras, zambra (danza mora), farruca, alegrías de Córdoba, siguiriyas, zapateado, guajiras, soleares, bulerías, and two rumbas. There is a cassette tape of the material available for \$6.95.

It is ironic (although typical of many flamenco artists) that Juan Serrano, who was once considered to be a modern, even avant garde, and very technical guitarist, now defends the traditional and, by modern standards, is a very traditional guitarist -- although one who tends to use many arpeggios and picados. Whether or not one enjoys Juan's style of playing, there is material in this book that should interest just about everybody. The advanced beginner will find bits and pieces that he can attempt to play. The intermediate guitarist will find selections that he can play and there are many variations of traditional themes that are worth study. The advanced guitarist can add to his repertoire, or just play through the music for the ideas -- there should be \$10 worth of ideas for just about anybody.

It always disturbs me to see a book that is twice as big and thick as it need be. The notes that precede the music are in both Spanish and English and often the printing occupies less than half of a page; there are pages of nothing but Arabic writing. The music is written in both standard notation and tablature (cifra); the tablature is written so large and with such large areas of blank space that it seems to be intended for the aged or the partially blind. With some conservation effort, the 200 pages could easily have been condensed to less than 100. Perhaps paper is not expensive and the book was padded to its actual bulk in order to give the buyer the feeling that he is getting his money's worth. If so, it certainly was unnecessary, since this collection of music is a bargain at \$9.95.

I have been unable, so far, to find out how this material can be ordered through the mail; for now, it will have to be purchased at your local music store. As soon as we get more information, we will make it available.

# ARCHIVO

## The Making of an Anthology

by Caballero Donald

PART VIII - MORÓN DE LA FRONTERA

Translated by Brad Blanchard

The trip from Puebla de Cazalla to Morón de la Frontera is a few kilometers of pleasant landscape and an extremely bad road.

Morón is a lofty, prosperous pueblo, dominated by the Moorish castle from which it takes its name and from which both humble dwellings and noble ancestral homes seem to slip down the hillside. Like Alcalá, Jerez and Utrera -- and like Triana, naturally -- Morón is another of the undisputed cradles of the cante. Let's remember, among other illustrative episodes in this respect, that around 1850 Diego Bermúdez, el Tenazas -- exceptional "solearero" -- was born here, and that here lived Silverio Franconetti -- born in Sevilla in 1831 -- that very personal cantaor who emigrated to Argentina and who returned to his land, bringing with him a new expressive register and new social dimension for the cante. Silverio was the first to try to put flamenco within reach of the public, liberating it, in part, from its legendary minority beginnings. Silverio was not a gypsy and neither was his cante; what he lost of that secret racial nature, he gained by making flamenco accessible. We consider of greatest interest, within the historical process of flamenco, this specific contribution of Silverio to the future of the cante. The ancient traditional survivals through gypsy families, the subterranean transmission of styles, the deep ritual of some forms of expression that rarely left their racial borders, was projected as a performance. The drama of a subjugated people was then offered, with very complex moral and material springboards, through a public representation. We are speaking of the diffuse, but fertile era of the Cafés Cantanes. Silverio himself had one in Sevilla, where the most famous cantaores of the last half of the nineteenth century performed.

In Morón we were interested, specifically, in one cantaor -- Luis Torres -- and in one guitarist -- Diego el del Gator. Luis Torres is a middle-aged gypsy who belongs to a family that has given flamenco some prestigious figures, such as Joselero de Morón,



from whom Luis Torres inherited his nickname and his knowledge. Diego el del Gastor is a guitarist little less than legendary. His fame has filtered down through all flamenco circles with a kind of halo of very special characteristics. More than a tocaor in a strict sense, Diego is a teacher of guitarists. His falsetsas and variations have become famous. And his creative power, linked at the same time to a tumultuous popular intuition and an evident delicateness of hidden origins, is really admirable. Diego, an old gypsy with the air of an old professor, has left Morón few times; he absolutely flees from professionalism and has refused very tempting contracts. Now he earns a living giving guitar classes.

Through some common friends -- Francisco Moreno Galván, Fernando Quiñones, Alberto García Ulecia -- we managed to unite Diego el del Gastor and Luis Torres Joslero in a tavern in Morón. The impossibility of being isolated in that locale made us change to a home near the castle, where a student of Diego's was living. The student, who was an American, didn't work at the nearby airbase. He dedicated himself simply to taking guitar classes and participating with decided fervor in the local flamenco scene. This type of passionate surrender that takes some foreigners from their habitual ways of life and puts them in the most fertile flamenco territory never loses its curiosity. This guitar apprentice from America, who scarcely knew how to speak Spanish, is only one example among many. He is plainly identified with the truth of the cante and with the surroundings in which it is produced. We can say with almost complete confidence that he had adapted himself completely to the anarchic way of being of the gypsies with whom he was living.

The party started late. Diego unceasingly played the guitar. His improvisations, his beautiful dissonances have a distinct personality. It is not, however, a "gypsy" guitar in the sense of power in the bass strings and the clawing melodic depth that that term usually signifies. Diego's toque -- as we have already pointed out -- has an abundant dose of virtuosity; at times, some chord or some refined concept of the compás betray a certain classical flavor. Perhaps Diego is a guitarist who unites surprising technique with a masterly feeling for the inspired root of flamenco, that is to say, he is cultured thanks to his unique intuition.

Luis Torres Joserlo interpreted, until daybreak, very diverse cantes: siguiriyas, soleares, tangos, cantinas, alegrías, bulerías and alboreás. The quality of these

different executions was quite variable. Sometimes Luis Torres loses his voice because of a disordered storehouse of memories and, at times, he subjects it to an excessive seriousness. We think that the most interesting part of his collaboration was some of the various series of soleares that he sang, specifically those that he attributed to Juan Amaya, a non-professional gypsy cantaor from the beginning of the century who was Diego's father and worked as a cattle contractor in the hills close to Ronda. These soleares contain, perhaps, some distinctive touches, but they definitely could represent what today is considered the most pure -- and lost -- nucleus of the old soleares from Triana.

Luis Torres is Diego's brother-in-law. These gypsies from Morón, Osuna, Puebla de Cazalla and Marchena comprise a very closed and characteristic clan. Traditions in many cases are conserved with an evident abundance of sentimental attachment to the past. Luis Torres, for example, did not at all want to sing the alboreás -- a cante habitually considered by gypsies to be prohibited outside of the intimate ceremony of their weddings. He said that he didn't know how to sing it. We didn't insist and it was Diego himself who referred to the custom with mocking indifference. This calm clashing of criteria never ceased to surprise us. The private code of the gypsies, apparently inflexible, is usually adapted to the conveniences and demands of the moment. Some gypsies boast about having overcome many superstitions and other anachronistic ballast, while others defend those beliefs as if it were a matter of proud, solemn principles. Luis Torres sang, finally, the alboreás, at least its most common expressive form, halfway between bulerías and the soleá bailable. A son of Luis Torres, called Andorrano, sang, with the first hints of sunlight touching the noble hamlet of Morón, a series of bulerías festeras. His coarse and impersonal unfurling made us suspect that the pedigree of cantaores of Morón, defined by the shadow of Silverio and El Tenazas, had been interrupted in the latest generation. Andorrano expressed his bulerías in an artificial and bothersome manner, as if adapted to some dull incitements of modern rhythms. Although these couldn't figure in our "Archivo," other cantes festeras sung by unexpected participants would merit inclusion, perhaps, because they faultlessly represented the true and intimate style of singing of the gypsies who are not, in the exact sense of the word, cantaores.



## ANNOUNCEMENTS

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

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

### concerts

LYDIA TOREA with guitarist Santiago Figueroa, Aug 9, Phoenix AZ Symphony Hall, admission free.

PACO DE LUCIA, Al D'imeola, John McLau McLaughlin, Hollywood Bowl (Hollywood, Ca), Aug 9, 7:00pm, tickets- Mutual Agencies.

### 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, cantaor 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

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.

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 Thurs-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.

PAULA REYES is available for private flamenco dance lessons in the Monterey Bay Area. Phone: 408/375-6964.

### classified

FOR SALE: Solo guitar album by Guillermo Salazar, recorded 1977, 12 pieces, \$6.98 in U.S. Write: 2106 E 17th Av, Denver, Colorado 80206

FLAMENCO GUITARIST WANTED to play for dancer and singer, contact Huguette Lacourse, 2380 Cypress St #204, Vancouver, B.C. V6J3M8 Phone 732-8970

GUITARIST WANTED to work with dancer and singer in the Atlanta area for club dates, concerts, school demonstrations and workshops, teaching, etc. Write or call collect: MARTA DEL CID, 773 NILE DR., ALPHARETTA, GA 303201 Tel. 404/993-3062.

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

Montoya, 267 teresita Blve, S. F., CA 94127

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.

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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.

## DIRECTORY

### canada

#### DANCE INSTRUCTION

Maximiliano (Toronto) 463-8948  
Joel Blair (Vancouver, BC) 604/873-0789

### new york

#### FLAMENCO ENTERTAINMENT:

Chateau Madrid (Lexington Hotel)  
Faverna Flamenca (Astoria) 212/545-4036  
La Mancha (Brooklyn) 234-9205  
Mason Flamenco 234-9205

#### DANCE INSTRUCTION

Esteban de Leon 212/724-4913  
Jerane Michel 212/222-4937  
Estella Morena 212/489-3649  
Victorio Korjhan 212/927-7220  
Mariquita Flores 212/582-3350  
Alicia Laura (Long Island) 516/928-3244

#### GUITAR INSTRUCTION:

Mario Escudero 212/586-6335  
Michael Fisher (Ithaca) 607/257-5615  
Anita Sheer 212/250-2527

#### REHEARSAL SPACE:

40 WEST 24TH ST. 212/557-9308

### pennsylvania

#### FLAMENCO ENTERTAINMENT

Mason Don Quixote 215/925-1889

#### GUITAR INSTRUCTION

Carlos Rubio 215/732-9610

#### DANCE INSTRUCTION:

Camila Erice (Harrisburg) Y.M.C.A.  
Julia Lopez 215/925-1889

### virginia

#### DANCE INSTRUCTION:

Maria (Virginia Beach/Norfolk) 804/467-1509

### washington d c area

#### FLAMENCO ENTERTAINMENT:

El Bodegon

Fio Pepe

#### GUITAR INSTRUCTION:

Tom Kreuzburg (Rofton, MD) 301/261-0261

Mariquita Martorell 301/932-4792  
Paco de Malaga (Arlington, VA)  
Carlos Ramos (Arlington, VA)  
Fernando Sirvent (Arlington, VA)  
Torcauto Zamora (Silver Spring, MD)

#### DANCE INSTRUCTION:

Raquel Pena (Virginia) 703/537-3454  
Ana Martinez

### georgia

#### DANCE INSTRUCTION:

Marta Cid 404/993-3062

### florida

#### FLAMENCO ENTERTAINMENT:

El Cid (Miami)  
Bodegon Castilla  
Marbella Restaurant (SW 8th St 31st Av)  
DANCE INSTRUCTION:  
Luisita Sevilla 576-4536  
Jose Molina 576-4536  
Roberto Lorca 576-4536  
Rosita Segovia 642-0671  
La Chiquitina 442-1668  
Maria Andreu 642-1790

### minnesota

#### FLAMENCO ENTERTAINMENT:

Senor T's 451-9606

#### GUITAR INSTRUCTION:

Michael Hauser (Minneapolis) 333-8269

#### DANCE INSTRUCTION:

Suzanne Hauser 333-8269

### illinois

#### GUITAR INSTRUCTION:

Ronald Radford (Tulsa) 618/374-1055

### texas

#### FLAMENCO ENTERTAINMENT:

La Mansion del Rio (San Antonio)

### colorado

#### GUITAR INSTRUCTION:

Rene Heredia 722-0054  
Guillermo Salazar 333-0830

### washington

#### FLAMENCO ENTERTAINMENT:

Pablo's Especial (Seattle) 284-7770

#### DANCE INSTRUCTION:

Morca Academy (Bellingham) 206/676-1364  
La Romera (Seattle) 206/283-1368

#### GUITAR INSTRUCTION:

Gerardo Alcalá (Seattle) 206/522-9072

### oregon

#### FLAMENCO ENTERTAINMENT:

Norton House Rest. (Portland) 223-0743

#### DANCE INSTRUCTION:

Maria Moreno 503/282-5061

**arizona**DANCE INSTRUCTION

Lydia Torea 602/841-0028

**california**FLAMENCO ENTERTAINMENT

Don Quixote (San Jose) 408/378-1545

GUITAR INSTRUCTION:

Mariano Cordoba(Sunnyvale)408/733-1115

Rick Willis (Oakland) 482-1765

DANCE INSTRUCTION:

Adela (Mountain View) 415/961-0342

Paula Reyes (New Monterey) 375-6964

**san francisco**FLAMENCO ENTERTAINMENT:

La Bodega 415/398-9555

Las Cuevas 415/435-3021

Flamenco Restaurant 415/922-7670

El Meson Restaurant 928-2279

Siboney Restaurant (Berkeley)

Las Palomas Restaurant

DANCE INSTRUCTION:

Adela Clara, Miguel Santos 415/431-6521

Rosa Montoya 415/239-7510

Isa Mura 415/435-3021

Teresita Osta 415/567-7674

Jose Ramon/Nob Hill Studio 415/775-3805

GUITAR INSTRUCTION:

Mariano Cordoba 408/733-1115

Ricardo Peti(Carmel Highlands)624-3015

CANTE INSTRUCTION:

Isa Mura 415/435-3021

**los angeles**FLAMENCO ENTERTAINMENT:

Lares Cafe(Santa Monica) 213/828-9205

El Cid 666-9551

DANCE INSTRUCTION:

Roberto Amaral 213/785-2359

Pedro Carbajal 462-9356

Rubina Carmona 213/660-9059

Manuela de Cadiz 213/837-0473

Carmen Fabriga 213/589-6588

Carmen Heredia 862-1850

Ester Moreno 213/506-8231

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 diego**FLAMENCO 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

Box 4706 San Diego, CA 92104

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