

# پژشده

September 1981

Vol. V No. 1



# JALEO

newsletter of the flamenco association of san diego

VOLUME V - No. 1

JALEO, BOX 4706 SAN DIEGO, CA 92104

SEPTEMBER 1981

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

## STAFF

**Editor**.....Paco Sevilla  
**Managing Editor**.....Juana De Alva  
**Spanish Consultant**.....Paca Villarroel  
**Translators**.....Brad Blanchard  
Penelope Madrid  
**Roving Reporter**.....El Chileno  
**Contributing Writers**.....Teodoro Morca  
Guillermo Salazar  
Lester De Voe

**LAYOUT:** Thor Hanson, David, Trisha & Juana De Alva, Rosala, Paco Sevilla  
**COLLATING:** Ricky and Rafael Diaz, Bart and Joan Boyer

**DISTRIBUTION:** Tony Picksly, Penelope Madrid, Mary Ferguson, Trisha De Alva

**JUNTA REPORT:** Carolina Mouritzen

**Contributors (this issue):** Lisa Biggs,  
Jerry Lobdill

## Correspondents:

**WASHINGTON DC AREA:** Natalia Monteleon

**SAN FRANCISCO:** Isa Mura

**COVER PHOTO:** La Singla, see article inside

## NEW MEMBERS

**U.S.A.:** ARIZONA: Gregory Hesse;  
CALIFORNIA: Kenneth Parker, Patri Nader, James T. Gasper, Chinin de Triana, Sylvia Sonera, Edwin Garcia, Ronald W. Spatz, David Tupper; HAWAII: D. L. Alford; KANSAS: Ed Kinderman;  
MASSACHUSETTS: María Garcia; MICHIGAN: Delphine Latka, Tish Pappas; MINNESOTA: Valerie Morgan-Knode; NEW YORK: Gerald Baker; OREGON: David Tamarin; TEXAS: Leonardo Noriega; VIRGINIA: Alice & Paris Coleman, Lawrence Kismet  
**AUSTRALIA:** David L. Smith  
**CANADA:** St Ambrose School Library  
**WEST GERMANY:** Rachel Vandenberg

## IN THIS ISSUE

LA TAMARA.....	PAGE 3
EDITORIAL.....	PAGE 4
LETTERS.....	PAGE 5
GISELA.....	PAGE 6
MORCA: SOBRE EL BAILE.....	PAGE 8
LA SINGLA.....	PAGE 10
AL DIMEOLA/JOHN MCLAUGHLIN/PACO DE LUCIA.....	PAGE 13
OLYMPICS II.....	PAGE 15
RONALD RADFORD.....	PAGE 16
GAZPACHO DE GUILLERMO.....	PAGE 17
ROSA DURAN.....	PAGE 19
LESTER DEVOE ON GUITAR.....	PAGE 20
FOSFORITO.....	PAGE 21
SAN DIEGO SCENE.....	PAGE 23
CONCERT REVIEWS	
-ESMERALDA.....	PAGE 25
-AMARAL.....	PAGE 26
ARCHIVO - PART IX.....	PAGE 27
CONTENTS OF THE ARCHIVO.....	PAGE 28
ANNOUNCEMENTS.....	PAGE 30

## SUBSCRIPTIONS & ADVERTISING

JALEO is published 12 times yearly by JALEISTAS, the Flamenco Association of San Diego. ©1981 by JALEISTAS.

President Juana De Alva  
Vice-President Francisco Ballardo  
Secretary Carolina Mouritzen  
Treasurer Elizabeth Ballardo  
Director Mary Ferguson  
Historian Nina Yguerabide  
Membership Tony Picksly  
Juergas Gene Jarvis

MEMBERSHIP-SUBSCRIPTION for JALEO is \$15 per year for bulk mailing (allow 2-3 weeks) or \$20 per year for First Class, Canada and Mexico- \$20 First Class only, Europe- \$20 Surface, \$30 Air Mail. For other rates write to distribution secretary, Penelope Madrid.

ANNOUNCEMENTS are free of charge to members and advertising is accepted at a rate of \$10 per month (or \$25 per three months) for each business card size ad (larger ads at equivalent rates).

BACK ISSUES of JALEO are available for \$2 each, which includes mailing costs. This rate applies to the U.S.A., Mexico & Canada; add \$1 per copy for other countries. All checks should be made payable to JALEISTAS Box 4706, San Diego, Calif., U.S.A. 92104

# LA TAMARA

by Lisa Biggs

Támara Spagnola, of Santa Fe, New Mexico, was hooked on flamenco from the first instant she heard René Heredia play and watched his sister Carmen dance a flashing alegrías. She began to study with María Benítez, an inspiration as a first teacher--she calls it out of you--and danced professionally with Benítez at the famous Santa Fe Opera at age fifteen. For the next six years she performed in traditional tablao settings with such artists as gypsy singer El Pelete, his wife, dancer Isabel Lujan, and guitarist Bruce Patterson, and in concerts with René Heredia. She traveled and studied in Spain with María Rosa.

Támara is a small woman with waist-length waves of brown hair and a pretty face that clearly shows the Mediterranean in her heritage. Her father Gian Spagnola's roots are in a Sicilian village close to Palermo, occupied at one time by the Spanish, which is exactly what Spagnola means in Italian. Her mother comes from one of those rare pockets in America that got a bit lost in time: the isolated, antiquated culture of northern New Mexico, where settlements date from conquistador expeditions, and centuries of mixing with Indian blood have not erased the predominantly Spanish language and customs. Támara's mother, María Severa Lucrecia Elisaida Gallegos Spagnola, remembers her great-uncle Francisco singing the old Spanish folk song "La Tarara" that Lorca included in his collection. Gypsies once sang and danced through the night near her adobe in El Gauche, where her grandfather caught a gypsy man stealing chickens outside as a gitana busily read his wife's palm in the kitchen. The Spanish Penitente brotherhood celebrated their secret rites of self-mortification in the mountains of El Gauche; Elisaida remembers their sharp eerie wails on Good Friday. Her Uncle Francisco's voice was among them.

Támara's dance has an authority that comes from inside. Her face and body can radiate an intense stillness, then she suddenly bursts out with a driving compás that is at once inventive and unerring. Steps cut across

the beat in startling combinations complementary to the music, somehow surprising and traditional at the same time.

With Támara, flamenco is a family thing. Támara feels that her husband, guitarist Peter Culbert, has taught her more than anyone, taught her "how to sing, how to listen to singing, how to appreciate the music" all its subtle differences. She also feels that having a strong family provides a source of strength in her dancing.

For the future? "I like to do concerts. René is wonderful to work with. His knowledge and sensitivity to



the cante and baile are incredible." Concerts in the area with her own troupe have been well received. Támara would also like to dance in an intimate tablao, where flamencos are both comfortable with and stimulated by each other. She isn't interested in over-rehearsed, "set" production numbers. She thinks that every artist should have space to express his or her personal style. "When the spontaneity goes, that's it, the essence is gone. And if I never become famous, I don't give a damn. I love to dance!"



## EDITORIAL

### FLAMENCO DIRECTORY

(Since the writing of this editorial, response has increased considerably and it appears we will be able to publish. The points made here still apply, however.)

In a sense, the flamenco enthusiasts of North America have voted "No" on a directory. Fewer than 20% of Jaleo's subscribers have responded, and probably fewer than 5% of the flamenco performers and serious students have sent in information for the Directory. This is not to say that the response we have received is insignificant. Most of the big flamenco companies have sent their information and a great many of the well known artists (the ones who know how to earn a living with flamenco) have responded.

The material we have received is extremely interesting and any aficionado would enjoy reading it; the photos alone are a real treat. But we are reluctant to go ahead with publication for several reasons. First, with the number of people involved, we might not be able to



sell enough copies to cover costs. Second, the picture it gives of flamenco in North America is truly distorted. Places like Denver, Colorado, and San Diego, Calif., came out looking like hotbeds of flamenco (because interested individuals made a point of getting everyone to send in a form -- or did it for them). While the real flamenco centers -- New York, Texas and Los Angeles, are barely represented.

## LETTERS

We don't know if people are uninterested, lazy, or don't know about the project. One interesting point: We have sent packages of questionnaires to many dance companies. Invariably we get one back for the leader and one for the company, but NONE from the members of the company. Do the directors think that a listing of names of their members is adequate or are they paranoid about having their members' phone numbers and addresses listed (somebody might steal them away!)

In any case, we are going to wait one more month before deciding whether or not to publish. If you are one of the ones who wants to see this happen, here are some things you can do:

- make sure everyone you know is aware of what we are doing.
- encourage people to send in the information--they don't need a form, a plain sheet of paper will do. Also stress that the only required information is name, what the person does in flamenco (guitar, dance, etc), and city of residence. All else is optional.
- As a last resort, we ask everyone to send us a list of every flamenco performer and dance company they know of (serious students through professionals) giving name, type of performance, and city and state (no address) of residence. We can print these names in order to give a more true picture of flamenco in North America without infringing on anybody's right to privacy.

**IMPORTANT NOTE:** In making out these forms it did not occur to us that people might give us a name they didn't want printed. If you sent an "artistic" name that is different from the real name you wrote with your address, be advised that you will be listed under your real name, with the artistic name given immediately after. If you want to be listed under your artistic name or don't want your real name given at all, please let us know immediately. You needn't worry about not being identifiable -- The artistic names will be quite prominently presented and you will be noticed even if you are listed under your formerly secret real name.

Take our word for it -- this project is really worthwhile. Its success or failure is up to you.

Dear Jaleo:

Looking through my collection of partially read or forgotten back issues today, I realized that what Paco Sevilla says in his article last month is quite correct. I enjoy Jaleo each month tremendously, and this is partly to express gratitude for the efforts of all who contribute to it. If I were anywhere nearly as knowledgeable as Paco, or if I were in a position to catch a live flamenco performance, my note of interest would be fast forthcoming. But, alas, I see (except for records at flea-markets) nothing of flamenco in Arkansas. Some day I will go to Spain, but for now Jaleo is my juerga when I receive it. It is much appreciated. And lest any of you people who share knowledge through it doubt, I am glad you can see your way to write such an informative and enjoyable "newsletter".

Claudia  
Fayetteville, AK



We recently received this photo with the announcement of the marriage of cantaoor, Chinín de Triana to dancer Sylvia Sonera. "Congradulations," Chinín and Sylvia!



GISELA IN ALEGRÍAS

## GISELA

"Gisela and Her Flamenco Fiesta" will soon be tour- in the United States under the auspices of Columbia Artists/Community Concerts. Unfortunately, it is one of those whirlwind tours, here today, in a different state tomorrow, and it will be hard to find out when and where the concerts will be held.

Presently based in Texas, Gisela was born in Mexico City. She studied with Tarriba, Manolo Vargas, and Antonio Cordova, and later in New York with the Joffrey Ballet and the American Ballet Theatre. Her performances have included a debut at the Jacob's Pillow Dance Festival in 1972 and a return engagement in 1976. She has also been a guest artist with First Chamber Dance Company, the St. Paul Opera, the Miami Philharmonic, and symphony orchestras in Mexico City and Jalapa.

Here is what one reviewer said of a past "Gisela" concert:

"The opening feature for the Darien Community Concerts Association season provided a highly entertaining and gifted glimpse of flamenco dancing, a veritable travelogue of Spain, by Gisela in her 'Flamenco Fiesta.'

Dancing with the celebrated artist, with her clicking castanets and expressive heels, was William Carter. Gisela brought colorful gowns, deftly woven into the patterns of her wonderful movement through raised skirts and a long train tossed nimbly out of the way for a fast turn. Her artistry was supreme and captivatingly gay, so that her audience enjoyed every portion of the varied dances. They depicted flirtatiousness, sorrow, and and air of Spanish triumph.

Luis Vargas sang robustly and in good voice, adding emphasis and color to several of the dance duets and individual solo



CACHARRITO DE MALAGA, GISELA AND REBECCA IN "JUEGOS POR RUMBA"

numbers. Last, but not least, concert guitarist Emilio Prados captured the spirit of the dance program with musical artistry and a Spanish sense of high humor. This and his playing brought great enjoyment for the audience in his special musical interludes.

The Darien High School auditorium seemed to have journeyed to another land, with lighting and scenic background contributing a surprisingly adequate share to the program, so difficult with so many changing cues and visual moods and scant rehearsal. The professional work of the quartet of gifted artists furnished an inspiringly artistic evening and started the Community concerts season off with a delectable and entrancing

performance." (The Darien Review; by Ray Yates)

Gisela's current company is described in the following: "Brownsville audiences were treated to a rare delight Tuesday night -- the breathtaking, inspired dancing of flamenco artist Gisela and her "Flamenco Fiesta" in the one-night stopover from her national tour.

"Assisted by guest artist Maximiliano, dancers Mora Sotomayor and Rebecca Villarreal, guitarist Miguel Rodríguez and singer Cacharrito de Málaga, the rousing program was almost letter perfect in the performer's execution of difficult, intricate Spanish flamenco steps, music and song.

"Gisela carried the audience at the Camille Playhouse through ten flamenco dances, each displaying varying moods and interpretations of the Spanish art." (The Brownsville Herald, Oct. 21, 1979; by Susan Crixell)

We have been unable to verify our earlier report that Antonio Mairena had died and he is reported active in July, so consider him to be resurrected for the time being.

# MORCA

... sobre el baile

FROM AN AUDIENCE POINT OF VIEW

Flamenco dance is a fabulous blend of visual and audible movement, expressing the feelings, emotions and moods of the tradition of many peoples from that melting pot of cultures in southern Spain.

In the last century or so, flamenco dance has evolved into a unique performing art, not only for personal expression, but as a performing art for the general public, or at least a general public of "flamenco aficionados" who enjoy watching and taking

part in a flamenco performance.

If a flamenco dancer is dancing purely for himself or herself with no audience watching, it is natural to express in choreographic movement whatever feeling the dancer wishes, with no regard to direction and line of focus. But as a performing artist in front of the public, it becomes an interesting choreographic challenge to have your dance "say something" in line of body, feeling, emotion, individuality, balance and all of the other basics that make choreography interesting and exciting; this goes beyond just technique.

I feel that choreographic line and style are important factors to the built-in dramatic quality of flamenco dance, especially with the rhythms of a deep dramatic nature, such as soleares, siguiriyas and tarantos. It is easy to fall into doing long footwork sections while facing the public or presenting a side view: both of these lines are very boring when held too long, yet this is done very often.

Choreography with use of natural opposition lines and more diagonal movements brings about an energy and cat-like tension that works so well with the "inner-dancing" of flamenco.

The flowing movement of the torso, leading, never stopping for very long in a pure frontal or side view line, gives an excitement in movement to the very simplest of dances: this is one of the "secrets" of people like Pilar López, who could do a 12 minute soleares without a drop of footwork, but with a deep understanding and feeling of what her line was saying to the public. It is an exciting challenge to choreograph with an awareness of what our audience will see, what they will feel, as they watch us perform. The challenge is to not only "become the dance" ourselves as performing artists, but to reach out to the audience and have them feel, have them become part of the whole, not just sit,

2 FOR 1  
SPECIAL  
No Limit

**FLAMENCO  
SUPREME**

GUITAR STRINGS

Set FSW 100 w clear trebles    Set FSB 100 w black trebles

2 FOR 1  
SPECIAL  
EXP. 1-31-82

**REGULAR \$10 SET — SPECIAL 2 SETS \$10**

**LESTER DeVOE - GUITARMAKER**  
2436 Renfield Way, San Jose, CA 95148

Enclosed is my check or money order payable to Lester DeVoe  
Send \_\_\_ sets (FSB) \_\_\_ sets (FSW) \$5 each set plus \$1.50 each set post. hdg.  
California residents add 6.6% sales tax

Name \_\_\_\_\_ Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

(Sorry, we cannot handle Canadian, foreign or C.O.D. orders.)



AIR • BUS • STEAMSHIP • RAIL • DOMESTIC AND WORLD TOURS

## CHULA VISTA TRAVEL CENTER

(714) 426-6800 • 217 "H" STREET • CHULA VISTA, CALIF. 92011

Specializing in Spain

REYNOLDS S. HERIOT  
OWNER - MANAGER

426-6800



detached from what they are seeing, feeling and hearing. It is the responsibility of every performing artist not to take the public for granted, it is through their energies that we can be inspired to great heights of creativity. If we perform as if they are not there, it is our loss. So-called stage presence and projection have much to do with that electricity that can be generated between artist and public.

It would take many articles to get into complete choreographic details, which I hope to do little by little, but some of the basics that I feel are of primary importance to start with are the technique and physicality of line that best interprets the particular compás that you are dancing and projecting. Is it projecting the feeling of that compás totally? Besides the line as a base of movement, is there thought of a total balance of movement and footwork with regards to interpretation and what it looks like to the audience? Do all of your dances look different or does your soleares look like your alegrías (I mean inside as well as outside)? These are important questions to ask when choreographing. Does the dance "say something" in choreographic balance of technique, movement, feeling, emotion, etc., or is it a string of steps just bolted together because they fit the compás and are titillating your rhythmical sense? These are just food for thought.

The "line" of each dance, I feel, should speak about the particular compás that you are dancing or choreographing. Each compás has a particular line of movement that it can bring out, its own visual stamp, and the audience should get that message.

I mentioned angles and angular lines because they have a natural dramatic quality built in. Standing in front of a mirror, you can practice by looking at or spotting yourself in the mirror. Turning your body in oppositional lines so that your various paseos, for example

during a singing passage, will be on the diagonal more often, which is a beautiful and dramatic line to the audience. Also, the arms framing the head, especially the down stage arm and from the finger tips to the heels of your boots, projecting a line like an arched bow, using these lines in various diagonal movements. It is very exciting to develop a sensitivity to what the audience is seeing and feeling, while you dance. This sensitivity to the public will also develop added strength in your dancing. This is not "playing" to the public, but a real exchange of energy so that the performance is a whole, not just a public looking from a detached distance, but performer and audience becoming as one in a beautiful art experience.

Choreography in flamenco, like any other beautiful dance form, is painting a picture in movement, feeling and emotion, and when that picture is portrayed to the public, it should stir feeling and emotion.

What is the public seeing when they see you dance? This is a question that I think all performers should ask themselves as they set about choreographing a piece or having a choreographer set a dance for them.

The distance between performer and audience should be filled with that magic awareness of both performer and audience, becoming as one, both giving to the other, each a catalyst for more understanding, feeling and love for this beautiful art and way of life called flamenco.....

-- Teo Morca

#### OBTAINING THE DIRECTORY

We have received a number of inquiries concerning how the Directory of North American Flamenco Artists will be distributed. This month we will start to organize the material received to get an idea of what level of quality we can afford and how much it will cost. We may then permit Jaleo readers to order in advance, for a slightly reduced price.

We have no contact with Florida -- neither Miami nor Tampa; if anyone in Florida reads this, we would appreciate receiving a list of any flamenco aficionados and especially, flamenco clubs in that state.





# LA SINGLA

STORY OF A NEW GIANT (1967)

(from: La Actualidad Española, July 6, 1967;  
sent by Marilyn Bishop; translated by  
Penelope Madrid)

by Germán Alvarez; photos by Antonio F. Navas

The staccato sound of pounding on wood. Some hands shy away from each other; they link without coming close; they shun each other and then are attracted. Two legs, in unrestrained trembling, like the fluttering of an injured bird, are like columns with their base in feet sunk into a vortex of taconeo; a face with jaws strongly clenched, mouth contracted and brow wrinkled. And, meanwhile, the sweat sliding in streams down the forehead, the cheeks and the temples.

Born in the Somorrostro of Barcelona around 1949, deaf and mute in infancy. An uncontrollable father who escapes from home to go here and there, and then the inevitable reappearances: "El Singla," French "Zingaro" (gypsy) with his certificate of dual nationality and an open border for his hustling. Grey was the childhood of the littly gypsy, almost black, or rather like the mourning crepe.

And she doesn't want to know her age.

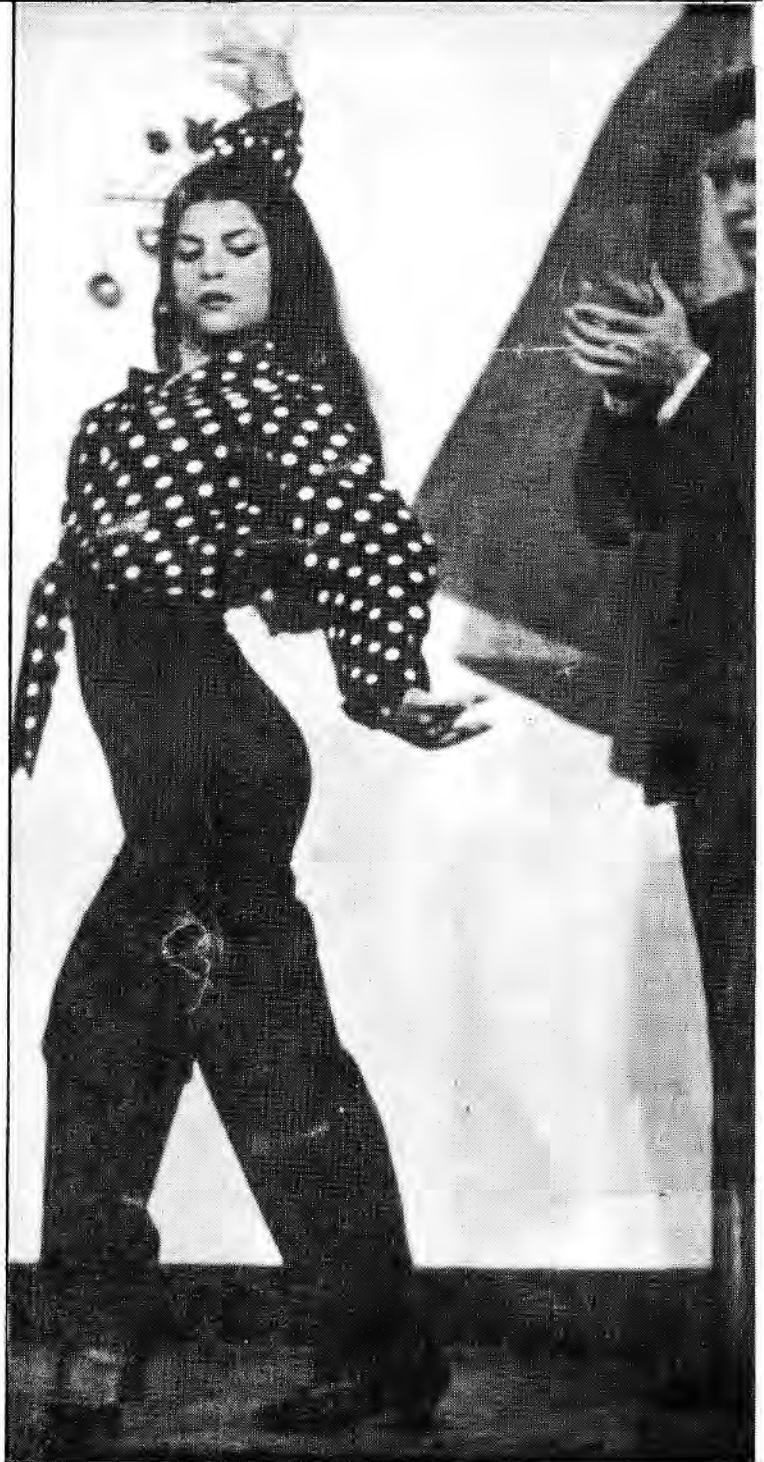
Reader, do you remember that story from the other side of the Pyrenees, in which the shepherd didn't want to count the years because nobody was going to steal them? On the other hand, with the sheep it was different. This is how Antoñita Singla affirms it too. She says she doesn't know her age or, if you must, that she is nine years old -- the nine years she has completed since she began to talk and hear.

And what are her hopes for the future?

From the deep abyss of her black eyes comes forth not bitterness, but innocence; not despair, but a strange mixture of joy and sorrow. She does not disclose her pain to anyone; she does it with dance.

"My dreams? My parents and brothers. And the animals. I want a little donkey. A dog, also small so he could go along with me on my trips; I want chickens; I want a white horse; I want..."

Listen to her reader. She says it with that tiny shaky voice, stuttering;



with that dull tone, difficult to understand for the unaccustomed ear.

Dancing isn't your dream?

"No! Dancing is my release. I have anger and fury in my soul and I have to get them out. My mother taught me that, in life, kindness is important above all, and because of that I cannot rebel. But in el baile...in the dance, it is another thing. The dance is mine. With the dance I do what I feel inside. I become enraged..."



She becomes enraged and transformed. One does not know if she carries off the dance or if the dance carries her off. Talk to her on the ground reader, on the asphalt, on the gravel; her insignificance does not impress you. Look at her on the *tabla*. First a *rasgueo* sound; then the cry of the *cantaor*; later, a small figure moves quickly about the stage, concisely, in loose pants, a dizzying *taconeo* with a *redoble* to close...and then silence. Look at her, posed there, "plantada," without a single muscle movement to show life. She is charged and even her breathing is restrained.

Six Spanish brothers and sisters and sixteen more with Gallic origin. A

sick mother, hardened to illiteracy and sufferings because of obedience to the man. Antonita Singla has tasted, one after another, the seven biblical years of misery, and even more. Her plump cows might be very fat today, overflowing, but the many mouths make them barely more than adequate.

How did you begin dancing?

"I don't know. I used to watch the fingers of the *guitarristas*; I used to observe the movements of the *bailaores*, those of the mouths of the *cantaores* and all of it I 'jalaba.' Then, I went on stage. There I felt the contortions of helplessness. I would repeat what I had seen, but immediately I would lose my head and new things would come forth

from me -- things with terrible strength, with all the rage that dominated me.

"Eso é Singla...! Agua!" Shouts a cantaor from there in the background, lost between a sword and a chair.

And now she travels quickly around the world, always with her father at her side. It has been approximately one month since she finished her tour for two through Europe. Germany, England, Switzerland, Denmark...have surrendered to this art without equal, to this Carmen Amaya revived. In London, five thousand British bowed their "bombines" in the most venerable music hall of the capital of the Thames -- The Royal Albert Hall; five thousand Britons burst out with "Bravos" and "Olés" -- surely learned as tourists; they forgot their apathy and their pomp just because, because "La Singla" made them feel like it. Ea!

What are you doing now?

"I will finish my engagements in Spain during the summer. Then I will start a tour of five months through most of North America. There, surely, I will film a movie about my life."

What does love mean to you?

"The sacred. Today I only have God and my family."

Money?

"That which does not matter."

Fashion?

"Customs of 'payos' that a gypsy cannot accept."

Comic books?

"My favorite amusement, along with my dolls. I have hundreds."

And "El Singla," the great French gypsy -- pompous, robust, of strong instincts, full of race, -- smiles. He smiles and smiles, while his hands, enormous and veined, slap his pant legs.

"That is how she is. -- Sabe uté?"



## AL DiMEOLA JOHN McLAUGHLIN

### PACO DeLUCIA

GUITARISTS' PROGRAM FLAWLESS, YET SOULLESS

(from: Austin American-Statesman, April 28, 1981; sent by Jerry Lobdill)

by Ed Ward

I'm not complaining about my job, but it seems to me that the next time a show like the Paco de Lucía/John McLaughlin/Al de Meola guitar extravaganza that played the Paramount Sunday night hits town, somebody from Sports should review it.

Ideally, it should be somebody conversant with the crazy sort of wrestling America is so fond of, in which 90 percent is show, and 10 percent is real sport. That way, the real dynamics of the show could be conveyed, because what happened at the Paramount had plenty to do with competition and technique and little to do with music.

The evening's tone was set with the initial duet between de Meola and McLaughlin on a de Meola composition entitled "Short Tales of the Black Forest." Containing little to no melodic material, it instead served as a showcase for the two guitarists' awesome techniques. DiMeola is soulless but accurate; McLaughlin dry and extremely rapid. Both played electrically enhanced Ovation guitars, the kind designed by a computer for maximum loudness and minimum depth. When de Meola hit all six strings of his metal-stringed guitar, it was as loud as any punk show I've been to recently.

The audience responded to speed and accuracy as though that's what music is about, giving nearly every one of the evening's numbers a standing ovation. Their adoring response indicated early on that the musicians needed only to hit the right notes, and they certainly did that well.

The people I knew who went to the show, went because of Paco de Lucía, a controversial young flamenco guitarist (the controversy involves his willingness to participate in interdisciplinary events like this, as well as his rather avant-garde approach to the centuries-old flamenco tradition) who turned out to be the evening's saving grace: He, at least, understood something about delicacy, grace and melody, although in the monotonous trading-off of machine-gun licks, he held his own with the other two. His moments on "Manha de Carnival" presented me with the only real musical thrills I had all night.

One hopes Paco de Lucia doesn't decide that this is the easy route to fame and riches, trade in his silly-looking, boxy Spanish guitar for a fiberglass Ovation and add to the number of the world's sterile guitarists. Certainly, there are enough of them already.

## RECORD REVIEW

PACO DE LUCIA "SOLO QUIERO CAMINAR"  
(Philips 6301 030)

by Jerry Lobdill

This record is available, or can be ordered, from your local record store through the International Book and Record Distributors, 40-11 24th St L.I.C., N.Y., 11101, Phone (212) 786-2966. Unfortunately, I cannot recommend that you buy it.

I paid \$12.50 for this album expecting to be acquiring a flamenco guitar record. The jacket gives every indication that a flamenco guitar recording is enclosed. The cuts are identified as Tangos, Bulerías, Rumba, Fandangos de Huelva, Rumba, Colombianas, Bulerías, and an unidentified toque which turns out to be a jazz cut with no identifiable flamenco rhythm. The performers are identified as Paco de Lucía, Ramón de Algeciras, and Pepe de Lucía. The credits also indicate the use of drums, bass, flute, and saxophone-- nontraditional, to be sure, but one would expect these instruments to be used only in the rumbas. There is nothing on the jacket to warn the unsuspecting flamenco aficionado of the jangling cacophony that will greet the ears when the stylus strokes the spinning disc.

I don't know what has happened to Paco de Lucía. Perhaps the title of the record is his message to us: "I want to walk alone". If so he has certainly succeeded. However he has also debased flamenco by representing that this new evolution of his is flamenco or a reasonable extension thereof. This new material preserves the compás and rhythms of the toques while totally destroying all of their other traditional aspects. It is obviously a synthesis of what he has learned from the jazz chord books he bought when touring the U.S. west coast in the early 1970's and from his new associates, Al DiMeola and John McLaughlin.

I have followed Paco's career from the time his earliest recording was released and am thoroughly impressed with his technical skill and creative potential. But in my opinion his potential is presently dormant.

When the "Almoraima" album came out I was a little disappointed in the liberties Paco had taken with traditional scales and harmonies, but I reasoned that every flamenco guitarist has tried to experiment a bit. Later I bought the Manuel de Falla album and began to wonder about Paco's goals. Then I bought the first album on which Paco collaborated with Al DiMeola and was dismayed, but I hoped that Paco was simply trying to make a peseta for his family.

Then came the live appearance with John McLaughlin and Al DiMeola in Austin (since which I have refused to even listen to their album "Friday Night in San Francisco"). My wife and I endured that torture to the bitter end hoping that Paco would play at least one flamenco solo-- to no avail. I was utterly disgusted at the complete lack of musical value in the "music" of Paco and his new cohorts. This new fad appears to be based on the notion that all musical rules and traditions of whatever origin must be abandoned. There is little to connect the new "music" of these gentlemen with anything that has gone before-- anywhere. As a result it is the antithesis of flamenco. It is cultureless, formless, valueless, soulless, and alien to humanity. In other words, they have thrown out the baby with the bathwater.

The new album, "Solo Quiero Caminar", resurrects flamenco compás and presents it in this bleak new setting. The result is an inconsistent statement of values which grates and insults the sensibilities of the flamenco enthusiast. Perhaps it will also displease fans of the DiMeola/McLaughlin/Paco sideshow who may know enough to detect a trace of tradition creeping in.

As for me, I've bought my last Paco de Lucía album until I am shown that Paco has returned home to flamenco.





*Rubina Carmona*

Instruction in Cante  
and Baile Flamenco

Personal Costume Design



(213) 660-9059      Los Angeles, Ca.

# Flamenco's fastest feet

THE HERALD, Thursday, July 30, 1981

**T**eo Morca claims he has the fastest feet in the world.

And he's not a runner — he's a celebrated flamenco dancer who has performed everywhere from Carnegie Hall to Madrid's Cafe de Chinitas. It's his flamenco footwork that's fast, as he proved Tuesday at his studio in Bellingham in front of a television crew from the TV program "You Asked For It." (This popular staple of a bygone era is being revived with a new host, Rich Little, for airing in the fall).

They were there with slow motion cameras to record Morca's toe-heel tap combination, which broke the previous record of 16 beats per second. Morca can do 20, a feat which will ultimately qualify him for the Guinness Book of World Records.

You can watch his technique in action at an 8 p.m. concert Saturday at the Morca Academy Theater, 1349 Franklin St., Bellingham.

It's just one of a series of summer concerts that continue every Saturday night through August at the studio. Morca, his wife Isabel and a flamenco guitarist perform Spanish dance and flamenco routines in an informal setting, which includes refreshments and social session after the concert.

For the Morcas, the summer promises to be even busier when they begin a two-week flamenco dance workshop Aug. 17-29 with an open-to-the-public "jam session" of choreography by both the Morcas and their students.

"We call it 'juerga' in Spanish," says Morca. "That means a fiesta, so we'll have lots of dancing and music and some hors d'oeuvres. We've done this for the past two years, and it's always popular."

**Diane Wright**

ARTS



## Olympics II

(from: The Guinness Book of World Records, 1977)

The fastest flamenco dancer ever measured is Solero de Jerez, aged 17, who, in Brisbane, Australia, in Sept., 1967... attained 16 heeltaps per second.

## TV crew captures Morca's dance record

The Bellingham Herald Wednesday, July 29, 1981

By CINDY KAUFMAN Of the Herald Staff

A director and film crew from this fall's resurrected "You Asked For It" television series descended Tuesday on the Bellingham studio of dance artist Teo Morca, to watch Morca break the Guinness record for speed flamenco dance.

Morca's feet hit the floor 20 times per second, beating the previous record of 16 beats.

Morca said when he and his wife Isabel saw the record in the Guinness Book of Records, he knew he could beat it.

His step, a five-beat sequence accenting every fifth beat, is "something that I've worked out," he said. "I've never seen another Spanish dancer do it."

The crew's equipment amazed Morca: enough cameras and lights to blow studio fuses, an actress to be "taught" dance, a script.

Director Bob Long from Los Angeles, along with a San-Francisco-based film crew, spent the day shooting the piece featuring Morca and "You Asked For It" reporter Laura Louise. Louise is one of five reporters on the show, scheduled to play in mid-September. Comic Rich Little is its host.

The sequence will be edited into a three- to four-minute segment, including background on the Morcas and Bellingham and a few takes of Morca teaching Louise the basic flamenco step.

"Everything moves in flamenco," Morca, in maroon, told

Louise, in black tights. "It's a complete dance."

Louise moved, but not enough for director Long.

"I want to see you do that," Long said.

"Do what?" Louise said.

"Wiggle! That's a million-dollar wiggle!" Long said. "Somebody dust the star's butt, please."

The crew arrived about 11 a.m., and shot, shot and reshot into evening.

Take One: "We need more profile," Long told Louise. "Don't go for the lens unless you screw up."

Take Two: The soundman asks for more handclapping, less foot-stomping.

Take Three: The microphone boom accidentally dips onto the vide screen.

Take Four. Five. Six.

Between takes, the actress hiked her leotards, shrugged, shook her bangs, displayed teeth, and applied body lotion and mouth spray.

Long slapped his forehead.

"Show business is my life," he groaned.

For the show's crowning segment, Morca's feet were bathed in spotlight. Long asked Morca to hike his pants up a bit from the ankle for a better shot, then changed his mind.

"That looks kind of — dorky," he said.

Morca set a metronome to tick off seconds and began. From a slow, regular tapping, his pace increased to a furious bang.

Several times.

"I don't know if that's as fast as I can go," he told Long.

"It looked good to me," Long said. "It was smokin'."

"I'm not into gimmicks," Morca said, explaining why he wrote to "You Asked For It" about the record. But the publicity value of the stunt is important.

"You can't just be good at something. That kind of exposure can do more for artists like us..." Morca's voice trailed away.



## A FINE SELECTION OF GUITARS at the American Institute of Guitar

With what is probably the largest selection of Classic and Flamenco Guitars in New York City, Antonio David has established a sales office at the American Institute of Guitar, 204 West 55th Street, New York, N.Y. 10019. • Telephone (212) 757-4412.

The ideal string for the most demanding guitarist

**FLAMENCO  
SUPREME**

The ideal string for the most demanding guitarist

# Ronald Radford

(We thank Ronald Radford for sending us the following material and congratulate him on his success. His experience shows that it is still possible for a creative artist to make a career out of flamenco.)

Dear Jaleo Readers:

This summer marks my 20th year as a flamenco guitarist. The years of hard work have just paid off with the most successful spring concert tour of my career -- over 35 performances in 9 states, with 17 of them being major public concerts. I hope the following reviews will be encouraging to other aspiring concert flamenco soloists. These reviews indicate the degree of public appreciation and acceptance of the great and noble art of flamenco, even when the performer is a "non-Spaniard."

I am grateful to all the friends and aficionados who have supported my career, both by buying my album (3,000 copies to date), and by helping arrange concert engagements. Without the continued encouragement and inspiration of so many of you, I would not have this happy and satisfying career as a concert flamenco guitarist.

Sincerely,  
Ronald Radford

(note: the following newsclippings did not include the name of the newspaper source.)

## Review: Encore Music Series

Chaska, MN; April, 1981:

By Bart Glidden

Every once in a while something magic will happen in a musical performance. No longer are you hearing a succession of rhythms and melodies played by a single person, but rather the outcry of the souls of generations of people focused through a single performer.

Such was the experience at Saturday night's final performance in the 1980-81 Encore Music Series at old Chaska Junior High School auditorium. It was indeed one of the most soul-stirring performances I have ever heard. This performance alone was worth the price of the 1980-81 membership.

With flawless technique and a warm

and spontaneous commentary, Radford led his audience on a magic carpet tour of Spain. Our little auditorium proved to be (at least for this performance) a very proper setting for this intimate exchange.

From his opening work "Alegrias," which means joy and happiness, to his closing piece "Tarantas," his commentary provided a necessary framework upon which the listener could listen, enjoy and understand what this haunting and compelling music has to say.

For those in the audience, this performance won't be forgotten. Certainly it was the highlight of this years series, if not the highlight of all the Encore Music Series to date. Ole!

Hibbing, MN; April, 1981:

MCA REVIEW

Ron Radford, a Flamenco guitar player, made us feel that he was sitting right in our living room. As the audience was leaving, comments were made such as "living guitar," his "guitar was alive," and one boy's statement, "I felt like I was the only person in the audience." We all were so appreciative for this unique experience.

It was a most enjoyable concert, never to be forgotten by the audience. This was evident in the sales of his records to the concert-goers, who purchased more than has ever been sold at a concert. They came with enthusiasm at intermission and after the concert to buy a living momento of Radford's work.

Slayton, MN; April, 1981:

By Courtney Tommeraasen

Members of the Prairie Music Association were treated to an exotic evening of Flamenco guitar by Mr. Ronald Radford last Friday.

His fine technique was punctuated by a vivid commentary about Flamenco style and his experiences in learning the Spanish form during his studies in Southern Spain. Although much of the music was new to the audience, Mr. Radford's explanations succeeded in keeping the audience attentive. There was no doubt as to his expertise and sensitivity to his music, and if the performance was flawed, it was not perceived by the audience. Haunting, lyrical, mournful, lively, and spontaneous would be good descriptions of the concert. The audience appeared spellbound during his playing, and their appreciation of the evening was obvious by their applause.

Luverne, MN; May, 1981:

By Charles Schmidt

It is indeed a rare art form which we, in Luverne, were so fortunate to hear Saturday night.

Not only was Radford's performance phenomenal, but there is much to be said about the rapport he held with the audience.

He put them at ease with his charm, grace and spontaneity. He interspersed his music with dialogue, explaining each piece; its origin, its purpose and the emotion he was trying to (and did) evoke.

Radford's skill and dexterity on his guitar was incredible. The audience sat with their mouths agape, not quite knowing what to think. It was clear, however, that the audience was delighted when they gave a standing ovation and tumultuous applause at the end.



# INDEX - VOL. IV

## BIOGRAPHIES

Amaya, Carmen, "Carmen Amaya" by Paco Sevilla  
 (includes 12 original newspaper reviews);  
 Nov. '80, p. 3.

\_\_\_\_\_, "A Carmen Amaya" by René Heredia,  
 Dec. '80, p. 3

\_\_\_\_\_, "Carmen Amaya: Creator, Innovator,  
 and Inspirational Force" by Teo Morca:  
 Nov. '80, p. 25

\_\_\_\_\_, "Carmen Amaya in Spain" (a collection  
 of performance reviews); Dec. '80, p. 17

\_\_\_\_\_, "Los Tarantos: A Movie Review"  
 Dec. '80, p. 16

\_\_\_\_\_, "Portraits of Carmen Amaya" (a  
 collection of articles); Dec. '80, p. 12

\_\_\_\_\_, "Velorio para Carmen Amaya" by John  
 Lucas; Dec. '80, p. 20

Bacán, Pedro, "The Story of a Flamenco  
 Contest"; Dec. '80, p. 21

Barón, Manolo, "Recuerdos de Manolo Barón"  
 by Manolo Barón; July '81, p. 3

Benítez, María, "Estampa Flamenca" (Review)  
 by Keith Raether (Rocky Mountain News  
 6/23/81)

Booth, Gordon, "About Gordon Booth"; Oct. '80,  
 p. 14

El Cabrero, "Jose Domínguez, El Cabrero" by  
 José Aguilar (El País, 1980); Jan. '81 p. 3

Capinetti, "La Sonata" by Paco Sevilla,  
 Aug. '81, p. 9

Cid, Marta del, "Marta del Cid" by Carlana  
 "La Maya"; Jan. '81, p. 6

Cojo, Enrique el, "Enrique el Cojo: A Half  
 Century of Dance" from ABC 4/21/81;  
 Aug. '81, p. 14

"La Conja: by El Chileno; April '81, p. 28.

Córdoba, Luis de "The Story of A Flamenco  
 Contest"; Dec. '80, p. 21

D'Auri, Gino, "Conversaciones con Gino D'Auri  
 by El Chileno; Jan. '81, p. 12

DeVoe, Lester, "About the Author"; June '81,  
 p. 19

Domínguez, José, "El Cabrero" by José Aguilar  
 (El País, 1980); Jan '81, p. 3

El Ingles (Peter Holloway) "El Ingles" by  
 Roy Bray, July '81, p. 15

Escudero, Mario "Gypsy in Escudero Dictates  
 Style of Play" by Glenn Griffin (Denver  
Post, 11/15/79); Mar. '81, p. 16

\_\_\_\_\_, "Mario Escudero in Los Angeles" by  
 El Chileno; Mar. '81, p. 14

Escudero, Vicente (obituary); Feb. '81, p. 20.

\_\_\_\_\_, "Vicente Escudero" by Paco Sevilla;  
 March '81, p. 3

Flores, Remedios, "Remedios Flores: Interview"  
 by El Chileno; June '81, p. 17

Fosforito, "Fosforito" by Paco Sevilla, July  
 '81, p. 26

\_\_\_\_\_, "The Story of a Flamenco Contest" by.  
 Miguel Acal; (ABC, April 1980);  
 Dec. '80, p. 21

Gades, Antonio, "Flamenco with a Flair" by  
 B. Sass, (Guide Post, 4/7/67); Sept. '80,  
 p. 21

\_\_\_\_\_, "Gades Leads Spanish Troupe in Return  
 Visit" by Clive Barnes (N. Y. Times 1971);  
 Sept. '80, p. 22

\_\_\_\_\_, "A Star in Orbit" by Quinn Donoghue,  
 (Guidepost 10/23/64); Sept. '80, p. 20

Giglietto, Angela, "Angela Giglietto" (Southern  
Cross, Sept 18, 1980); Dec. '80, p. 32

Heredia, René, "Interview with René Heredia" by  
 R. Alan Rice (Audience 7/18/80) Sept. '80,  
 p. 29

Heredia, Sarita (Interview) by Nilo Margoni;  
 May '81, p. 3

Holloway, Peter, "El Ingles", by Ron Bray,  
 July '81, p. 15

Imperio, Pastora, "Almost a Century of Art",  
 (Obituary); (Blanca y Negro 9/79). June '81,  
 p. 18

Lole y Manuel, "Flamenco en la Plaza de  
 Toros" by J. M. Costa (El País 6/24/80);  
 Nov. '80, p. 30

Lucía, Paco de, "Al DiMeola, Paco de Lucía,  
 John McLaughlin" by Chris Doering (Musician  
Magazine, 3/81); May '81, p. 4

\_\_\_\_\_, "Attention: The Guitar is Sounding"  
 by Miguel Acal (ABC 9/9/80); May '81, p. 10

\_\_\_\_\_, "Flamenco en la Plaza de Toros" by  
 J. M. Cosla (El País 6/24/80); Nov. '80,  
 p. 30

\_\_\_\_\_, "Guitar Olympics" by Peter Baime;  
 Aug. '81, p. 23

\_\_\_\_\_, "Paco de Lucía in Cádiz" by Gordon  
 Booth; Oct. '80, p. 13

\_\_\_\_\_, "Paco de Lucía: an interview for Jaleo"  
 by Gordon F. Booth; Dec. '80, p. 26

\_\_\_\_\_, "Paco de Lucía: An Interview" by  
 Ligia Riveros (Cromos 3/10/80) Sep. '80,  
 p. 24

\_\_\_\_\_, "Paco de Lucía, John McLaughlin and  
 Al DiMeola in Los Angeles" by Paco Sevilla;  
 Jan '81, p. 21

\_\_\_\_\_, "Paco de Lucía: Pinnacle of Flamenco"  
 by Raul Valázquez de Parga (Selecciones del  
Reader's Digest, 9/80); May '81, p. 8

Málaga, Pepe de, "Pepe de Málaga", Aug, '81,  
 p. 3

Malena, Curro, "The Story of a Flamenco Contest"  
ABC, April 1981); Dec. '80, p. 21

Matrona, Pepe el de la, "Pepe el de la Matrona"  
 (obituary) by El Conde de Montarco (ABC,  
 8/16/80); Oct. '80, p. 22

Maya, Mario, "Mario Maya Surprises San Diego"  
 by Paco Sevilla; Nov. '80, p. 34

INDEX TO JALEO VOL IV

- Menese, José, "The Story of a Flamenco Contest"; Dec. '80, p. 21
- Montoya, Carlos, "At Seventy-Six, the Gypsy's Hands Still Fly" by Jack McKinney, (Philadelphia Daily News, 11/7/80); Jan. '81, p. 24
- Morena, Estrella, "Dances of Possession" by Linda Small; from: Other Stages, July 26, 1979; Aug. '81, p. 5
- \_\_\_\_\_, "Estrella Morena"; Aug. '81, p. 5
- \_\_\_\_\_, "Song and Dance Explain Sorrow of the People" by Irene Clurman; from Rocky Mountain News 6/23/81; Aug. '81, p. 6
- Patiño, Maestro, "La Sonanta" by Paco Sevilla Aug. '81, p. 8
- Pohren, Donn and Luisa, "Donn and Luisa Pohren", (brief Biography); Oct. '80, p. 21
- Reyes, Carolina de los, "Carolina de los Reyes" July '81, p. 8
- \_\_\_\_\_, "Dance of the Soul: Carolina de los Reyes" (Mayorca Daily Bulletin 9/13/67) July '81, p. 10
- Tomasa, José de la, "The Story of a Flamenco Contest"; Dec. '80, p. 21
- \_\_\_\_\_, "He Came, He Saw... She Conquered" by Syd Love (San Diego Union 3/10/68) July '81, p. 8
- Reyes, Ramón de los, "Ramón de los Reyes: Ambiente in Boston" by Marta del Cid: Oct. '80, p. 5
- \_\_\_\_\_, "Ramón de los Reyes Spanish Dance Theater" by Marta del Cid; Oct. '80, p. 10
- \_\_\_\_\_, "Ramón de los Reyes Spanish Dance Theater" by Iris M. Fanger (Dance Magazine, 4/79); Oct. '80, p. 12
- Rodrigo, "Conversaciones con Rodrigo" by El Chileno; June '81, p. 10
- Sabicas, "Conversaciones con Sabicas" by El Chileno; April '81, p. 3
- \_\_\_\_\_, "Sabicas in Concert at Royce Hall" by El Chileno; April '81, p. 12
- Sánchez, Calixto, "The Story of a Flamenco Contest"; Dec. '80, p. 21
- Sanlúcar, Esteban (photos); Mar '81, p. 18
- Serrano, Juan, "Flamenco in Detroit" by Angelina Esteban de la Fuente: Sept. '80, p. 12
- \_\_\_\_\_, "Juan Serrano as Maestro" by Mark Boroush; Sept. '80, p. 9
- \_\_\_\_\_, "A Tribute from Students and Friends" by Mark Baroush and Christine Scott; Sept. '80, p. 3
- Tomasa, José de la, "The Story of a Flamenco Contest"; Dec. '80, p. 21

BOOK & MUSIC REVIEWS

- "Juan Serrano Flamenco Concert Selections" by Paco Sevilla; Aug. '81, p. 24

GAZPACHO de GUILLERMO

- "Criticism and Encouragement in Flamenco" and "El Niño Miguel"; Sep. '80, p. 16
- "Presenting Flamenco on Stage" and "Lonely Fire -- Tati Soler"; Oct. '80, p. 16
- "Why Flamenco?" and "La Guitarra Gitana y Pura de Paco del Gastor"; Nov. '80, p. 27
- "Gypsies and the Flamenco Guitar"; "Amuleto: La Guitarra de Paco Cepero"; "La Guitarra Flamenca de Enrique de Melchor"; Dec. '80, p. 30
- "Right Hand Technique Problems?" and Ian Davies"; Jan '81, p. 16
- "Flamenco for the Sake of Flamenco" and "Flamenco Puro -- Guitarra Española por Luis Maravilla"; Feb. '81, p. 12
- "Holding Back" and "Mario Escudero Plays Classical Flamenco Music" Mar '81, p. 17
- "Elitism in Flamenco" and "Flamenco: La Guitarra de Sabicas"; April '81, p. 19
- "Listening to Flamenco Records" and "Emilio Prados - Atayala de la Guitarra Española"; May '81, p. 18
- "Perspective: and "Diego de Morón"; June '81, p. 22
- "Interview with Señor Duende" and "Manolo Saulúcar, King of Flamenco"; July '81, p. 2
- "Buried Treasure", Aug. '81, p. 19

GENERAL ARTICLES

- "Archivo: Part I -- Preparations" by Caballero Bonald: Jan. '81, p. 10
- \_\_\_\_ Part II -- Sevilla" by Caballero Bonald; Feb. '81, p. 21
- \_\_\_\_ Part III -- Alcalá de Guadaira" by Caballero Bonald; Mar. '81, p. 12
- \_\_\_\_ Part IV -- Utrera" by Caballero Bonald; April '81, p. 29
- \_\_\_\_ Part V -- Jerez de la Frontera" by Caballero Bonald: May '81, p. 20
- \_\_\_\_ Part VI -- Mairena del Alcor" by Caballero Bonald; June '81, p. 21
- \_\_\_\_ Part VII -- La Puebla de Cazalla" by Caballero Bonald; July '81, p. 18
- \_\_\_\_ Part VIII -- Morón de la Frontera" by Caballero Bonald: Aug '81, p. 24
- "Ballet Fiesta"; Mar. '81, p. 19
- "Cante Jondo o Abrirse las Carnes Cantando" by Jesus Hermida (LAE, 1963); Feb. '81, p.
- "El Cid" (photos) by Frank Campbell "El Chileno", Feb. '81, p. 18
- "El Concurso de Cante Jondo de Granada, 1922" by Paco Sevilla; April '81, p. 21
- "Costuming for Flamenco: Trimmings" by Marta del Cid; Dec. '80, p. 28
- XVIX Cursos Internacionales de Verano de Arte Flamenco; Mar. '81, p. 18

INDEX TO JALEO VOL IV

- "The Cries of Madrid" by B. Sass (Guidepost 11/18/66); Jan. '81, p. 25
- "Dancing on a Cruise Ship" by Adela; Sept. '80, p. 14
- "The Eighth -- and Last? -- Guitar Competition in Jerez" by Gordon Booth; July '81, p. 12
- "Encounter: A Caper in Sevilla" by Brook Zern (The N.Y. Times 9/15/74); Oct. '80, p. 17
- "Españolisimas" by Tony Moreno (Temas 10/79) Sept. '80, p. 26
- "Festivales 1980" by Miguel Acal (ABC) Includes: III Festival de Cante de Triana; II Festival de Ginés; I Festival - Contest in Camas; XX Potaje Gitano; VII Festival de la Guitarra; Jan '81, p. 17
- "Festivales 1980" by Miguel Acal (ABC, 1980); Includes: XV Caracola Lebrijana, II Festival de Mairena, XIX Festival Antonio Mairena, Tablaos en la Fiesta de la Vendimia; Feb. '81, p. 13
- "Festivales 1980" compiled by Denyse Simpson; (listing of Festivals); Nov. '80, p. 31
- "Flamenco in Detroit" by Angelina Esteban de la Fuente; Sept. '80, p. 12
- "Flamencohio" (Photo Montage); July '81, p. 19
- "Flamenco Quiz" by Paco Sevilla; Dec. '80, p. 7
- "Flamenco Salaries" by Gordon Booth; Oct. '80, p. 19
- "Flamenco Supremes - a critique" by Sabicas; Feb. '81, p. 5
- "Flamenco Tablaos" by George N. Clements (Guide Post, 1/14/66); Oct. '80, p. 3
- "Flamenco Week in Seattle: by Teo Morca; Sept. '80, p. 19
- "Gazpacho de Morón" by Miguel Acal ABC 8/28/80); Jan. '81, p. 13
- "Gazpacho de Morón "Much Cement and Little Gravel" by Miguel Acal (ABC 9/3/80; Jan. '81, p. 13
- "Guitar Olympics" by Peter Baime; Aug. '81, p. 23
- "Malaqueñas" by Paco Sevilla; Mar. '81, p. 21
- "Memories of San Francisco" (Letter to Editor) by Ernest Lenshaw; Oct. '80, p. 9
- "Notes from Andalucía" by Gordon Booth; Nov. '80, p. 31
- "The origin of Cabales" by Paco Sevilla; July '81, p. 29
- "II Quincena de Flamenco y Música Andaluza" by Miguel Acal (ABC, Dec. '80); May '81 p. 13
- "The Saeta" by N. Clements (GuidePost 3/24/67) April '81, p. 14
- "Saeta" by E. Zatania (FISL Newsletter 1/69) April '81 p. 13
- "La Sonata" (guitar history and philosophy) by Paco Sevilla; Aug. '81, p. 8
- "The Story of a Flamenco Contest" by Miguel Acal (from ABC, April, 1980); Dec. '80, p. 21
- "Surviving as a Solo Guitarist in San Francisco" by Joël Blair; Dec 8, p., 10
- Teo Morca Flamenco Workshop, by Jocelyn Chownard (Letter to Editor); Jan. '81, p. 5
- "Tientos" (brief discussion of word meaning) by Paco Sevilla. Aug. '81, p. 19
- MUSIC
- "Tientos" by Juan Serrano; Sept. '80, p. 10
- REVIEWS (Performance)
- "Angelita: Concierto Flamenco y Fiesta Mexicana" by Juana de Alva; Jan. '81, p. 20
- "Al Dimeola, Paco de Lucía, John McLaughlin" by Chris Doering (Musician Magazine, 3/81); May '81, p. 11
- "El Cid" by Frank Campbell "El Chileno"; Jan. '81, p. 23
- "Españolisimas" by Otto Gennaro (Replica 12/12/79); Sept. '80, p. 28
- "Españolisimas" by Tony Morono (Temas 10/79); Sept '80, p. 26
- "Estampa Flamenca: The New Estampa is a step ahead of last year's group" by Keith Raether (Rocky Mountain News 6/23/81) Aug '81, p. 18
- "An Evening at Olamendi's" by Mary Ferguson; Jan. '81, p. 27
- "Flamenco en la Plaza de Toros" by J.M. Costa (El Pais 6/24/80); Nov. '80, p. 30
- "Flamenco, Indian Program" (Rayna) by Eileen Sondak (San Diego Union 7/11/80); Sept. '80, p. 28
- "Flamenco Meanderings -- Mosaico Flamenco makes its debut" by El Chileno; May '81, p. 23
- "Paco de Lucía in Cádiz" by Gordon Booth, Oct '80, p. 13
- "Paco de Lucía, John McLaughlin and Al DiMeolain Los Angeles" by Paco Sevilla; Jan '81, p. 21
- "Juanita Franco Debuts at El Moro" by Nina Espinoza; June '81, p. 24
- "Mario Maya Surprises San Diego" by Paco Sevilla; Nov. 80, p. 34.
- "Rodrigo and Company" by Yvetta Williams; July '81, p. 24
- "Ramón de los Reyes Spanish Dance Theater" by Marta del Cid; Oct. '80, p. 10
- "Ramon de los Reyes Spanish Dance Theater" by Iris M. Fanger (Dance Magazine 4/79); Oct. '80, p. 12.
- "Roberto Amaral and Company -- Some Fiery Flamenco and Much, Much More" by Gillian Rees (Daily News, L.A. 6/16/81); July '81, p. 24.
- "Sabicas in Concert at Royce Hall: by El Chileno; April '81, p. 12.
- "Sabicas Plays Flamenco Guitar" by John Henken (L.A. Times 2/9/81) April '81 p 12.
- "Three Acoustic Guitars" (Los Angeles Times 12/5/80); Jan. '81, p. 21.

INDEX TO JALEO VOL IV

JUERGAS

- "An Akronism: Juerga in Ohio" by Marta del Cid; Sept. '80, p. 30  
 "Philadelphia Juerga" by Maria Bitting; Dec. '80, p. 32  
 "Philadelphia Juerga" by Maria Bitting; Feb. '81, p. 17  
 "Philadelphia Juerga" by Maria Bitting; May '81, p. 22  
 "Philadelphia Juerga" by Lynn Wozniak; July '81, p. 25  
 "Flamencohio -- Flamenca Gahanna" by Marta del Cid; Nov. '80, p. 33  
 "Flamencohio" (photo montage); July '81, p. 19.

SAN DIEGO JUERGAS

- "June Juerga" (1980) - Under Sun and Stars" by Juan de Alva; Sept. '80, p. 31  
 "September Juerga: Costumes Blossom Under the Stars" by Gene Jarvis; Nov. '80, p. 37  
 "August Juerga"; Oct. '80, p. 22  
 "An Evening of Contrasts: October Juerga" by Juana de Alva; Dec. '80  
 "November Juerga (photos)"; Jan. '81, p. 28  
 "December Juerga: "Adios National U" (photos by Frank Campbell) Feb. '81, p. 24  
 "February Juerga" by Juana de Alva; April '81, p. 32  
 "The Rights of Spring: March Juerga" by Juana de Alva; May '81, p. 25  
 "April Juerga" by El Chileno; June '81, p. 26.  
 "May Juerga"; July '81, p. 28  
 "June Juerga" Photo Collage by Mary Ferguson; "Mosaico Flamenco" photos. Aug. '81, p. 20

MORCA...SOBRE EL BAILE

- "Touring Flamenco" Sept. '80, p. 17  
 "Some Thoughts on the Dance"; Oct. '80 p. 14  
 "Carmen Amaya: Creator, Innovator, and Inspirational Force"; Nov. '80, p. 25  
 "Listening to Flamenco"; Feb. '81, p. 11  
 "Changing Flamenco in Changing Times"; April '81, p. 18  
 "Beyond Compás"; Aug. '81, p. 16

- "The Saeta" by W. Clements; April '81, p. 14  
 "Malagueñas" by Paco Sevilla; Mar '81, p. 21  
 "Punto de Vista" by María José Jarvis; Dec. '80, p. 11.  
 "The Saeta" by W. Clements; April '81, p. 14  
 "Velorio para Carmen Amaya" by John Lucas; Dec. '80, p. 11

PUNTO DE VISTA

- "Braceo" by L. Oraw; Jan. '81, p. 5.  
 "A Guitarist's View of the Dance" by Paco Sevilla; June '81, p. 9.  
 "The Juerga" (in poetry) by María José Jarvis;

Dec. '80, p. 11

- "Paco Knows What He Is Doing" by Ken Sanders; May '81, p. 7.  
 "Touring: The Pleasure and the Pain" by Eduardo Montemayor; May '81, p. 6.

RECORDS

- "Alborada Flamenca" (René Heredia) by Paco Sevilla; Sept. '80, p. 19.  
 "Amuleto: La Guitarra de Paco Cepero" by Guillermo Salazar; Dec. '80, p. 30.  
 "Antonitas D'Havila: Flamenco Guitar, Vol. 1" by Paco Sevilla; Sept. '80, p. 19.  
 "Candela" (Manolo Sanlúcar) by Gordon Booth; Feb. '81, p. 19.  
 "Diego de Morón" by Guillermo Salazar; June '81, p. 23.  
 "Emilio Prados -- Atayala de la Guitarra Española" by Guillermo Salazar; May '81, p. 19.  
 "Flamenco: La Guitarra de Sabicas" by Guillermo Salazar; April '81, p. 21.  
 "Flamenco Puro -- Guitarra Española por Luis Marivilla" by Guillermo Salazar; Feb. '81, p. 19.  
 "La Guitarra Flamenca de Enrique de Melchor" by Guillermo Salazar; Dec. '80, p. 30.  
 "La Guitarra Gitana y Pura de Paco del Gastor", Nov. '80, p. 26.  
 "La Guitarra de el Niño Miguel" by Guillermo Salazar; Sept. '80, p. 17  
 "Ian Davies" by Guillermo Salazar; Jan '81 p. 16.  
 "Manolo Sanlúcar, King of Flamenco" by Guillermo Salazar, July '81, p. 23  
 "Mario Escudero Plays 'Classical Flamenco Music" by Guillermo Salazar, Mar. '81, p. 17  
 "New Records by Paco de Lucía" by Paco Sevilla; Aug. '81, p. 23  
 "Los Vientos del Tiempo (San Luis)" by Paco Sevilla; April '81, p. 26

TECHNICAL

- "Costuming for Flamenco: Skirts - Part II; by Marta del Cid; Nov. '80, p. 27  
 "Costuming for Flamenco: Trimmings" by Marta del Cid, Dec. '80, p. 28  
 "Guitar Olympics" by Peter Baime; Aug. '81, p. 23  
 "Oiling Fingerboards" by Lester DeVoe; June '81, p. 19  
 "The Origin of Cabales" by Paco Sevilla: July '81, p. 29  
 "Malagueñas" by Paco Sevilla; Mar. '81, p. 1  
 "The Saeta: by N. Clements (Guidepost 3/24/67); April '81, p. 14  
 "Saeta" by E. Zatania (FISL Newsletter 1/69) April '81, p. 13  
 "Tientos" (meaning of word) by Paco Sevilla; Aug. '81, p. 19

Tomah, WI; May, 1981:

Members of the Tomah Concert Association enjoyed a performance by soloist Ronald Radford, one of the few American Masters of the Flamenco guitar. Every selection was applauded by a pleased and attentive audience that further expressed wholehearted appreciation with

two standing ovations.

Radford's commentary staged the scene for each number. As he played he wove a musical tapestry from which the listeners could readily envision the romantic situation or location that originally inspired the music.

St. James, MN; May, 1981:

If there were reservations about the appeal of a solo Flamenco guitarist in the final concert series sponsored by Watonwan Concert Association, doubts were dispelled when Ronald Radford came on stage, took his guitar in hand and entertained, charmed and instructed the waiting audience Thursday evening in middle school auditorium.

What a pleasant finale to the series and what a wealth of music. Radford's spontaneous commentary, his command of his instrument and his rapport with the audience combined for a real musical treat. It was a departure from the usual concert.

His repertoire ranged from gypsy blues to infectious harmonies, from romantic melodies to sad laments of Spanish miners, from explosive dance tunes to marching music, all chosen to include the many moods of Flamenco.

In the marching selection, Radford asked his audience to listen for the beat of the drums and the call of the trumpets as he brought from the strings the sounds of a religious procession wending

through the streets of a little Spanish town. The promised sounds were there.

ONE OF THE most familiar rhythms, Malaguena, was particularly pleasing to the audience. Not so well known, but of equal appeal was the selection, Zambra, chosen to accent Moorish and Middle East influences exerted during those people's conquests in Spain. Pleasing, too, were Guajira, suggesting the rhythms of the Caribbean and one number of classic guitar.

Obviously gratifying to his audience was Radford's inclusion of them with requests they shout "ole" when the fancy seized (which they did) and his unanswered invitation to join him on stage to dance as he played particularly vigorous number, Bulerias.

Small town audiences are not always so warmly treated by visiting artists.

COMMENTING on the concert, Mrs. Erling Hansen, a member of the concert association board said interest in the series for next year seemed to be stimulated by Radford's program.

Knoxville, IA; May, 1981:

From the moment the artist appeared on stage he established a close rapport with the audience through his warm and spontaneous dialogue. His commentary was informative as well as interesting and entertaining, and added immeasurably to the enjoyment and appreciation of his music throughout the entire program.

Radford gave his listeners a new experience as he led them into an unforgettable world of sounds. He recaptured and created various moods of

Flamenco gatherings, including lively dance rhythms, a lullaby, soul music and a parade depicting a religious observance in Seville during Holy Week. At the conclusion of the program his encore gave the audience an opportunity to participate in the hand clapping and oles typical of Spanish music.

It was a privilege to hear this special kind of music played by a master guitarist who clearly demonstrated his love of music, his love of people, and his ability to listen with his heart.

# GAZPACHO DE GUILLERMO

DUCAS TRIP

In several conversations with older flamenco guitarists, the topic of guitar strings has come up. The point was made that, back in the good old days, it was common to remove the strings from the guitar, boil them in some liquid, and put them back on the guitar. This is quite interesting as factual information, but it also contains a different message. I can't help but hear overtones of "ducas" in this type of conversation.

"Ducas" is the gypsy word for suffering. Cantaores often mention the words "ducas", "Duquelas", and the Spanish synonym, "penas". A common verse of the cante states: "Tu pena y mi pena son dos penas." Is "ducas" one of the main life forces of flamenco? Can't flamenco be good unless "ducas" is involved? Frankly, I'm not sure.

It seems that there are two kinds of "ducas": "ducas" of the victim, and "ducas" by choice. The first type seems to be much more serious than the second. The true victim hates "ducas" and wants no part of it. The person who chooses "ducas" is wrapped up in the glorification of the "ducas" lifestyle, which is like pretending to be a victim. In either case the memory may enter to preserve and protect the "ducas" philosophy.

Here is where senility may get its beginnings. A senile brain may be overclogged with memories. The day you actually prefer to reflect on what it was like to play, dance, or sing, rather than playing, dancing, or singing, is the day you'd better buy your first rocking chair. The surprising thing here is that good memories may be as dangerous as bad memories.

"Ducas" people tend to accentuate the bad memories, and play down the good ones. These bad memories usually deal with themes of poverty, death and loss of love. Generally, the older the person, the more he has of these bad memories. So how can a nine year old perform siguiriyas in a

festival like that of Mairena del Alcor? This was cause for quite a few chuckles, which when it happened, surprised me, since the execution was excellent.

Here arises the question of "paying your dues". The way I see it, "ducas" is closely interrelated with dues. If a person has suffered or had to jump through certain hoops, he may wish this on others as a kind of logical explanation of life. The problem with this view is that it isn't always accurate to reduce the world to a simple logical explanation. Both logic and emotion have their shortcomings when they are used to explain things in their entirety or to reduce the explanation to a simple balancing scale of justice. "Ducas" people seem to take pleasure in passing on "ducas," as if the perpetuation of "ducas" helps alleviate the situation. Meanness and cruelty will never bring about a world full of niceness and kindness. So the obvious intelligent solution would be to stop evil in its tracks rather than passing it along, whenever possible.

Finally, let's try to answer the question. Can't flamenco be good unless "ducas" has qualified the artist? The answer isn't so simple, is it? I would say that there is indeed such a thing as "ducas" value in interpretation. Suffering has a way of maturing an artist as a complete human being, and it is then transmitted through music or dance. However, the world presently has enough suffering in it. To anyone who feels that "ducas" must be passed along, I would say: I'll listen to your *siguiriyas*, but stay away from me!

\* \* \*

"VICTOR MONJE, SERRANITO"  
Columbia Stereo Txs 3054 (1976)

For those not familiar with this artist, I'd like to mention that Serranito has become one of flamenco's most accomplished guitar soloists. He is also known for his years of *tablao* work with dancer Lucero Tena. Most of his later records feature him using a classical guitar.

This record begins with "Luz de Luna," a *bulería*. Serranito is accompanied by an orchestra under the direction of José Luis Navarro. This kind of flamenco record must be heard in full stereo to be appreciated; many flamencos have small cassette machines and can't really hear everything. The first time I heard the record was on a small monaural cassette machine which gave me

a premature negative feeling about the record. The orchestra accompaniment sounds both classical and jazzy, but not in a way that isn't compatible.

The next selection is a *sevillanas*, called "Fantasía Sevilla". It is a very sure-handed rendition on the part of Serranito. The orchestra gives a nice depth to the recording, especially here in the *sevillanas*.

The only unaccompanied solo on side One is "A la Perla de Triana". This is an exciting solo overall. Only one small section of Serranito's special three finger *picado* seems to detract from the mood. It's near the end of the piece and is rather flighty, barely managing to stay in control.

Side one finished with a slow *rumba* called "Dos Caminos". The effect of the orchestra and the selection of *rumba* makes "Dos Caminos" sound like it could have been done by Manolo Sanlúcar.

Side Two starts with another *rumba*, "Junto al Mar". I call this brand of music "easy listening flamenco". You have to be sipping your "Fanta de Limón" somewhere near the beach to be in the right frame of mind. This is the real Spain! Haven't you been there recently? Seriously though, the *rumba* is well done. Ever since Paco de Lucía came out with his *rumba* "Entre Dos Aguas", there has been a new interest in *rumbas*.

The *granaina* is called "Poema a Granada", and is masterfully done. What a contrast to the mood of the previous piece! The next is "En La Otra Orilla", a *guajira*. This is a new *guajira*, which I wasn't expecting. It's pretty incredible, but Serranito is capable of very astounding things when he puts his mind to it. Then he plays a *campanilleros* titled "Al Son de Las Campanillas" which has appeared on an earlier record note for note. The record ends with the Paraguayan song "Parjaro Compañera", a tune previously recorded by Sabicas.

Read interviews with Segovia, Tomas, Romero, Pujol, and many more. Find out about instrument builders, festivals, competitions, and master classes. Play our new music and lute tablature. Find out what is happening around the world in guitar and lute through—

**guitar & lute**  
**Magazine**

1229 Waimanu Street  
Honolulu, Hawaii 96814  
Send for Free Brochure. \$2.00—sample copy,  
\$10.00—4 issues

Serranito has departed from the straight flamenco forms for the most part on this record. Below I've included a short list of some of his other albums, which are more in the traditional style:

- "Lucerito Tena, Castañuelas Flamencas" (Hispavox GH10-281)
- "El Flamenco en la Guitarra de Victor Monje, Serranito" (Hispavox HH 10-291, 1966)
- "Tensión de Sonoridades para Dos Guitarras Flamencas" (with Manuel Cano; Hispavox HH 10-300, 1967)
- "Gabriel Moreno, Cante Flamenco" (Hispavox HH 10-309, 1967)
- "Flamenco, Lucero Tena" (Hispavox HH 10-339, 1967)
- "Aires Flamencos" (Hispavox HH 10-349)
- "Técnica y Sentimiento en la Guitarra Flamenca" (Hispavox HH 10-443, 1975)

--Guillermo Salazar

## ROSA DURAN

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

by June A. Grimble

Rosa Durán is of the race (gypsy) and province (Andalucía) which rightly or wrongly claim to be originator and cradle of flamenco. Born in Jerez de la Frontera, in the gypsy quarter of San Miguel, she is the half gypsy and half paya, daughter of the celebrated flamenco singer, Isabelita de Jerez. From birth, in fact, she has lived in an atmosphere of pure baile y cante jondo. Her first formal training took place in Madrid. There, at ten years old, she appeared in fiestas sponsored by the aristocracy, but neither training nor titles can cure her of her love for her original dancing set: the street. In the capital the renowned El Estampio took her as his pupil, and at fifteen she was working with the "greats". Rosa danced in Spain and abroad until 1954, when she found a settled home in the Zambra and the honors began to pour in: In 1962 she was awarded an honor never before accorded a nonclassical dancer, when General De Gaulle presented her, at the Theater of Nations, the "Best Dancer of the Season Award"... In London, she danced for the Queen. "You were wonderful," murmured Her Majesty -- and in 1965, she represented Spain at the New York World Fair. It is a background of dizzying distinction, which duly reflects the sweep and majesty of her dance, but which says little about the warm immediacy of the person, Rosa Durán.



ROSA DURAN WITH GUITARIST, PEDRO EL DEL LUNAR

The on-off-stage contrast is startling. It was unnerving waiting to meet the towering bailaora who on stage clapped, tapped, reeled, whirled and stamped out the tempestuous ritual of the dance against the shivering staccato of her castanets. It was a shock to be met by a little person, in a pink suit, her eyes two deep black pools of humor, her presence as unassuming as her dance was imperious. She scrutinized, questioning: "You are from GUIDEPOST? But GUIDEPOST is an American magazine and you look English."

"That sounds like a reproach, Rosa!!" Laughter surged out of her, "Oh, the

English! They gave me the fright of my life! Listen, I was dancing in a big theater in London, and while I danced they drank tea -- tea, fijase! -- I know they did; the cups clattered. I was scared to death. 'I have failed with these people,' I thought, 'they are drinking tea and clattering cups while I dance. I have failed!' So I addressed myself to God and danced for Him! And then, another surprise. When I stopped there was that awful silence I had expected; I bowed into it; and suddenly there was a roar! The tea drinkers were on their feet shouting and clapping and calling, and they wouldn't stop! I was shocked to death. I can tell you, the English are aficionados despite the tea! But what is it you wished to ask me?

"What is flamenco Rosa? And what is it to you personally?"

The mobile face is suddenly still; the black eyes totally absorbed.

"That is a very big and difficult question."

Yet it is answered with immediacy, touched, like her personality with the force of

simplicity. It sounds like a gust of conviction blowing straight from the heart.

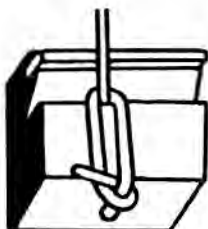
"Flamenco es lo mejor que hay! (Flamenco is the best there is) Listen! It is something which makes sense of all the human sentiments through which it is expressed. If it is good it touches the heart, for flamenco is an outpouring of human sentiment surging from within the dancer." (The hands lift and move expressing an immense release of human emotion in a single fluid gesture; and she is thoughtful gain.) "As to what it means to me, I can only say, I give to the dance everything that I am. I hear the guitar, and that's it! After that flamenco just happens!"

That certainly is what it looks like. She gives everything and more. That surely is why the diminutive figure soars on stage into a towering bailaora dominating a maelstrom of movement and sound with a perfection of technique which imposes a perfect unity from flickering finger-tips to throbbing heels. Rosa Durán is a flamenco "great".



I spend a lot of time putting on and removing **strings**. Over the years it has been interesting to see the different kinds of knots guitarists use to secure strings. One that stands out in my mind involved a bridge tie that locked the adjoining strings into a jumbled web. To change one string involved undoing its neighbor and so on down the line. It must have taken the hands of a surgeon to tie them on. Of course, all of this was unnecessary and added time to my repair job.

As a standard for tying on strings, I suggest this fast and simple method that is the best for the protection of the guitar. The diagram is from an old Aaron Shearer Method.



I prefer this knot at the bridge because the string end does not rest on the soundboard. There is no chance of the string rattling on or scratching the area behind the bridge.

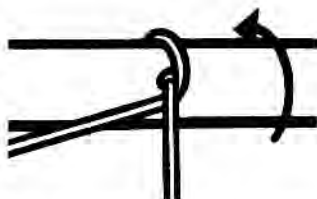
Here are some suggestions for tying on the strings.

1. Insert the string from the back of the bridge toward the neck. If inserted from the opposite side the string may gouge the soundboard as it passes through the bridge.
2. Allow 4" - 6" to make a generous size loop. The last turn of the string must remain behind the back edge of the bridge.
3. Hold the string 1/2" from the end with the right hand and pull through the slack with the left hand, cinching the knot. Now you should have 1/2" of excess string behind the bridge. The string end will project almost straight up (it is slanted in the diagram for clarity).
4. The ends of the treble strings can be quite sharp so snip them about 1/8" above the bridge (nail clippers work quite well), and singe the end into a rounded or ball shape with the heat of a match flame.



The bass strings are tied the same way. Most strings are manufactured so the wire is wrapped loosely for an inch on one end. Use this end for the bridge knot. Pull the slack through so you will not have to clip the ends. If the ends of the bass strings are stiff, bend and angle them after tying so your right hand will not be scratched while playing.

Tying at the machine roller or tuning peg can be effectively done by following the diagram.



The string is locked in place as the roller or peg is turned. To prevent slipping, it is sometimes necessary to pass the 1st (E) string through the hole twice and then under to lock. Do not clip the strings at this end, but make a 1" diameter coiled loop with the excess. The added length makes re-tying easier if it becomes necessary before changing strings.

When winding up, alternate from the treble to the bass side until all strings are close to pitch in the following order 3rd, (G), 4th (D), 2nd (B), 5th (A), 1st (E), 6th (E), then proceed with normal tuning. To remove strings, reverse the order. This will minimize any tension imbalance on the soundboard. (Editors note: we have always been led to believe that it is best to change one string at a time to keep the change in tension on the soundboard to a minimum. Where all strings must be removed completely, the above procedure is probably wise).



## FOSFORITO

### SOME THOUGHTS ON FOSFORITO

by Paco Sevilla

Since writing a brief article about Fosforito for the July JALEO, a few people have asked me about him -- is he really that good, etc. Gordon Booth wrote: "I very much enjoyed your piece about Fosforito. I had never known much about him, except that he is very popular in Spain. I didn't like him very much at

first because the fellow who really introduced me to much of flamenco didn't care for him (I think it was that old 'white boys can't play the blues' prejudice, that is, a non-gypsy can't do flamenco). After seeing him perform a few times, I came to enjoy and respect what he did. Certainly, he is not the most exciting of singers, but he is a fine artist, one well worth watching."

There is something paradoxical about Fosforito. He is always spoken about with reverence, yet seldom mentioned as a "favorite cantaor," he is invited to as many festivals as other top artists, yet he doesn't receive many high tributes in reviews of those festivals, and he was ripped to shreds in the news accounts of the contest in Sevilla last year. When I saw him in a festival, he received the highest accolades in his introduction and a tremendous ovation on his appearance, but the least applause for his performance, fading to a few weak courtesy claps after his final peteneras. What is going on? Here is a guess (being made 8000 miles from Spain). Fosforito was very big in the 1960's, when historical accuracy was important and anthologies of cante were still big on the market. He acquired a reputation as the knowledgeable young cantaor. Then in the 1970's a new trend began, and young cantaores became pop figures -- Camarón, Lebrjano, Lole y Manuel, José Menese, etc. These people had, not only a sense of adventure and a need to do new things, but a lot of personality and showmanship as well. So a generation of aficionados has grown up learning to appreciate this approach. Yet the aura of profundity and seriousness that surrounds names like Antonio Mairena and Fosforito remains and they are highly respected (see the articles on the homage to Fosforito in this issue), but when it comes down to actual listening, the easier and more exciting performances of a Chiquetete or a Turroneiro receive the louder applause.

Fosforito may follow in the footsteps of Antonio Mairena and be appreciated for his wide knowledge (encyclopedic they call it) and correct interpretations while being criticised for an intellectual approach and a certain coldness in performance. Fosforito seems to be very serious about his cante. I have always wondered what it was like when Paco de Lucía accompanied him on records.

On the ones I have heard, Paco plays so simply, so traditionally (except when there is no singing -- like in the intros) that he sounds like any common guitarist from Spain or even the USA. Did Fosforito demand that, or did Paco feel the need to do it? Someday perhaps we can ask and find out.

Meanwhile, don't judge Fosforito without listening to him -- he sings beautifully and does amazing things. Perhaps he is not at his best in the cold atmosphere of the festivales, and even **when you listen to a beautiful** interpretation of his on record, you have to realize that few artists ever sing with inspiration in a recording studio. For those who wish to learn the cante, there is no better model to try to imitate than Fosforito, for his compás, placement, and structuring of the cante are impeccable.

\*\*\*

FOSFORITO: ADOPTED SON OF CORDOBA

(from: ABC, May 9, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Rafael López

The government of Córdoba met in an extraordinary full session to approve the only order of business of the day: giving the title of adopted son of city to Antonio Fernández Díaz, "Fosforito." For that reason, and to celebrate the completion of twenty-five years since his complete triumph in the "Concurso Nacional de Cante Flamenco," a number of events will take place in the capital of Córdoba. It begins on the 13th with the presentation of a book dedicated to Fosforito and the awarding of the prize for the poster contest. The following day, a poetic event with participation of the poets who have collaborated in the publication of the book and also the concert guitarists Manuel Cano and Paco Peña, an event in which the adopted son title will be officially given to Fosforito.

On the 15th, at a luncheon in honor of Fosforito, he will be given the Potro de Oro de la Federacion de Penas" (the symbol of Córdoba), and that night, in the gardens of the Alcázar de los Reyes Cristianos, there will be a flamenco festival featuring Fosforito, El Cabrero, Camarón de la Isla, Luis

de Córdoba, Chano Lobato, Chiquetete, José Meneses, Juan Navarro Cobos, Rafael Ordóñez, El Turroneiro, and Juanito Villar, plus the special appearance of Antonio Mairena. In the dance, Manuela Carrasco, and the guitarists Paco Cepero, Manuel Domínguez, Enrique de Melchor, and Rafael el Merengue.

\*\*\*

THE HOMAGE TO FOSFORITO

(from: ABC, May 17, 1981; sent by Gordon Booth; translated and edited by Paco Sevilla)

by Rafael Lopez

The festival in honor of Fosforito... ended in a highly irregular manner. A segment of the audience prevented the performances from continuing when the festival was near the end, at two in the morning.

This festival was held in the gardens of the Alcázar de los Reyes Cristianos where the seating capacity of 3,500 was sold out, but at the entrances thousands of people gathered, wanting to get in. And they did get in; no one knows for sure who gave the order to open the doors or if they were forced by the people...the Municipal Police estimated that there were 10,000 who entered and sat wherever they could in every possible corner of the gardens and even on the stage itself...

El Cabrero, the last cantaoor to perform, did so with success and the crowd demanded more from him; he agreed and sang several more cantes, until at one point he was practically forced to sing again by a spectator who came up on stage and even stayed next to him as a mute witness of the performance. Others followed, interrupting the stage. When El Cabrero refused to continue due to fatigue, a segment of the crowd, with shouting and whistling, prevented the show from ending normally -- that is the closing by bailaora Loli Flores with Curro Triana, Manolo Sevilla, and guitarist Manolo Domínguez. A group of spectators remained in the gardens as a protest and were forceably removed.

It has to be left on record that a few of the contracted artists did not show up, including Camarón de la Isla, La Susi, and Manuela Carrasco (due to the illness of her husband). Antonio Mairena, whose special performance had

been expected, left the gardens of the Alcazar when the avalanche of people began and the organizers couldn't find him, something that could not be communicated to the audience during the final disturbance.

But, for sure, Fosforito received his homage, the title of adopted son of Cordoba, and proof of affection, being able to consider himself a prophet in his own land.

\* \* \*

#### THE FESTIVAL IN HONOR OF FOSFORITO

(from: ABC, May 27, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

We have allowed a few days to pass in order to review, mentally, what happened-- so that we wouldn't be so affected by our first and very disagreeable impression. But what happened was so intolerable that we are obligated to declare ourselves clearly against this type of performance that abridges the rights of some citizens, that supports public disorder, and does nothing but damage to flamenco and the image of this land. The search for theatrical effects, the out and out "populismo" that was seen in Córdoba on the 15th and has to be a clear warning for future performances.

It was announced that there were 3,500 seats available in the Alcázar de los Reyes Cristianos in Córdoba. And one would assume that the doors could be opened for the crowd while they waited quietly at the entrance. And the doors were opened. And the festival, ended before it began. Neither the cante, nor Córdoba, nor Fosforito, deserved the thoughtless decision by whoever it was who ordered the doors opened to admit a number -- estimated by some at 10,000 -- much greater than what was foreseen. Those who paid their admission have all the right in the world to attend the show in all normalcy. A simple order cannot trample the rights of these people and permit, aside from obstructing the contemplation of the festival by those who paid, the destruction of the marvelous gardens of the Alcázar.

The attitude of El Cabrero, clearly an opportunist, was only the spark that ignited the disturbance. He sang well por siguiriyas and so-so por fandangos, but he is not to blame in the least for the

very sad ending. The blame must be sought in the origin of the order to open the doors. It is clear that everybody has a perfect right to witness the festival in honor of Fosforito, but if something so large and grandiose is wanted, it could be organized in another place with more room and free admission.

It is said that a scalded cat flees from cold water. That is something for organizers of the summer festivals to keep in mind. Because, if they want to collect admission -- a perfectly normal thing -- only to later, out of a desire to make an impression or other shameful reason, open the doors of any place to the whole public, we see a bad future for the festivals. Last year in Lebrija, we were in attendance for something similar. The consequences were a serious economic loss, a destroyed festival, and an absolutely negative impact. In Córdoba, on the 15th, all the tickets were sold, but we don't believe that will cover the destruction caused in the gardens. And the impression given to the citizens, aficionados of the cante or not, is going to be difficult to overcome.

Neither Córdoba, nor the cante, nor, of course, Fosforito, deserved that irresponsible and unfortunate order. We hope that good sense will be imposed and that nothing like this will happen again; it can only damage the cante, to the benefit of nobody.

## SAN DIEGO SCENE

### MINI-JUERGA

Text & collage by Mary Ferguson

August 1, 1981 -- a night to be remembered by classmates and other close friends of Victoria Ballardo who gathered at the mini-juerga in honor of her being awarded Masters Degree in Education from National University. The event was hosted by her sisters, Juanita and Elizabeth, at the lovely home of their parents, Francisco and Elizabeth Ballardo. Nephew, Damian, was official guitarist for the night.

Two tablaos had been set up in the garden with its many beautiful statues, fountain, colored lights, plants with

## The Ballardo Family



luxurious foliage and a hillside view of the city in the distance. Add to this the very elaborate array of foods (credit the three Ballardo daughters with its preparation) on a long buffet table, the "Cantina del Perro Andaluz," Damian Ballardo playing guitar and the gracia of the Ballardo's and the mood for a successful juèrga was well established.

As guests arrived the tempo increased. Other guitarists arrived -- Tony Picksley, Earl Kenvin and Vincente Quintana (a many-talented man). Dancers Ernest Lenshaw, Carmelita Monzón, Sagarío Din, Mari Pili Heriot (little but mighty), Raphael Díaz who also sang, Nina Espinoza, the Familia Ballardo and I kept the tablaos warm and the guitarists working. Many of Vicky's school friends took part and there were also dancing lessons. Then came the late arrivals -- those who had been performing -- Juanita Franco, María José Díaz and Juana De Alba, all helping to make it a memorable night. The guitarists were great. I think Tony played his heart out till 4 a.m. I left at 1:30 so part of that is heresay. The most "amazing" guitarist was Damian in his accompanying dancers for Sevillanas and bulerías -- he is terrific!

"Best wishes, Victoria, and now that 'school is out' we'll be looking for you at the upcoming Jaleistas' juergas along with the rest of your flamenco family."

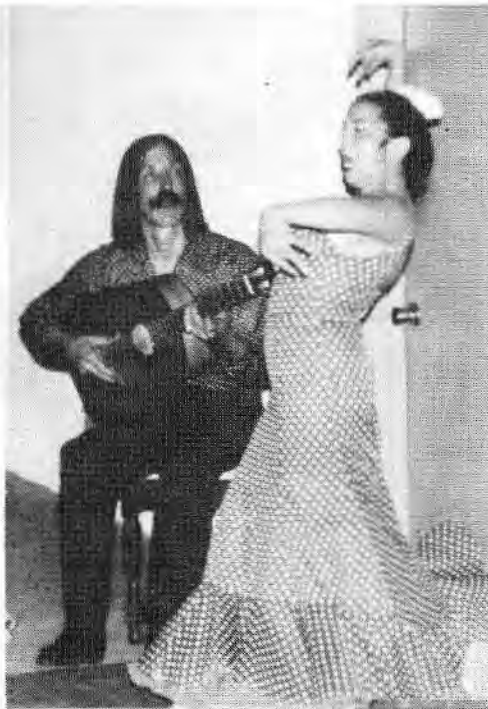
## JULY JUERGA

AN EVENING WITH ROSA MONTOYA

by Juana de Alba

Many thanks to those who helped make the July Juerga so enjoyable. Rosa Montoya's performance accompanied by Yuris Zeltins on the guitar and Rosala's palmas was very exciting. Rosa was dressed in a violet and green train dress and she both sang and danced tangos, bulerías and alegrías. Her performance was filled with gracia gypsy pelliscos and intricate taconeó. I have never seen a mantón (Giant shawl) handled so beautifully.

There were some faces who we have not seen in quite a while; flamenco aficionada Mirchya Monmartte took over the bar and ran it most of the evening. We were glad to see guitarists Joe Kinney and Cristina Reyes again at a Juerga. David DeAlva, Yvetta and Dick Williams made it down from the Los Angeles area.



ABOVE: YURIS ZELTINS PLAYS FOR ROSA; UPPER R: JALEISTAS GATHERED FOR THE MONTOYA PERFORMANCE; RIGHT: ROSA DANCES ALEGRÍAS WITH SHAWL; BELOW: ROSALA ACCOMPANIES ROSA WITH PALMAS.



Also from the L.A. area was retired dancer Raul DeAlva with his young protegee Elizabeth and her family.

Later in the evening Juanita Franco, María José and Pilar Moreno arrived from their shows and joined Rosa, Julia Romero, Rafael Díaz, Benito, Earl Kenvin, El Chileno and the rest until early morning.

Special thanks to our gracious hostess Jan Jocoy, Rafael, who produced such delicious sangria and all the rest who manned the entrance table and picked up during the evening.

(San Diego Scene continued on page 30)

## Concert Reviews

### ESMERALDA

WEDDING BELLS RESULT IN FLAMENCO CONCERT

by Juana De Alva

The happy event of uniting two hearts in matrimony last month also united several flamenco artists here in San Diego, resulting in an impromptu concert. Flamenco dancer, **Esmeralda Enrique**, arrived from Toronto, Canada to attend the wedding of her sister Claudia. From Mexico City, came another sister, (dancer) Carla, and brother-in-law (guitarist-singer) Manuel Heredia-Cañestro. This trio put together a program during their stay which was enjoyed by many Jaleístas.

The free concert was presented at the Educational Community Cultural Complex Arts Theater on August 15th at 3 p.m. (the

same day as the running of the bulls in Tecate, Mexico). They played to an enthusiastic over capacity audience with people standing in the back of the theater and **sitting in the aisles.**

Esmeralda opened the program with Jiménez' Boda de Luis Alonso in a pink and white classic costume with madroña sleeves and hair net. Her presentation of this marathon-length, intricately choreographed piece, with rapid spins, castanets and heel work, was impeccable and bursting with vitality. In contrast, the understated and subtle rendition of Manuel de Falla's Ritual Fire Dance from Paco de Lucia's **De Falla album**, was danced in flamenco style in a simply cut, full length black polka-dot dress. Carla's **sinuous arms and restrained intensity** off-set her sister's non-stop vitality.

The first part of the program closed with one of the best zapateados I've seen in some time. It was, again, a taped orchestrated piece, danced by **Esmeralda** in a campero suit (riding habit) with a great deal of movement and personality (if a little too much whip swinging).

The first two numbers of the flamenco portion of the show were also taped. **Esmeralda danced a tientos with guitar and** cante in a bright yellow blouse and black skirt. (Since no program was available it is not possible to credit the musicians). She proved herself to be as **versatile** here as in the previous classic numbers. A bulerías, by Carla, followed in which she again exhibited her subtle artistry.

Finally Manuel Heredia made his appearance. Manuel is part of a guitar-singing team, "Los Manueles," who are currently performing at Gitanerías in Mexico City. He is another vitality person, throwing himself wholeheartedly into his performance. Unfortunately, the boom **mike** that should have been picking up the voice was malfunctioning and we were unable to hear the singing adequately. The trio performed some great sevillanas followed by Carla in soleá. We discovered, in talking with the artists after the show, that Carla came out of a five year retirement from professional dancing to participate in this concert. Manuel accompanied **Esmeralda next with a modern style alegrías as sung by Camarón de la Isla** in which she did a virtuoso escobilla section "**a palo seco**" (heelwork with no guitar).

Manuel stole the end of the show with four rumbas, some his own compositions, which he sang and played. Two numbers were accompanied with an orchestrated background. Carla and Esmeralda joined in the last, each

with her own, equally captivating, interpretation. They were given a standing ovation followed up by another taped and live rumba encore with the whole audience **clapping in unison.**

Would that we could have this sort of spur-of-the-moment-concert pop up more often.



## AMARAL

A MAN WITH CONVICTION

by Juana De Alva

Roberto Amaral and company played to a packed house of enthusiastic fans at the Wilshire Ebell Theater in Los Angeles June 14th. Roberto is a man with a vision and despite what traditional purists may feel, he has the courage to put his ideas into practice. In Roberto's words this concert was "dedicated to those who support not only the traditionalism, but also the evolution of Spanish music and dance." Roberto's approach **was to take the audience through this evolution in his** program -- opening with classic Spanish pieces (Castilla and Triana), gradually incorporating more flamenco style, and culminating in "Flamenco Moderno".

### ACT I - TIEMPOS CLASSICOS

Castilla, danced by Rosal Ortega, Laura Torres, Mari Sandoval, Rubina Carmona, Ambar Gozales, Irene Heredia and Valencia, was pure classic style -- rounded arms, tilted torsos and cocked heads -- whirring castanets -- bodies forming graceful geometric patterns in space. In classic, the essential element is design -- precision -- in flamenco, it is feeling. Roberto followed in Triana, again in plastic classic style. He was joined by Mari Sandoval for Canto de Los Pajaros, a dream sequence or Spanish Fantasy. Mari floated on and off in a filmy blue gown captivating and eluding her pursuer.

As costume colors became more intense, so did the dancing. In Ritmo, performed by Rosal Ortega and Laura **Torres** in gold and black, some of the classic feeling began to give way to flamenco. Fandango, danced in red and black by Roberto, Valencia, Irene, Rubina, Ambar, Linda Rosa and La Dajad was almost jazz-flamenco with strong rhythm and sharp angular movements -- a choreographic gem in simplicity and succinctness.

### ACT II - CONCIERTO FLAMENCO

There is something to be said for the fast-moving, non-stop, no intermission,

concert format -- the mood need never be broken and when handled well, one part flows into the next. An objection might be that the spectator has no chance to catch his breath between numbers or assimilate what he has experienced -- something like watching a three ring circus. One was left with "sitter's cramp" trying to sort out numbers, moods and performers.

Amaral's handling of the transitions between acts was very creative, such as **Pantomima con Martinete**. While scenery and costume changing went on back stage, Rosal Ortega, in a rippling train, gradually worked her way across the stage in front of the closed curtain - singer, **Antonio Sánchez** joined her and they exited at the opposite side as the curtain opened for alegrías. This was performed as a group number in bright yellows accompanied by guitarists Antonio Durán, Marcos Carmona, Gino D'Auri and singer Kati Majia. Rosal, Laura and Irene danced "**Casantera**" with shawls, followed by Roberto's dynamic zapateado. The only rough spot in the show was the scraping and moaning of the heavy specially built zapateado platform as it was struggled on and off stage in the **black-outs**.

#### ACT III - TABERNA ANDALUZ

Singers Antonio Sánchez and Rubina **Carmona** were in rare form in the taberna scene, where performers sat at tables with great animation and bantering. Antonio wooed Rosal Ortega in a comedy rumba "Que Pena Me Da" in which she ended up in his lap. At this point Rubina entered chiding Antonio with the song "Desgraciao." Rubina threw herself totally into the roll as well as the letra. She is definitely at her best in the modern style cante. Roberto and Laura danced in a spectacular taranto, "Sensualidad" supported by Rubina, Antonio Durán and Marcos Carmona. For the closing bulerías everyone abruptly left their places to form a semi-circle breaking up the taberna atmosphere. (This seemed unnecessary, as few participated and could have done so, just as well, from their tables.) Roberto and Irene starred in this number as they tried to out-desplante each other and other members of the company.

#### ACT IV - GITANOS MODERNOS

"Mesquita" composed and played by Gino D'Auri was the transition number into the last act. Special credit must be given to lighting designer Jack Pelton for his splendid lighting effects in this and other scenes throughout the show. Gino was

bathed in light in such a fashion that he and his guitar seemed to emit a golden aura. This, along with the direct electrification of his guitar and the minor tones of his piece, gave an eerie **Star Wars-like** introduction to the moderno section.

The curtain opened on a totally non-traditional scene -- performers wore black and platinum costumes -- women's long dresses **split up to the hip -- musicians** and singers were elevated on three four-foot high platforms at the back of the stage -- one for the guitarists, one for the two female singers and the center one for the percussionist, Rico García.

This section all blended together for me. The music was all highly amplified, of course. The bongos and drums, at times, imitated or competed with the **taconeo**. The flavor of the flamenco "Moderno", for me, is not so much "Moderno", as Latino Americano." I enjoyed it as part of the program but appreciated the presence of the traditional sections as well. Two pieces in this last section, "Please" and "Para Ti," were written and arranged by Amaral. The latter, which he dedicated to the audience, was particularly significant as it epitomizes Roberto's giving of himself. One had the feeling, from the warmth and enthusiasm of the audience, that the majority of those present were friends, students or had in some way been recipients of his giving nature.

Whether or not one agrees with the modern trends of flamenco, one must concede that Roberto has the courage of his convictions and the talent to carry them to fruition: to build dancers, create choreography, design lighting and costumes, compose music and lyrics and put together one heck of an entertaining show!

---

## **ARCHIVO**

### **The Making of an Anthology**

by Caballero Bonald

#### PART IV - CASTILLEJA DE LA CUESTA

Translated by Brad Blanchard

During one of our frequent returns to Sevilla, we went to nearby Castilleja de la Cuesta, a short distance from Triana. We were especially interested in gathering some information about the flamenco in this gleaming white **pueblo**, so close

to Sevilla and at the same time, so far away, from the perspective of the history of the cante. Castilleja, like Dos Hermanas, with its white houses near the marshes of the Guadalquivir, is a picturesque place, through which the Romería del Rocío passes. And its flamenco habits, with an almost sentimentally rural influence, belong to the orbit of Huelva. The Triana area has done nothing to condition the forging of Castilleja's cantes. Castilleja has affectionately adapted to the annual visit of the Rocío wagons and riders and it seems to have wanted to yield to them in the emotional anticipation of their sevillanas and fandangos "onubenses" (de Huelva).

During these wanderings, we made contact with two young singers of sevillanas rociaras, Rafael Ruiz and Antonio Romero, and with one old "tamborilero" (flute and drum player), Rafael Jiménez, native of Paterna del Campo, now in the Condado area. It seemed important to us not to omit from our "Archivo" this special example of a flamencoized regional song. The sevillanas have evolved in a very significant way with the passing of the years, perhaps driven by their growing popularity. That which in the beginning was mostly a local derivation -- which emerged in Andalucía from Huelva and Sevilla -- of the ancient seguidillas manchegas, has branched out into other subtle, modernized innovations. Today, the sevillanas rociaras are much like the choral country songs (canción campesina) lyrically nurtured by the marismeño (Rocío) influence -- like certain forms of the fandango de Huelva -- and adapted to the taste and demands of its enthusiastic listeners. It is now frequently performed by two cantaores whose voices complement each other at different tonal levels. There is no doubt that this single characteristic removes the sevillanas, as if they were not already part of their own expressive world, from the most pure confines of flamenco. This doesn't mean that they have no suggestion of their own, nor an independent value. In the aspect of their verses which are especially created to accompany the dance of the same name -- whose main characteristic, the "palillos" (castanets) already indicates its rustic folkloric origins, separated from flamenco in general and even more from gypsy flamenco -- the sevillanas

perfectly define the fertile repertoire of the Andalusian popular songbook that allowed itself to be influenced by certain flamenco attributes and which perhaps arouses more direct and more general fervor in the public. Rafael Ruiz and Antonio Romero sang for our "Archivo" various series of sevillanas rociaras, accompanied by the guitar of Antonio Maravilla and by the flute and drum -- reminiscent of Castilla -- of Rafael Jiménez. For these young cantaores, flamenco has ceased to be a question of heart-rendering esoteric manifestations of intimacy in order to be converted into a catchy, melodious exponent of the renewed interest in Andalusian folk-culture.

## Contents of the Archivo

Here is the complete listing of cantes, cantaores, and guitarists on the anthology: "History of Cante Flamenco: An Archive." The order of cantes is as found on the Everest version; other releases may have different sequences (some had 7 records instead of 5), but the information is still valid. If you don't have this record set (you should), the list can give you an idea of the immense variety of cantes that are sung and the complexity of flamenco. We thank Brad Blanchard for this information.

### Record

- 1A--Martinete-Carcelera: Juan Talegas  
 --Toná chica y Martinete: José Menese  
 --Debla: Rodolfo Parrita  
 --Martinete: Tía Añica la Piriñaca  
 --Toná Litúrgica: Montesino el Lobo  
 --Martinete y Cambio de Toná: Juan Romero Pantoja  
 --Corrida: José Reyes el Negro  
 --Toná grande: Rodolfo Parrita
- 1B--Siguiriyas de Diego el Marrurro y del Loco Mateo: Tía Añica la Piriñaca; g. Parilla de Jerez  
 --Siguiriyas de Paco de la Luz y de Manuel Cagancho: Juan Talega; g. Eduardo el de la Malena  
 --Siguiriyas de Joaquín la Cherna y Cabales del Fillo: José Menese; g. Pedro el del Lunar  
 --Siguiriyas de Manuel Torre: Francisco Mairena; g. Eduardo el de la Malena  
 --Siguiriyas de Padre Manuel: Tomás Torre; g. Eduardo el de la Malena
- 2A--Siguiriyas Cruzadas de Curro Dulce y Diego el Marrurro: Luis Torres Joselero;



- g. Diego el del Gastor
- Siguiriyas de Paco la Luz y Francisco la Perla: El Perrata de Utrera; g. Eduardo el de la Malena
- Siguiriyas Cruzadas de Jerez: Juan Romero Pantoja; g. Luis Morales
- Soleares de Joaquín el de la Paula: Manolito de María; g. Fernández el Negro
- Soleares de Merced la Serneta y Juaniqui: Fernanda de Utrera; g. Eduardo de Malena
- 2B--Soleares de Alcalá: Juan Talega; g. Eduardo el de la Malena
- Soleares de Jerez y Lebrija: Tía Añica la Piriñaca; g. Parrilla de Jerez
- Soleares de Antonio Frijones: José Menese; g. Pedro el del Lunar
- Soleares de Cádiz: Pericón de Cádiz; g. Pedro el del Lunar
- Soleares de Utrera: Manuel de las Angustias; g. Eduardo de la Malena
- Soleares de Córdoba: José Moreno Onofre; g. José Morales
- 3A--Soleares de Alcalá, Cádiz, y Jerez: Francisco Mairena; g. Eduardo de la Malena
- Soleares de Joaquín el de la Paula y de Enrique el Mellizo: Tomás Torre; Eduardo el de la Malena
- Soleares de Juan Breva y del Tenazas de Morón: Fernando Montoro; g. Luis Pastor
- Soleares de Alcalá y Utrera: El Perrate de Utrera; g. Eduardo el de la Malena
- Soleares Cruzadas de Jerez: Manuel Borrigo g. Parrilla de Jerez
- Soleares Cruzadas de Alcalá y Jerez: Santiago Donday; g. Niño de Rizos
- 3B--Polo y Soleá apolá: Juan el Lebrijano; g. Antonio Arenas
- Cana: Amos Rodríguez; g. Benítez de Alcalá
- Liviana Grande y Cambio de María Borrigo: Manuel el de Angustias; g. Eduardo Malena
- Liviana Chica y Serrana: Luis Caballero; g. Antonio de Sanlúcar
- Saeta de la Monica: Antonio Almendrito
- Saeta del Gloria: Jerónimo el Abajao
- Saeta de Puebla de Cazalla: Montesino el Lobo
- Saeta de Arcos: Manuel Zapata
- 4A--Tientos: Rafael Romero; g. Pedro del Lunar
- Tangos: Luis Torres Joselero; g. Diego el del Gastor
- Bulerías de Cádiz: Manolito el de María; g. Fernández el Negro
- Bulerías de Jerez: Tía Añica la Piriñaca; g. Parrilla de Jerez
- Bulerías de Utrera: Bernarda de Utrera; g. Eduardo el de la Malena
- Alboreá: Luis Torres Joselero; g. Diego el del Gastor
- Fandangos Gitanos: Fernanda de Utrera; g. Eduardo el do la Malena
- 4E--Alegrijás: Pericón de Cádiz; g. Pedro el del Lunar
- Alegrijás de Espleta: Amos Rodríguez; g. Joaquín de Parada
- Mirabrás: Juan el Lebrijano; g. Antonio Arenas
- Romerías: María Vargas; g. Paco Cepero
- Cantiñas de Pinini y Estribillos de Alegrijás: Luis Torres Joselero; g. Diego el del Gastor
- Caracoles: Antonio Almendrito; g. Niño de los Rizos
- Tangos de Cádiz: Pericón de Cádiz; g. Pedro el del Lunar
- Alegrijás de Córdoba: José Moreno Onofre; g. José Morales
- 5A--Jaberas: Juan el Lebrijano; Antonio Arenas
- Rondeñas: Rafael Romero; g. Pedro del Lunar
- Bandolás: Angel de Alora; g. Paco el de la Isla
- Malagueña de Enrique el Mellizo: Pericón de Cádiz; g. Pedro el del Lunar
- Malagueñas de Fernando de Triana, Francisco Lema Fosforito, La Trini, Perotas: Angel de Alora; g. Paco el de la Isla
- Malagueña de Antonio Chacón: Luis Caballero; g. Antonio de Sanlúcar
- Fandango de Lucena: José Moreno Onofre; g. José Morales
- Verdiales de Juan Breva: Angel de Alora; g. Paco el de la Isla
- Taranto de Almería: José Menese; g. Pedro el del Lunar
- Taranto de Manuel Torre: Antonio Calzones; g. Antonio de Sanlúcar
- Taranta de Jaen: Manuel Zapata; Juan Caro
- 5B--Taranta de las Minas: Luis Caballero; g. Antonio de Sanlúcar
- Cartageneras: Juan el Lebrijano; g. Antonio Arenas
- Granaina: Luis Caballero; Antonio Sanlúcar
- Fandangos de Huelva: María Vargas; g. Paco de Antequera
- Villancicos Flamencos: Amos Rodríguez; g. Benítez de Alcalá
- Sevillanas Rocieras: Rafael Ruiz y Antonio Romero; flute/drum, Rafael el del Paterna
- Garrotín: Rafael Romero; g. Pedro el del Lunar
- Petenera Corta y Larga: Pericón de Cádiz; g. Pedro el del Lunar
- Farruca: Rafael Romero; Pedro el del Lunar
- Guajira: José Moreno Onofre; g. José Morales
- Tanguillos de Piyayo: Angel de Alora; g. Paco de la Isla



(San Diego Scene continued from page 25).

## SEPTEMBER JUERGA

Since we were unable to find a location for the September juerga, those wishing to celebrate Ernesto Lenshaw's 89th Birthday can come and have dinner with him at The Ocean Playhouse Restaurant in El Cajon (691 El Cajon Blvd.). Wear a costume and come prepared to dance. Special dinner - choice of paella or sweet and sour chicken \$6.00. Sunday September 27th, 6:00 pm.

This is not a juerga as such--Ernesto's folk dancing friends will also be present. So please be prepared to share dance space with them.

Tel: 442-8542

## ANNOUNCEMENTS

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

### JALEO CORRESPONDENTS

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

### updates

AUGUST IN SAN FRANCISCO (sent by Carlos Mullen) Paco de Lucia performed with Al DiMeola & John Mc Laughlin to a packed house at the greek Theater in Berkeley; Theater Flamenco performed two weekends at the Victoria Theater; Guitarist Diego Torres Amaya gave a concert at Fort Mason on the 29th; Rosa Montoya performed at the Napa Fair. MICHAEL HAUSER plays wed & thur nights at the Fuji-Ya Restaurant in Minneapolis.

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.

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

### concerts

RODRIGO IN CONCERT, Sep 18, 8PM, Carnegie Recital Hall, New York, tickets 5:50 & 6:50.

### classified

FLAMENCO COSTUMES: mail order or custom design, catalog available. Write JoAnn Weber, 331 Ramsey Hill, St Paul, MN. 55102.

FLAMENCO "T" SHIRTS for sale, inspired by dance rhythms. "Alegrías" now available (red with yellow or green with yellow) \$7.50 plus postage. Write JoAnn Weber (see above for address)

FOR SALE: Solo guitar album by Guillermo Salazar, recorded 1977, 12 pieces, \$6.98 in U.S. Write: 2106 E. 17th Ave., 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 Te. 404/993-3062.

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

PANDEROS FLAMENCOS by Esteban Delgado recorded by Paco de Lucia -- 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 Blvd., 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.

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

GUITARISTS AND GUITAR STUDENTS WELCOME to accompany dance classes. Call Juana 442-5062 (San Diego).

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

## DIRECTORY

### canada

#### DANCE INSTRUCTION

Maximiliano (Toronto) 463-8948

### new york

#### FLAMENCO ENTERTAINMENT

Chateau Madrid (Lexington Hotel)

Taverna Flamenca (Astoria) 212/545-4036

La Mancha (Brooklyn)

Meson Flamenco 234-9205

#### DANCE INSTRUCTION

Esteban de Leon 212/724-4913

Jerane Michel 212/222-4937

Estella Morena 212/489-8649

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) 607/257-6615

Anita Sheer 212/260-2527

#### REHEARSAL SPACE

40 West 24th Street 212/657-9308

#### FLAMENCO SUPPLIES

Casa Moneo 929-1647

### new jersey

#### DANCE INSTRUCTION

Yolanda Fernandez 201/816-8316

### pennsylvania

#### FLAMENCO ENTERTAINMENT

Meson 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

Tio Pepe

#### GUITAR INSTRUCTION

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

Mariquita Martorell 301/992-4792

Paco de Malaga (Arlington, VA)

Carlos Ramos (Arlington, VA)

Fernando Sirvent (Arlington, VA)

Torcauto Zamora (Siverspring, 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

Josita Molina 576-4536

Roberto Lorca 576-4536

Rosita Segovia 642-0671

La Chiquitina 442-1668

Maria Andreu 642-1790

### minnesota

#### FLAMENCO ENTERTAINMENT

Fuji-Ya 612/339-2226

#### 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) 206/676-1864

La Romera (Seattle) 206/283-1368

#### GUITAR INSTRUCTION

Gerardo Alcala (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

Ricardo Peti (Carmel Highlands) 624-3015

Rick Willis (Oakland) 482-1765

Anita Sheer-Simpson (Los Gatos) 408/723-0354

DANCE INSTRUCTION

Adela (Mountain View) 415/961-0342

Paula Reyes (Monterey Bay) 408/375-6964

**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 (Berkley)

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

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

Vincente 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

Rosala (call 7-9 p.m.) 714/234-7897

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

BULK RATE
U.S. POSTAGE
PAID
La Mesa
California
Permit 368

**TIME VALUE**RETURN POSTAGE  
GUARANTEED