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Vol. V No. 2



MARIANO  
CORDOBA

# JALEO

newsletter of the flamenco association of san diego

VOLUME V - No. 2

JALEO, BOX 4706 SAN DIEGO, CA 92104

OCTOBER 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.

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# MARIANO CORDOBA

by Adela Vergara

"He, like Serrano and Sabicas, is a performer from whom one can really learn something. And this, after all, is often the best kind of entertainment."

--The San Francisco Chronicle

Mariano Córdoba's command and feeling for the guitar is equalled by his personality. He has the humility found only among the truly great. His optimism, sense of humor, and "caballerosidad" are only a few of the many virtues that make him a beloved man. I can say without exaggeration that everybody loves Mariano.

His witty philosophy brings to my mind this episode: A dancer and mutual friend, feeling very depressed, told him that unkind things were being said about her dancing. He laughed and remarked, "That's good! As long as they are talking about you, even if it's bad, you have nothing to worry about. When they stop talking, that's when you should start worrying!"

Mariano was born in a Castillian village. During the first year of the Spanish Civil War, his father died, leaving him to support his mother and sisters. "I could scarcely read or write and I had no other way to make a living except by playing the guitar." After a year of study with a great teacher of the guitar, maestro Rafael Nogales, and practicing eight hours a day, he began playing with small professional groups.

In the 1950's Mariano became guitarist for the greatest dancer of them all, Antonio, and a member of his troupe. He also worked in Barcelona and Madrid with such outstanding artists as dancer Flora Albaicín and cantaor Antonio Molina. His career then flourished with extensive tours of Europe and America. However, he considers his debut at the Teatro Español de Madrid to be the highest point. In 1960 he signed a recording contract with Capitol Records and in 1969 signed another contract with Oak Publications in New York to publish his books on flamenco music; he has published: (1) Escuela del Flamenco -- A complete method for the flamenco guitar, available from the author, Mariano Córdoba, 857-39th Ave., San Francisco, CA 94121. (2) Flamenco Guitar-Guitarra Flamenca (Now available at music stores.) (3) His third book,

Traditional Flamenco Guitar, Vol. I, is ready for publication by the author and will be available this year.

Devoted to teaching for quarter of a century, Mariano says, "My greatest interest is in teaching my students to feel the great pleasure that can come from playing this marvelous instrument."

In giving some helpful tips to students, he recommends learning the basic rhythms to perfection -- so well that they become second nature, "until you can do them in your sleep." He adds, "It is helpful to mark your compás with your foot. If you have the opportunity to play for dancers, so much the better, because it forces you to emphasize the beat (compás). For a beginner, fancy variations are not so important. That would be like putting on the roof before the foundation."

For fingernail care Mariano gives a number of valuable hints and recommends the following methods and products. He comments, "Taking care of your fingernails is a very important and delicate issue which many people don't pay too much attention to. What I recommend to my students, first of all, is to always carry a soft grain metal file (I use Diamond Deb brand) and to file the nails every three days, in a half-moon shape, rounded, and covering the flesh of the tips only -- not beyond. After filing the nail, I always smooth it with the finest black sandpaper (obtainable at hardware stores).

"For conditioning the nails, I use a product obtainable at ladies' beauty shops called 'Oil de Lore Organic Nail Hardner.' It contains Oleic acid, Palmetic acid, vitamins E and A, Iron, Thiamin, Riboflavin, and Niacin. Before my regular weekly performances, I use Max Factor's 'Stronghold Vinyl Nail Guard,' and remove it after the performance to give the nail a chance to breathe. The use of 'Crazy Glue' could be dangerous for the acid could cause permanent damage. The use of false nails is not recommended either, except in the case of emergency. The most important thing is to maintain the nail short, rounded and smooth. That's the trick."

Mariano has taught hundreds of students, some of whom have excelled, like John Thompson, Greg Stitt, Glicerio Mera, Dona Rey, and some have acquired international fame like the great David Jones, Ricardo Peti, Freddy Mejía and others.

Mariano comments on the quality of guitars. "In my opinion the finest guitar made in America is that of Lester DeVoe. The Japanese guitar is good for the student be-

FANDANGO VERDIAL

By Mariano Córdoba  
Dedicated to my friend,  
Paco Sevilla and Jaleistas

The musical score for 'Fandango Verdial' consists of 15 staves of guitar notation. It includes various techniques and markings such as 'Rasgueado', 'Estribillo', 'Copia', and 'C'. The score is written in a single system with multiple staves per line. The key signature has one sharp (F#), and the time signature is 3/4. The piece concludes with a 'Fin.' marking and a reference to 'Repeat from this symbol (Page 1)'.

cause the price is reasonable and, while they do not compare with the Estesos and some of the better quality Spanish guitars, the Japanese have done a beautiful job. They are even forcing the lower quality guitars like the Valencias and the South Americans to come up with better quality in order to compete."

Mariano himself is the owner of the most beautiful instrument I have heard anywhere, his 1924 Santos Hernández. ¡Qué piano de cola! He also owns a fine 1962 Esteso.

Mariano appears regularly week-ends with Pilar Sevilla at Don Quijote Restaurant in Cupertino, California, which has become the water hole for the aficionados in the area. "Don Quijote de la Mancha," one of the highest awards ever given to a guitarist, was presented to the renowned flamenco guitarist Mariana Córdoba in San Francisco, California, on June 16, 1973, by the Spanish language magazine El Quijote in recognition of his great contribution to the art of the Spanish guitar.

LETTERS

Dear Jaleo:

I just recently found out about your magazine and, of course, immediately signed up. I received the first copy yesterday and was delighted to discover that I am not in as small of a minority group as I previously believed. Enclosed is a photo I took at the Don Quixote Restaurant in San Jose on a recent trip. My wife and I spent a delightful evening under the spell of Mariano Córdoba's Esteso guitar as he accompanied the singing and dancing of Pilar Sevilla.



MARIANO CORDOBA WITH PILAR SEVILLA

Both of these great entertainers turned out to be wonderful company as well (prompted, I'm sure, by our most avid interest in their performance). In addition, Don Quixote's paella is some of the best we have tasted anywhere (including Spain). This place is a must for aficionados passing through San Jose, California.

From a new (and happy) subscriber,  
 Ron Spatz  
 Los Angeles, CA.

# Mosaico Flamenco

MOSAICO FLAMENCO will be presenting new shows in October at the Ocean Playhouse. In addition to new performances by Paco Sevilla, Deanna, and Pilar Moreno, they will also be featuring guest artists each weekend, as follows:

- Oct. 9 -- the incredible solo guitar of David Cheney
  - Oct.10 -- guest bailaora, Juana DeAlva
  - Oct.16 -- Jesús y Benito, very entertaining rumberos, fiesteros, y comicos.
  - Oct.17 -- Mosaico Flamenco appears in the East County Performing Arts Center as part of the San Diego Dance Alliance Dance Festival. October juerga to be held at the Ocean Playhouse.
  - Oct.23/24 -- the fiery dancing of Irene Heredia, popular bailaora from L.A.
  - Oct.30/31 -- bailaor, Oscar Nieto, soloist with such companies as those of Jose Greco, Lola Montes, and Carmen Mora.
- The Ocean Playhouse is located at 691 El Cajon Blvd. in El Cajon; phone:442-8542



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Dear Jaleo:

Here is a photo of Denver guitarist, Miguel Espinoza, who broke his hand this summer.

Guillermo Salazar  
 Denver, CO



Dear Jaleistas:

As a classical guitarist, I have always been intrigued by the idea of learning to play flamenco. Much of the reading I have done on the subject has been on the shroud of secrecy that surrounds the ability to learn this ethnic music. It seems (so I have read) that there are those who would like to keep flamenco a secret and would go so far as to teach in a manner that would lead the student further rather than closer to comprehending the concept of compás and interpretation of rhythmic structure.

As an individual, I do not find this to be true and, in fact, would like to thank you and your wonderful publication for putting me in contact with some very helpful

and understanding people. My sincere thanks to Peter Baime and Guillermo Salazar for their help in allowing me to learn the proper way of interpreting this music. Their ideas and musical illustrations have given me the basic guidelines which I can continue to follow. There is still much to learn, but at least I now know the proper approach to learning.

To anyone out there who may have had the same hang-ups about proper instruction, let me say that it has been my experience that, if you are really sincere about learning flamenco, there are those who are really sincere about helping you.

Sincerely.

Dennis Ellexson  
Klamath Falls, OR

Dear Jaleistas:

Greetings from London -- and Mario Maya

Mario Maya was at a press conference here a few weeks back. When I told him about Habladora, the English flamenco newsletter, the first thing he said was, "I know Jaleo -- they came across the border to see me when I was in Mexico." When you have a language problem -- as I have -- you have to read faces. His showed great pleasure as he remembered that time when he met with you. And those of you who have met him or seen him know what volumes he can express without words.

Mario's London season has come and gone, but we have not yet emerged from a state of shock. There is only one topic of conversation. Lives were put into suspense and for the next couple of weeks people will be rushing around catching up on the undone things. Reading what Jaleo said should have prepared us; reading the publicity put out by Donatella Bernstein, his very capable agent here, should have prepared us. But none of it did.

At the press conference I referred to it was decided to change the name of the show, for London at any rate, to ¡Ay Jondo! I assume from the write up in the November, 1980, Jaleo, that the people who could be contacted in a hurry just saw the show once. Here, his company was on for eleven nights.

Habladora organized a group booking and flowers for the first night, and the word went round the flamenco freaks from there. One of us managed all eleven nights ("I'm skint," he says, "but it was worth it"). I managed eight, others got there on differing numbers. The people I feel sorry for are those who decided at the beginning that they would go on the last night. But that is their problem.

Phil Coram, who is a very quiet person but more in touch with flamenco than many who say more, gave me some photocopies from back numbers of Jaleo, and I took the liberty of reproducing one in Habladora because it summed up so well both flamenco and Mario's view of it.

I expect that in America you hear the opinion that all is carefully rehearsed in flamenco, even the encores. Did you know that Mario's show changes? At the press conference I raised this, but made the mistake of using the word "libre," whereupon a gentleman, English of course, took it upon himself to explain to me that there was chico and jondo, and so on. Mario, however, later took up my point. If he did not improvise, he said, he would be like a statue and, with due respect to Segovia, his performance would be like a concert. It was wonderful to see, as the season went on, steps you had not seen before. Mario had said, you must have a framework, because a company is involved; inside that you can change. How did they do it? Spend every afternoon rehearsing? In the performances I saw there were three material changes. Maybe others I did not notice. Not only the dancers changed, but the singers too. As for the guitarists, I cannot know.

The show itself was an experience that stunned most of us, making us think, yes, this is what flamenco is meant to be. Those pitos in the siguiriya. The martinete. Did the show you saw have that fantastic caña? Perhaps no, as your write-up refers to the soleá.

In London, Miguel López emerged as the strong singer. The week before the show, a group of us had been visiting Blanes on the Costa Brava. Last year someone bought a tape of Manuel de Paula there, so we combed the place looking for another, but without

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DANCER

result. Little did we know that not only would he be in London when he returned, but we would meet him and he would visit some of our homes.

We were so lucky. I organized a party on their third night because it was a Friday and most people did not have to work the next day. I hoped some of the company would come. They all came, which was wonderful. On Sunday, Jennifer Lowe, another member of the group, was already having a party, so cars were organized for a trip to her home in the country. She has more room and the atmosphere was more relaxed. Then Manolo (the man who was skint!) had a bigger and better party which went on to daylight, which is about 6 A.M. in England at this time of year. Some of us regretfully had to leave long before then for work next day. We have a few tapes, but they are like ashes in an ashtray -- a reminder of what there was. It is like losing a lover. Those footsteps will not be heard again. Those voices are not the same on tape. The music is lost and our lives are poorer...

London did not give what the company deserved. The aficionados did what they could. I am a journalist and wrote a piece for each of my contacts. Not one of them used it. They care about Antonio, but they do not care about flamenco. The word went round the general public, but not soon enough.

We had our own monthly gathering on the first Sunday in the month as usual. Attendance was about half the normal one. And everyone was tired. A few quick bursts of sevillanas. A very few dances from the better dancers. But really we were still in shock and feeling a tremendous sense of loss. The greatest animation came during an alegría when one of the guitarists, Alan, worked in some falsetas from ¡Ay Jondo!

How are we going to manage to see the performance again? They are going to Japan and then, perhaps, Mexico.

Readers and subscribers (yes, there's a difference; cough up everybody!) to Jaleo, please give Paco and Juana the support they deserve. Nobody who has not tried it realizes the despair of running a flamenco newsletter or magazine. Jaleo is so informative, but it must be a constant battle getting in features. After that, of course, comes all the hard slog of production. To produce such a big magazine must take countless hours of work.

Vera King  
(publisher of Habladora)  
London, England

(Here's a related article from The Observer, London, Aug-Sept 1981; sent by George Ryss)  
by Peter Williams

Cante Jondo is a cry from the heart of a race suffering from centuries of oppression, and vividly expressed in the songs and dances of Andalucia's gypsies. In recent years, Spain's desire to attract tourists has debased this ancient art into something best described as "instant duende," automatically turned on and off as tourists arrive and depart.

Mario Maya's attempt to stop this rot, by forming a group who weave these songs and dances into a musical drama with political overtones, is praiseworthy. For a Spanish audience, in an intimate theatre or club, it's doubtless impressive and moving in the way it reveals how gypsies have been persecuted from the fifteenth century to more recent times.

Unfortunately, at Sadler's Wells, where Maya's "Ay! Jondo" is playing until Saturday, at least eighty percent of the audience will have difficulty in understanding what it is about. And many will imagine that they have seen -- or partly seen, since the artists are mainly in black against black curtains -- only the first half, when in fact they will have witnessed the whole 1½ hour show.

Such obscurity is all the more sad because this group of six -- two dancers, two singers and two guitarists -- are all fine artists. Maya himself is a brilliant technician -- every movement perfectly timed and slickly finished -- as is his partner, Carmen Cortez Perez, who has very expressive arms. When disengaged from the drama, either together or in solos, these two -- in "Alegrías," "Cañas" and "Siguiriyas," for example -- cause the whole performance to catch fire and it's very exciting.

Dear Jaleo:

Wanted to write to correct an error in the August Jaleo. Antonio Mairena is alive and with us. I went to the XX Festival of the Cante Jonde in Mairena del Alcor two nights ago and heard him sing por siguiriyas, soleares and bulerías -- he even danced a bit por bulerías. Si esta muerto, baila muy bien por un hombre muerto!

He was accompanied by Enrique del Melchor. In regard to Melchor de Marchena, I have heard nothing as to whether he died.

There are many festivals of the cante here. For example, 3rd and 4th of Sept. in Mairena, 5th in Ronda, 8th in Jerez (Fiesta de la Bulería); it is a good time to come.

They are quite good -- many of the old-timers are no longer with us or singing actively, but some of the new singers are excellent and very faithful to tradition. There's hope!

Sincerely,  
Bob Clark  
Ronda, Spain

Dear Jaleo:

FOND THANKS TO "THEATRE FLAMENCO"  
OF SAN FRANCISCO

Three Ballet Fiesta dancers had the special artistic pleasure of participating in a one-week June Workshop given by Adela Clara's "Theatre Flamenco of San Francisco."

An intriguingly planned study program had contrasting moods. Each day's classes began with Escuela Bolera, impeccably taught by Miguel Santos, first as style, then as a completed "Manchegas Seguidillas." Following was flamenco with Adela Clara, who worked strongly with technique and a variety of rhythmic structures. Within her segment, Adela choreographed a delightful caracoles, now performed by Diana in our repertory and by Carmen Granados in TFSF's. Youthful guitarist Ron Rolfis accompanied the flamenco class. Final class of the evening, conducted by the elegant Nemesio Paredes, stressed style of the male dancer, through De Falla's "Miller Dance" from "Three-cornered Hat," as choreographed by Ciro. Additionally, two of us worked privately with Adela, who set new solos...a soleares for María and a petenara for Viviana.

This was the second year we've had the exhausting fun of attending TFSF's June Workshop in their Ethnic Dance Center studios...

five mind-boggling days, productive and inspirational. The atmosphere of generosity and friendship made things sail along and the unanimous plea of all was, "Don't wait a year to do it again!"

Adela promises a Winter Workshop at the end of December or early January, so look for the dates in Jaleo...we'll be there!

Gracias Adela, Miguel and Nemesio,

from Ballet Fiesta,  
María Moreno, Viviana Orbeck, Diana LoVerso  
Portland, Oregon

## Whatever Became Of Spanish Dance?

(from: The New York Times, August 23, 1981;  
sent by John Lucas, William Dvorine, and La  
Vikinga)

by Walter Terry

"Just because a female dancer wears a dress cut so low in the back that it displays what I call 'the parting of the ways,' doesn't make it true flamenco," says Carola Goya. The veteran Spanish dancer, who made her debut more than 50 years ago, was responding to a query on why Spanish dance, once so popular in New York, has virtually disappeared from the scene. Miss Goya blames the situation on the over-accenting of flamenco to the neglect of other expressions of Spanish dancing and on the low-grade quality of flamenco as seen today. "Flamenco needs inner fire," she says, "but what we see now is all outer stuff...flowers stuck into



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the hair, the hair lashing the face, crude movements splashed all over the stage and a lot of thrashing about. No wonder the public is tired of this. It is all predictable. There is no mystery. There are no surprises."

Spanish dance aficionados nostalgically recall the 30's, 40's and 50's when Spanish dancers were to be found in Carnegie or Town Hall, in Broadway theaters and in an array of nightclubs. These were not isolated Spanish dance recitals but, rather, triumphant engagements by the incomparable Argentina and standing-room-only Broadway seasons by José Greco and his troupe. The fans would scout for new talent in such cafes as, say, El Chico or the Granada, or expend their "Olés!" on such favorites as Rosario and Antonio, the perennial "Kids from Seville." Oh yes, they danced flamenco, but with Argentina as a model, many aimed at bringing the public the classical school and regional dances of Spain in inexhaustible variety from the aristocratic sevillanas (almost the national dance of Spain), through the near-balletic bolero and the bouncy jota to the true gypsy flamenco with its "duende," or inner force of almost incantational power.

For those who are desperate to see Spanish dancing this month, they might journey to Santa Fe where María Benítez is performing in a club atmosphere or to Lee, Mass., where the Luis Rivera Spanish Dance Company is on view Aug. 28-30, Sept. 4-7 at the Jacob's Pillow Dance Festival held in the Ted Shawn Theater.

There are one or two other spots where Spanish dance can be seen in the New York area, but the Spanish dance explosion of earlier decades seems long spent. This Hispanic dance era received its first major boost with the successful New York engagements and tours of La Argentina beginning in 1928. To insure La Argentina's success or, at least, to test the receptiveness of the American public to Spanish dance, her American managers had asked the young, American-born Carola Goya to take to the road in a tour of one-night stands. Miss Goya's parents said "No!" to the proposal. Instead, they presided over their daughter's New York debut in 1927 and booked her tours until she was engaged by a lecture agency as its only "entertainer."

Miss Goya recalls that her programs in the early days were well received. "People said that I gave a 'happy program.' There was practically no flamenco in it -- I never had a flamenco quality so I rarely did it -- but there was a great variety of Spanish dance styles." Miss Goya, after a long and dis-

tinguished career as a Spanish dance soloist, as a featured artist with Greco and later in duo-concerts with Matteo, has retired as a dancer but continues to work behind the scenes with Matteo and his Ethno-American Dance Company, and, as a virtuosa of the castanets (she was the first to play the castanets with symphony orchestras as a non-dancing, musical soloist), she continues to perform.

La Argentina, in her six United States tours before her untimely death in 1936, was the undisputed queen of Spanish dance. She never danced flamenco and she never performed to guitar accompaniment.

Argentinita -- would you believe there was also an Argentinitita! -- was totally different from her illustrious predecessor. To her public, she offered a remarkable panorama of Spanish dance. Not only did she and her company present Spain's classical dances and school dances impeccably, her regional dances went beyond the popular jotas into new (to us) folkloric areas.

With La Argentina (born Antonia Mercé) and Argentinita (born Encarnación López) there were the variety of program, the esthetic surprises, the mystery that Miss Goya feels are absent today.

Vincente Escudero, in those formative years when Spanish dance was moving from café to cabaret to theaters, concert halls and even opera houses, was the male pioneer. Versatile as well as individualistic, he danced with both La Argentina and the ballet's Anna Pavlova and, as a soloist, invented a mesmerizing dance using only his fingernails and knuckles on the seat of a chair. Rosario and Antonio, cousins, were teen-agers when they made their U.S. debut in 1940. They danced in clubs as well as in concert but although they excelled in flamenco dance, they filled their programs with a wide variety of Spanish dance.

Brooklyn-born José Greco, Argentinita's partner for her last season and Pilar López's partner in the late 1940's, founded his own troupe in 1949. In his programs, he continued to explore and exploit the range of Spain's dances as did his mentor, Argentinita, and he achieved a success, thanks to the advent of television, that his predecessors could not have experienced. Big on Broadway, in movies and on TV, the dashing Greco was probably the greatest Spanish dance box-office attraction during the 50's and 60's. But with the sensational success of Carmen Amaya and her dancing relatives -- with her explosive energy, she

(continued on page 16)

# Zorongo Flamenco

ZORONGO FLAMENCO AND 'SOUL MUSIC,  
GYPSY STYLE'

(from: Leader-Telegraph, July 4, 1981)

by Bruce Helland

The Spanish dance group, Zorongo Flamenco, brought soul music gypsy style to the University of Wisconsin-Eau Claire's Gantner Concert Hall Wednesday night. Led by virtuoso dancer Suzanne "Susana" Hauser and her husband, guitarist Michael Hauser, both Americans, the group imported a musical form rarely heard live in Wisconsin's dairyland.

The program ranged from the music of the classical Spanish masters, Enrique Granados and Manuel de Falla, to the traditional flamenco styles of Spanish festivals and nightclubs. Combining with the Hausers was the powerful dancing of Manolo Rivera and the singing of Dominico Caro.

Along with its flashy and authentic style, the group, formed in 1975, carries some impressive credentials. Susana has studied and performed in Spain, including working with the all-gypsy company, La Singla. She has also toured throughout the United States. Michael Hauser has also studied in Spain under the the flamenco masters. When not touring, he teaches flamenco guitar at the Guild of Performing Arts in Minneapolis. Rivera has toured throughout the world, and Caro is considered one of the few masters of flamenco singing in the United States.

Precision was the dominant theme of the evening -- from the perfect unison of the castanets in the opening classical dances to the more loose but equally precise improvisation of the traditional dances that closed the show.

Both Susana and Rivera avoided the exaggerated stiffness and melodrama that seems to be the caricature of flamenco from old late show movies. Both exhibited a controlled grace that was perhaps most evident in segments of soft but very rapid foot taps.

The strength of Rivera's dancing was particularly impressive, at times raising clouds of dust from the Gantner stage that likely had been gathering there for years. His last solo was a dramatic soleares danced in a tight white suit -- Saturday Night Fever, Spanish style. Rivera is a good argument against those who would put any type of male classical dancers on the lower rungs of the ladder of masculinity.

Michael Hauser's guitar work was showcased in a Cuban-flavor solo that was more in the classical form than straight flamenco. But here and elsewhere he produced the fast but clear melodic runs that are the hallmark of good flamenco fingers. Unlike some guitarists, he never opted for mere technical flash when the musical context didn't demand it. His tremolo, the fast repetitive notes on one string, one of the more familiar elements of flamenco, were clear and distinct, and sometimes played at a relatively slow tempo, requiring great finger control.

The singer, Caro, showed strength and control over his entire vocal range, never pinching the higher notes. He gave none of the shrill wailing that seems to be characteristic of at least some recorded flamenco singers.

The use of a hammer and anvil as the only accompaniment at one point was unusual but surprisingly effective. The eerie sound conjured up just what, according to the program notes, the gypsies intended. When their wandering lifestyle was outlawed, many gypsies adopted the trade of blacksmithing. They sang out their frustration to the rhythm of the pounding hammer. According to legend, it was a gypsy who forged the nails for Christ's crucifixion, dooming the race to forever wander.

Particularly in the hammer and anvil segment, it seemed as if the performers were simply taking the music out of the air with whatever medium was convenient -- be it guitar, singing, clapping or hammer and anvil.

A barrier to any flamenco concert that must be overcome is the formal atmosphere of the concert hall. Traditional flamenco was born in the gypsy bars and nightclubs, not the staid atmosphere of a Gantner Hall. Susana and company overcame the barrier as well as could be expected. Several Spanish speaking members of the audience helped by yelling encouraging words. A festival air was most evident in the closing numbers, particularly due to the addition of dancers Valerie Knode -- La Amapola -- and Joann Weber -- La Mariposa.

The concert effectively combined flamenco's three essential elements: guitar, voice and dance. It is a mark of the group's stature that no one of the three elements overshadowed the others. They alternately took appropriate supporting and starring roles.

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## Zorongo Flamenco Provides Sizzling Program of Music & Dance

(from: St Paul Dispatch, June 30, 1981)

By Roy M. Close

Staff Writer

Zorongo Flamenco, the Minneapolis-based flamenco ensemble, took over the Guthrie Theater Sunday and rewarded aficionados with a sizzling evening of Spanish music and dance.

The evening belonged to dancer Suzanne Hauser, one of the group's two permanent members (her husband, guitarist Michael Hauser, is the other), whose disciplined, highly charged performance had the audience on its feet by show's end. But the Hausers were ably assisted by no fewer than seven guest artists, including a dancer, Manolo Rivera, who may well be the finest partner with whom Suzanne Hauser has appeared locally, and two outstanding flamenco singers in Maria Elena (known as "La Cordobesa") and Dominic Caro.

**MEZZO-SOPRANO** Cynthia Munzer, better known for her accomplishments in opera (though one of her most recent roles, appropriately enough, was Carmen), was also on hand, as were guitarist Anthony Hauser and two dancers identified only as "La Amapola" and "La Mariposa" (Hauser herself was billed as "Susana").

The program began with two dances, a Hauser-Rivera duet and a Hauser solo, set to music by classical composers Enrique Granados and Manuel de Falla, both presented with verve and feeling. The choreography, by Hauser and Rivera in the first instance and by Edo Sie in the second, was vigorous and appealing. Munzer then treated the audience to a vibrant interpretation of Falla's Seven Spanish Popular Songs.

There followed the evening's most theatrical offering, "La Fragua" ("The Forge"), a complex piece involving a cast of six, three different flamenco songs, a considerable quantity of religious imagery and the sound of a blacksmith's hammer striking an anvil. It was effectively staged and persuasively performed.

**AFTER THE** intermission,

flamenco took over. The presentations included a terrific Hauser-Rivera duet, an instrumental solo for Michael Hauser and a vocal one for Caro, Suzanne Hauser's splendid performance of the traditional "Alegrías," with its rapid heel-and-toe clicks, and, by way of an encore, an energetic, colorful ensemble piece featuring all four dancers and both flamenco singers.

La Hauser has never looked better, in my experience. Posture is of the essence in flamenco, and hers is splendid: The shoulders are thrown back and the back is arched, but there's no rigidity in her line; she's a supple, lyrical dancer. Her timing was impeccable, both in solos and in her duets with Rivera, whose style is similar and complementary. In the "Alegrías" her footwork was absolutely breathtaking.

**RIVERA, WHO** offered a dynamite solo of his own (his costume was white from hat to shoes) in the second half, was an ideal partner: precise, secure, supportive. And while his style is virile, it suggests nothing of the macho exaggeration that tends to make male flamenco dancers look as though their spines were fused in a pose of hauteur. He was a pleasure to watch.

The singers made excellent contributions. I was especially impressed by Caro, whom I hadn't heard before; he's a tenor whose vocalism was characterized by fine timing and sensitivity.

## Zorongo Flamenco

(from: Minnesota Daily,  
1981)

by Caroline Hall Otis

Flamenco dancer and guitarist Susana and Michael Hauser and their Zorongo Flamenco company have been performing regularly on area stages for years, but their Sunday night Guthrie debut was a stunning surprise for me. Susana, with guest artist Manolo Rivera, takes the traditional gypsy dance form to new choreographic heights. She was the dramatic centerpiece of "La Fragua," a three-part work set in a murky church-like atmosphere with altar candles and incense, village maidens, musicians, and two wailing flamenco singers. Her gut-wrenchingly passionate yet thoroughly controlled performance turned what could have been melodrama into a hypnotic and moving experience for the rapt audience.

Susana's got it all—the proudly arched back, long swirling hair, gracefully circling hands, percussive heels, precise isolations of hip and shoulder, and saucy head gestures—and then some. "La Fragua" was a knock-out.

And so was the rest of the show. Rivera was forceful and charming, tapping and clapping syncopated rhythms with bullfighter bravura, flauntingly sensual while partnering Susana. Mezzo soprano Cynthia Munzer delivered seven traditional Spanish songs nicely, and guitarists Michael and Anthony Hauser and singers "La Cordobesa" and Dominic Caro shone, both as soloists and as accompanists for the dancers. A splendid evening, all in all, climaxed by a well-deserved standing ovation. Ole.

...

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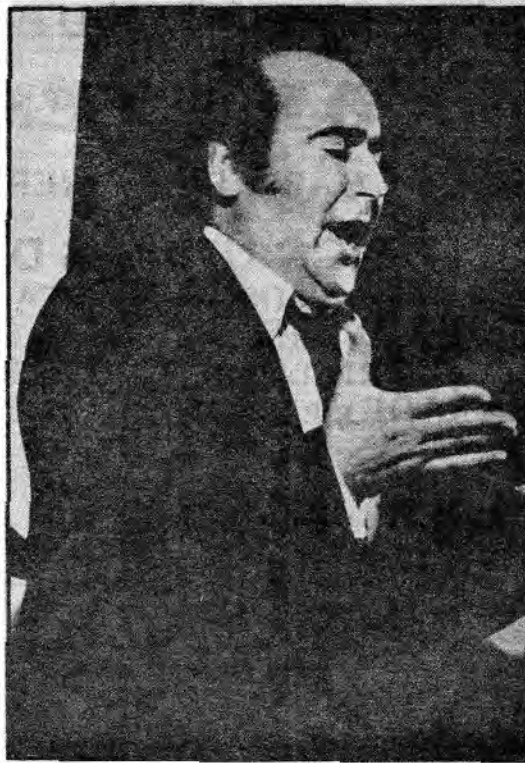
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EL LEBRIJANO



NARANJITO DE TRIANA



EL CABRERO  
(RIGHT)

### TREBUJENA: THE FIRST FESTIVAL OF THE YEAR

(photos by Mario)



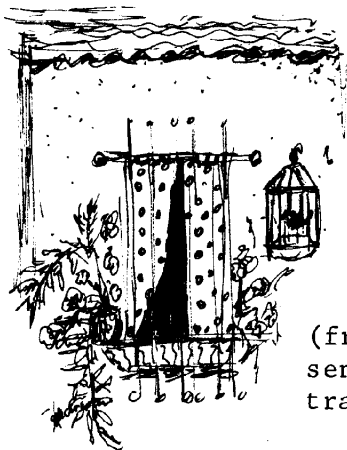
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JUAN DE MARIANA



JUANITO VILLAR



## FESTIVALES 1981

TREBUJENA

(from: ABC, Jan.22, 1981;  
sent by Gordon Booth;  
translated by Paco Sevilla)

by Miguel Acal

It is well-known that each year the organization of festivals gets an earlier start. Each season the number of celebrations increases and the promoters have to be prepared if they are to make contracts with calmness. As a consequence, given the number, the dates are becoming spread over a longer period. No longer is it only the months of July and August. June and September now present a confusing number of these competitions. But we never thought that one would be offered in January. The organizers must have thought that, in this manner, they would have no problem with competition. And I suppose they will be correct, for sure, in spite of the fact that we have heard vague news of another festival in the same month in Castro del Río -- although they are sufficient days apart that they will not create a rivalry in contracting artists.

There are already festivals covering practically all the weekends in July and August. Naturally, the star figures will be kept busy. But now it will be much easier for those who have not yet broken into the top ranks of popularity to find work. Those in the second file...are almost assured of being able to find summer work. How good that is, without a doubt, because they also have their hearts and their needs.

The festival in Trebujena is called "The First Festival of the 'Mosto' (fresh squeezed grapejuice)." That district of Cádiz produces a wine of excellent quality and its "mosto" has a deserved fame. With this festival it is hoped that this product will increase its popularity and prestige, which shows that flamenco can serve as something more than pleasure for a few and sustenance for even fewer. This was a good idea by the peña flamenca "La Trilla" with the sponsorship of the local government.

The program includes the following: Lebrijano, Naranjito de Triana, El Cabrero, Terremoto de Jeréz, Juanita Villar, Manuel

de Mariana, El Distinguido, José Joaquín, Niño de Pura, Pedro Bacán, and Pedro Peña.

The festivals have begun. It appears that the world crisis -- with the exception of the petroleum problem -- has not affected flamenco and its followers. We hope that during the whole year the picture continues the same.

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I FESTIVAL DEL MOSTO IN TREBUJENA

(from: ABC, January 30, 1981; sent by Gordon Booth; translated and edited by Paco Sevilla)

by Miguel Acal

... La Peña Flamenca "La Trilla" is succeeding -- we must recognize the magnificent labor of the peñas...The cartel (list of artists) was interesting. The place was full. But there was one thing lacking -- the technical aspect, in the name of progress, becomes each day more important -- something fundamental: that you be able to hear.

Cante is sound. And if you are not heard, you can sing better than Frasco el Colorao, and it won't make any difference. Perhaps nobody paid any attention to that aspect, but the basis for a good night of cante is that the cante be heard...

The honesty of Naranjito, the quality -- which he insists on destroying -- of Manuel de Paula, the compás of Juanito Villar, the wonder of Pedro Bacán, the inexpressible flavor of Terremoto, the gypsy aire of the guitar of Pedro Peña, and a cante por tientos by Lebrijano - ay, Juan, if only you would always sing that way -- were the only things that stood out. The rest -- audience, sound, and a flat night for El Cabrero, Juan de la Mariana, Niño de Pura, and José Joaquín -- was not good.

But the important thing is to continue to correct the mistakes where possible and maintain the enthusiasm of a public that applauded excessively because they have a great desire for cante.

Always, says a flamenco copla, it is beautiful to dream. We must continue to dream, but with our feet on the ground.

\*\*\*

NOTES FROM THE FLAMENCO FESTIVAL  
IN LA UNION, MURCIA

(from: ABC, Madrid, Aug. 18, 1981; sent by Gordon Booth; translated and paraphrased by Paco Sevilla)

Here are some highlights from a rather lengthy article that contained a great deal of non-flamenco news:

The "XXI Festival Nacional de Cante de las Minas" was held on Aug. 17th in La Union, Murcia. Antonio Ferrer López "El Camionero" won the first prize of 100,000 pesetas (\$1,000) and the trophy, "Lámpara Minera" with his mineras, a repeat of the same cante por mineras and the same result he had in 1969; in other editions he has won prizes in almost all categories. The winner in the "cartageneras" category was Manuel Gómez Romero "Manolo Romero," who many thought should have won in the "mineras" also, even though he was classified by the jury as a "local cantaor." In the "tarantas," the winner was Rogelio Beltrán Domínguez "El Puebla," who also took second in "cartageneras." Cristóbal Guerrero Escalona "Barquerito de Fuengirola" won first prize in all the other cantes mineros and second in "taranta." The "malagueña" went to "José Nieto de Orellana la Vieja," from Badajoz, the veteran of the festival, with his eighty years of age -- and a huge voice -- who, during more than half a century has sung with all the guest maestros of the past. The overall prize for "cante grande andaluz" was given to Miguel Mariscal Barbero "Niño de la Fuente" and the prize for best "local cantaor" went to Antonio Castillo Sarabia "El Gaditano."

Thirty-two cantaores registered for the contest, of which 18 went on to the semi-finals. They sang a total of 76 cantes in two sessions. The final session saw 12 cantaores singing 16 cantes and being awarded 14 prizes.

A guitar contest for young guitarists was also held; only seven contestants competed for the three prizes. For the finals, the number of guitarists was reduced to three who then competed only to see who would get which prize. The first prize of 50,000 pesetas (\$500) went to 16 year old José Antonio Rodríguez Muñoz of Córdoba. Second place (30,000 pesetas) went to Rafael Riqueni of Sevilla -- who received the most applause; his father said that the second place was a real injustice. Honorary mention and 15,000 pesetas went to Bernardo Sandoval of Córdoba. The three hours of flamenco guitar had enough quality to make it very difficult for the judges and to demonstrate that this art will continue to make its way in the world with the same importance it has had up to now.

On the 14th, the "Gran Noche Flamenca" took place. Opinions differ according to who you ask. For the gypsies, Terremoto de Jerez was the best. Luis de Córdoba was amazing with his peteneras, although some felt he had room to give more. The first singer was Rufo, who with his youth and powerful voice won much

applause -- judged by others to be overly generous. Lebrijano demonstrated once again his personality and unmistakable style. It was announced that Rocío Jurado and Manolo Sanlúcar will team up to attempt to bring together in some form, the cante gitano and the cante andaluz. In September they will be recording and, in November or December, will begin a series of performances throughout Spain.

During the festival, homage was paid to two artists who have died in recent months. The young María del Carmen García Gallardo, who died in a traffic accident, began to participate in the XV Festival, as a child, and went on to win various prizes in later years. Also Eleuterio Andréu Martínez, the "last minero cantaor de verdad" as he used to call himself, who participated in the I Festival and continued to participate for over a decade, winning the "lampara" in the IV Festival.

\* \* \*

#### XV EDITION OF THE "GAZPACHO" DE MORÓN

(from ABC, June 24, 1981; from Gordon Booth; translated by Paco Sevilla)

by Juan J. García López

With all of the precautions that seemed to be required for these things this year, the organizers of the fiesta flamenca of Morón, "El Gazpacho Andaluz,"...have presented the cartel for the XV edition. The site for what we think will be a very successful fiesta is an excellent one: It will be in the patio of the Colegio Salesiano.

The budget for the event will be about a million pesetas (c. \$10,000) and the organ-



izers want to give it the seriousness and quality that the "Gazpacho" deserves. It will take place on July 4th; the poster, painted by Paco Benitez, breaks from the classic mold and has been widely discussed. It is an exquisite work, having a universal allegorical intention and, besides was a gift to the organizers.

The artistic cast is made up of Pepe Menese, Turroneo, Fernanda and Bernarda, Joselero de Morón, El Sordera, and La Susi; locals Pepe Palomino and Juan Luis Cabrera, will also sing. In the dance, there will be Carmelilla and her people. Juan Habichuela, Paco and Juan del Gastor are the guitarists. The show is presented by Emilio Jiménez Díaz and Manuel Curao.

\* \* \*

POSTER FOR THE II FESTIVAL "JUAN TALEGA"



Four thousand spectators are expected to attend the July 11 festival in Dos Hermanas. Judging by last year's attendance, it is forecast that the cost of over a million pesetas will be covered by ticket sales.

\* \* \*

III FESTIVAL FLAMENCO DE GINÉS:  
THE LESSON FROM MANOLO SANLÚCAR

(from: ABC, June 26, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

My niece, Mariló, is nine years old, has eyes that are too big for her face, sensitive feelings, and a winning timid smile. She had never seen a flamenco festival and wanted me to take her to one.

"They finish very late, sweetheart, and you will fall asleep."

"No, Uncle, I want to see one and I won't sleep...really!"

My niece loses her timidity with me and I lose my will power. Naturally, I ended up taking her.

And I was glad to have taken her. In Ginés they presented a festival that followed all the rules. Neither too short, nor too long, with sufficient variety, with good dance, and a supreme guitar lesson. A friend of mine from there, Joselito el Jefe, was telling me that the guitar of Manolo Sanlúcar was an important demonstration of culture. And Ginés responded to this demonstration -- the audience gave another magnificent lesson in "saber estar" (knowing how to be there, how to behave) that surprised me. I didn't think Manolo would get a very warm welcome. The solo guitar in a flamenco festival is difficult, very difficult! But, by playing so well, he imposed an almost religious silence in which the notes fell away softly, until they brought forth enthusiasm.

The eyes of Mariló, wide open, and the almost imperceptible smile were your best prize, Manolo. When he came out on stage she asked me in surprise, "Uncle, why is that man going out alone with the guitar?"

"Child, that is Manolo Sanlúcar. He is going to play alone because he is a "fenómeno". Listen carefully and you will see how you enjoy him!"

First, por soleá, then rondeñas with clear influence of Sabicas. In "Las Carceles," in which he makes a strange and wonderful mixture of alboreá, nana, and taranto, with the flavor of the celebrated "Carcelero" of Caracol, he was at his best -- a master. It was a lesson at the doctorate level that Mariló will always be thankful for. Later, with his brother, Isidro, he played a marvelous guajiras based on the theme of Miguel Hernández and magnificently constructed. And to finish, with the collaboration of a flute, an anthology of bulerías. You gave us a lesson, Manolo.

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In the cante there were moments of great height and others that were less so. Nano de Jerez, with the guitar of Pedro Peña, sang por tientos without convincing. Then he sang a different sort of bulerías por soleá, beginning with the cante of Juanichi el Manijero which he could not complete. In the cantes of El Gloria, nevertheless, he was tremendous. And, por bulerías, he left the patio of El Molinero with a delicious flavor of the Calle Cantarería...

Juanito Villar appeared with the guitar of Pedro Bacán. He did, por soleá, some cantes of Juaniquín that were really good, but little else. Por tientos and, above all, por bulerías, he got long ovations. Juan can sing better, but he was trying his hardest at all times. The guitar of Pedro was that delicious constant that we are accustomed to.

When Currillo appeared, my niece who knows him, said, "Uncle, that's Diego's son. Is he going to dance? Isn't he embarrassed in front of all those people?"

And Currillo danced well, por alegrías and por soleá, with accompaniment that was really magnificent -- cante, guitarra, and jaleo (artists not given in article, but probably Curro Fernández singing and Diego and Juan José on guitars -- which would account for the magnificence). He has a small defect that he should work on -- a just average use of the arms, basing everything on the feet, which have abundant strength -- but he can be an important bailaor in a very short time.

Naranjito sang with the guitar of Manolo Franco. He did some malagueñas that he tied to granaínas -- perfect technique. Then cantes de Zurraque with la Caña, some very much applauded fandangos del Gloria, and some alegrías de Espleta that were very well executed. He left it clear that, by sheer effort, he is improving his position daily.

And finally, Lebrijano. Cantes por soleá de Juaniquín -- perfect -- de Alcalá in the proper aire, and de Joselero...placing the letras well, breathing properly, and with strength. Por siguiriyas got lost a little

-- cantes of El Nitri, Cagancho, and Frasco el Colorao, with the temple of José de Paula; it was a mixture that did not come out very well for him. Por bulerías -- magnificent...

The night ended with a fin de fiesta in which Nano de Jerez was the one who "parte el bacalao" ( he stole the show).

In the car on the way home, Mariló -- her eyes wide open and with a big smile -- said to me as she became serious for a moment, "I liked the guitar, the singing and the dancing very much. And besides, I didn't go to sleep. When are you going to take me again?"



(SPANISH DANCE; continued from page 9)

sent flowers and combs flying and was compared, justifiably, with atomic forces -- the dancing and singing and guitar-playing of the Spanish gypsy, flamenco began to edge out other forms of Spanish dance. Greco commenced to give extra accent to his flamenco section, Roberto Iglesias sent sweat cascading in all directions as he emulated the flamenco over-exuberance of an Amaya.

"Spain has so much more in dance than flamenco, good or bad," says Miss Goya. There are too many people who seem to think 'the only true Spanish dancing is flamenco. Nonsense! It is the equivalent of saying that the only true Spaniard is a gypsy!

"Today," says Miss Goya, "you see a jota aragonesa accompanied by the gypsy's guitar, of all things. A bagpipe, yes, but a guitar, never! And as for the 'Olé!', they've become yells for tricks instead of deeply felt, almost murmured, expressions of appreciation for the subtle and expert communication of a quality of movement."

The answer to the oft-posed question, "Whatever happened to Spanish dance?" may be that few of today's dancers are giving the public Spanish dance. Instead, they are offering predictable programs of Spanish gypsy dancing. A decade or so ago, flamenco had the dubious advantage of being the noisiest and most frenetic form of entertainment available. Today's rock music events and accompanying rock dances have left flamenco far behind, drowning it out. The novelty has gone along with the decibels.

Perhaps, someday, Spanish dance will make a glorious comeback if we, the audience, will permit it to sing as well as to shout.



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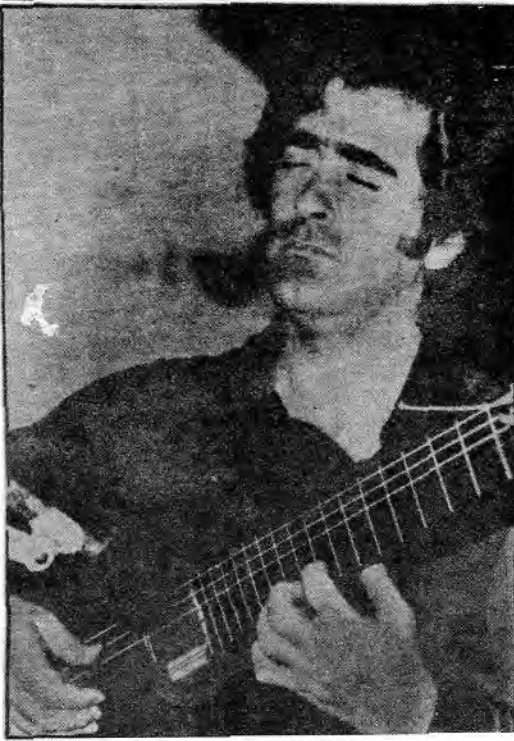
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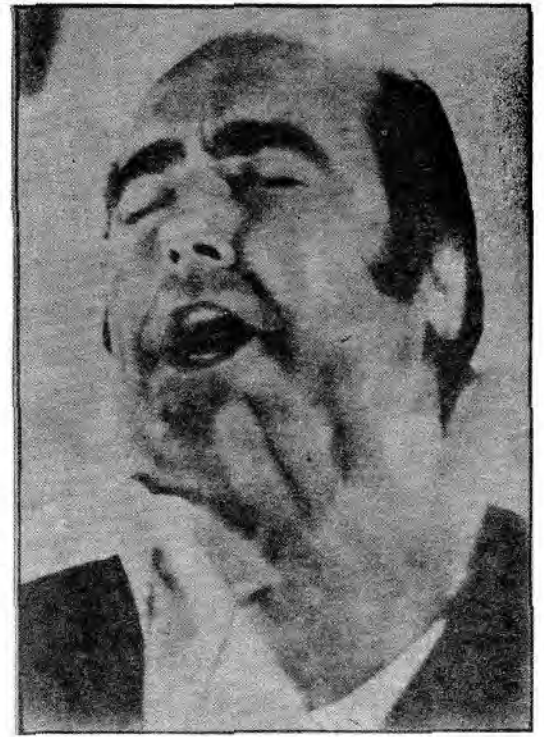




MANOLO SANLUCAR



LEBRIJANO



NARANJITO DE TRIANA

**FESTIVAL  
IN  
GINES**

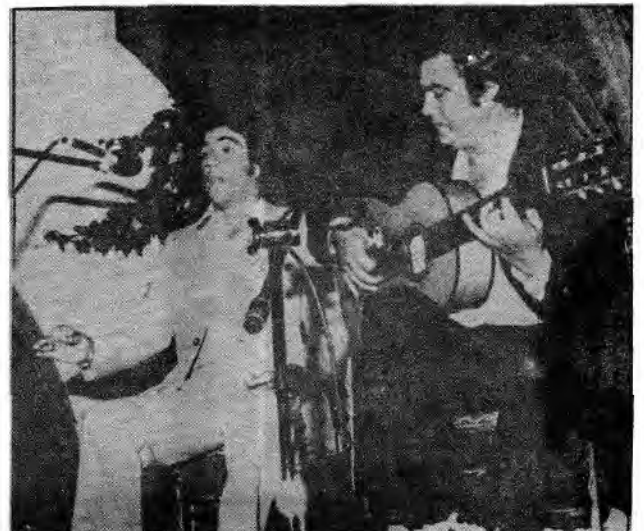
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JUANITO VILLAR WITH PEDRO BACAN



CURRILLO DE BORMUJOS  
(LEFT)



NANO DE JEREZ  
WITH PEDRO PEÑA  
(RIGHT)

# Olympics III

by Peter Baime

After submitting the first article on "Guitar Olympics," Paco Sevilla suggested a follow-up -- one that would include other guitarists for comparison. In addition, "How about a little Carmen Amaya and Lucero Tena," Paco added. Well I was game, and with the encouraging feedback from a number of Jaleo readers, the race was on.

I looked at a bookcase full of unsuspecting victims to be the contestants and began the arduous task of not only selecting the players, but the album that would best represent them. The whole thing was risky at best. Well, there were some surprises, as one might expect from the Olympics. Now keep in mind that in the last article we had Paco de Lucía clocked at 16.09 notes/second on the "Friday Night in San Francisco" album.

I first pulled out several Sabicas albums and decided on "El Rey del Flamenco." He was really sharp on that one and, besides, I hadn't listened to it in a long time. I selected the soleares and a typical Sabicas run.

## EXAMPLE 1 (Sabicas)

The musical notation for Example 1 (Sabicas) consists of three systems of guitar tablature. The first system has four measures with fret numbers and rhythmic markings: 212, 1012, 34, 4, 0123, 210, 3, 210, 3, 210, 3, 020, 3, 20, 32, 3, 2, 0, 01, 3. The second system has four measures: 0, 13, 4, 1, 2, 0, 20, 45, 0, 5, 0, 5, 0, 5, 0, 5, 5, 0123, 4, 012, 34, 02, 3, 020, 10, 20, 20, 32. The third system has two measures: 320, 3, 020, 3, 20, 31, 0, followed by two measures with curly braces indicating a 6-beat phrase.

Not bad! 12.13 notes/second and it is quite long, with a few difficult right-hand skips. It also has a 6 beat phrase in the middle that really doesn't fit the 12 beat compás of soleá. This picado is enunciated with impeccable clarity, something rarely heard, even from the younger players.

My next choice was Manolo Sanlúcar. I had some difficulty in choosing the right album and piece. I settled on "Sentimiento," a guajira. He had been playing that piece for many years and really had it down. Much cleaner than on his earlier recording of it on the old Volume I recording "Mundo y Formas de la Guitarra Flamenca." He has a lot of fast picado in almost any selection though. I chose a passage at the end, where one wouldn't need to recover back into compás. 20 notes in 1.65 seconds translates to 12.12 notes/second.

## EXAMPLE 2 (Manolo Sanlúcar)

The musical notation for Example 2 (Manolo Sanlúcar) consists of three systems of guitar tablature. The first system has four measures: 3, 4, 04, 2, 2, 2, 0, 20, 323, 0, 320, 20, 2, 6, 8, 12, 023, 0420, 320, 21, 420, 42, 3, 4, 0, 4, 2, 4. The second system has two measures: 10, 4, 3, 2, 2, 2, 4, 5, 2, 2, 2, 4. The third system has two measures: 4, 3, 2, 2, 2, 4, 5, 2, 2, 2, 4.

The picado was not that clean.

Serranito seemed like a logical contestant in this elite group of players. I chose a bulería passage from the aptly entitled "Virtuosismo" album. Again this is near the end. He

plays triplets in an already fast tempo. I tried to keep in mind his unusual picado pattern of a, m, i,. The example is in A phrygian.

EXAMPLE 3 (Serranito)

Musical notation for Example 3 (Serranito) on a six-string guitar. The notation includes fret numbers (5, 6, 8, 7, 8, 10, 11, 8, 10, 12, 13, 12, 10, 13, 11, 10, 12, 10, 3, 1, 3, 2, 0, 3, 2, 0, 3, 1, 0) and a triplet of notes (8, 7, 8). Circled numbers 11, 12, and 10 are placed below the staff.

Surprise! 28 notes in 2 seconds. That figure is out to an even 14 notes/second. He plays this different passage with excellent clarity, with the exception of a few notes near the end which I filled in. That put him in first place in this second heat.

I wanted another just to fill out the field a little better, and after much deliberation chose Miguel Vega "Niño Miguel." I knew there were many fast picados on both of his LPs. I picked a bulerías in A minor from "Diferente" and located a little lightning picado. Although it is an easy passage, it did indeed surpass Serranito, but lacked his clarity. An admirable 14.81 notes/second.

EXAMPLE 4 (Miguel Vega)

Musical notation for Example 4 (Miguel Vega) on a six-string guitar. The notation includes fret numbers (0, 1, 3, 0, 1, 3, 5, 3, 1, 0, 3, 1, 0, 3, 1, 0, 2, 1, 2, 4, 2, 1, 3, 1, 2, 1, 3, 1, 3, 2) and circled numbers 12, 8, 9, and 10 below the staff.

Just for its own sake, I thought I would check out Paco de Lucía's latest, "Solo Quiero Caminar." First, I tried a short little picado in the first bulerías that appears on the album.

EXAMPLE 5 (Paco De Lucia)

Musical notation for Example 5 (Paco De Lucia) on a six-string guitar. The notation includes fret numbers (6, 3, 7, 3, 5, 3, 7, 3, 7, 5, 7, 5, 3, 0, 3, 1, 4, 3, 1) and circled numbers 12 and 10 below the staff. The notation is labeled "M.C. III" in two places.

It comes out to 13.51/second. But, keep in mind this one is not easy for either hand at those tempos. There was another I had to check in the final cut, entitled "Palenque." Unbelievable! 45 notes in 2.8 seconds; that figures out to an even more incredible 16.07 notes/second.

For a visual perception of all of this I could plot a three dimensional graph and use tiempo, esmero, and duende as the variables. For a more realistic approach, set your metronome at 60 and try playing a dozen notes between each click. Once you get up to about 10/second you can appreciate how difficult it is to add even one more. With what little energy I had left I decided to move to the less exhausting dance (just kidding). Carmen Amaya on the "Queen of the Gypsies" alegrías cut comes out with a 12/second count. That is only 2 beats short of the "world record" listed in the Guinness Book of World Records. Lucero Tena manages a frantic 26.4/second with castanets.

Unlike the sporting Olympics, the guitar Olympics occur every year.

#### SCORES:

1. Paco de Lucía	16.07 notes/sec.	(964.2/min.)
2. Miguel Vega	14.81 notes/sec.	(888.6/min.)
3. Serranito	14.00 notes/sec.	(840.0/min.)
4. Sabicas	12.13 notes/sec.	(727.8/min.)
5. Manolo Sanlúcar	12.12 notes/sec.	(727.2/min.)

Please note:

Only the notes between the quote marks ( " ) were used to calculate the notes per second. The reason for this was that either the picado technique was not used for the entire passage or that the note values changed within the falseta and I, of course, only used the faster values, or as in the case of Sabicas, I used only the last 37 notes because of it being slightly accelerated.

(Editor's note: strictly speaking, the examples by Manolo Vega and Paco de Lucía do not fit the description of "picado" because they include ligado notes; even an occasional ligado makes a run considerably easier and allows the finger muscles to rest and avoid "tetany," or the freezing up of the muscle because of too many contractions in too short of a time. The example by Manolo Sanlúcar may be too short -- all guitarists know they can grit their teeth and go beyond their limits for a brief passage -- The fatigue factor doesn't enter in. It would appear to me that Paco de Lucía is the winner of this round if the example that is not given is ligado free; Serranito would be second.)

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on  
Guitar Care

THE EFFECTS OF HUMIDITY

As the seasons change we must maintain the guitar's environment at a constant humidity. In my workshop, as in most modern workshops, the temperature and humidity are carefully controlled. To maintain stable wood conditions during construction, I keep the relative humidity at 50% and the temperature between 70-80 degrees Fahrenheit. Here in San Jose, the climate is almost ideal for the guitar. Only during a few hot, dry weeks in the summer does the moisture content of the air drop so that my humidifier must run in order to maintain the 50% level. During the remainder of the year the humidity in my shop naturally stays about 50%. I am origin-

ally from the East Coast and well aware that the stable conditions I enjoy are not the norm.

What can happen to a guitar exposed to drastic changes in humidity? The insides of most guitars are unfinished. Wood reacts with changes in humidity by absorbing or losing moisture. A safe humidity range is between 40%-60%. When the humidity gets much higher, the guitar absorbs moisture, causing the wood to expand. This introduces unnecessary stresses at the glue joints. Hide glue is frequently used in guitar construction, especially in older guitars. In high humidity it is susceptible to bacterial growth, thus weakening its holding power. The introduction of water or heat also softens the glue. A guitar will lose tone quality in high humidity.

When the humidity is low the wood gives up moisture, shrinks, warps and cracks.

Fortunately, you can easily control the humidity of the air that comes in contact with your guitar with some commercially made products. First, you should have a hygro-

meter or "humidity meter" to measure the moisture content of the air. They are available for less than \$10. Keep one near your guitar and check it daily.

There are several products available for adding humidity to the guitar. One I am familiar with is called a "Dampit". It is a rubber hose with an absorbent core made to be saturated with water and hung inside the guitar to add moisture. It includes a humidity sensitive scale for determining the normal range.

During humid times of the year, a dry chemical, silicagel, can be put in a linen pouch and placed inside the guitar or in the case to absorb moisture. Silicagel, used for drying flowers, is available in bulk form at craft stores. Some types change color when saturated and can be re-used by drying out in an oven at low heat. Pharmaceutical supplies are shipped with packets of silicagel which are then thrown out, so check with your drug store.

Your guitar should be stored in a case, away from heat sources. In the wintertime, especially in wood heated homes, the humidity can drop dangerously low and crack your guitar and wood furniture as well.

## GAZPACHO DE GUILLERMO

### WHAT IS DUENDE?

Have you ever performed with "duende"? "Duende" could be described as flamenco's ultimate moment, when true sound is transmitted. I would like to explore this a bit more in depth. My observations are not authoritarian conclusions, so I'd like to see any disagreement or further insight in the form of letters to the editor.

The following three questions shall be the point of this discussion:

1. Who is allowed to have "duende"?
2. Is the "duende" that is transmitted equal to the "duende" received?
3. Is "duende" only possible with two or more performers?

The first question is very interesting. There seem to be two evident frames of mind concerning it. Just as there are those who abdicate responsibility for their own well-being, there are those who abdicate "duende responsibility." Hero worship gets its start

here. In this frame of mind the feeling is that there is some higher power in control of our lives. Then it follows that we must surrender to it. In the absence of tangible evidence of the higher power, we surrender to other human beings. The other frame of mind is just the opposite. It could be summarized in the statement: "Cállate y escucha!" Here the frame of mind demonstrates a desire for control over the situation. Of course it is dangerous to generalize like this. Obviously there are more frames of mind than this. But to answer the question, it is the second type that is allowed to have "duende".

The second question has three possible answers. "Duende" is such an intangible thing and has been known to appear moments after a mediocre performance. The first answer: Sometimes "duende" is transmitted and it is not received at all. In this case there may be either an uninformed or hostile audience. The second answer: Sometimes no "duende" is transmitted, but the audience does indeed feel it being transmitted. Again an uninformed audience will feel a superficial kind of "duende" simply from seeing the dancer's feet move so fast, or a rasgueado for the first time. Also, some aficionados have a preconceived notion of what "duende" is and the mere appearance of their idol gets them in a "duende" mood. This type of "duende" is also superficial since it consists of group approval. The third answer: Sometimes the "duende" transmitted is equal to the "duende" received. When these rare moments happen it is a special experience. Don't ask me what the secret is?

Finally, is "duende" only possible when two or more performers are present? Rather than jump to conclusions on this I will simply say that I don't know. Some feel that "duende" has a lot to do with the interaction between the artists. They conclude that in a solo guitar performance that "duende" is impossible. People's tastes vary widely so "duende" may very well be a personal thing.

\* \* \*

"MANZANITA, ESPIRITU SIN NOMBRE"  
(CBS Estereo S 84392, 1980)

José Ortega Heredia, "Manzanita," came to my attention on a 1975 release by Enrique Morente called "SE HACE CAMINO AL ANDAR" (Clave 18-1342). Until recently I thought of him as a young flamenco guitarist specializing in cante accompaniment, but Manzanita has become quite a star in his own right with two later releases: "POCO RUIDO Y MUCHO DUENDE" (CBS S 83188, 1978) and "ESPIRITU SIN NOMBRE."

(continued on page 24)



PHOTO COLLAGE  
BY  
MARY FERGUSON

# AUGUST JUERGA

DUENDE APPEARS AT MIDNIGHT

by Juana De Alva

The home of Bart and Joan Boyer had all the requisites for a perfect juerga setting -- a Spanish style home, a lighted patio, several indoor areas for the development of duende. Many Jaleístas had gathered by nine or ten and although there was much merriment and Damian burned up his fingers playing sevillanas, things had not really gotten rolling.

Jaleístas' juergas often manifest the opposite of the "Cinderella" phenomenon. At the stroke of midnight instead of everything disintegrating, the juerga came to life -- a group of "tunas" (Spanish troubadours), in costume, with guitars, mandolins and tambourines arrived followed shortly by the performers from the Ocean Playhouse and El Moro. Soon all corners of the house were bursting with music and dance.

Besides the "tunas" there were some other out-of-towners who added to the juerga: from Mexicali, dancer, Magdalena Cardoso, from the Los Angeles area, guitarist, David De Alva, and a brand new face to our juergas, guitarist Glicerio Mera from the San Francisco area

We wish to thank our hosts for offering their home and Cuadro B headed by new cuadro leader, Vicki Dietrich, and all the rest who pitched in.

BELOW: TUNAS GROUP PLAYS WHILE THE ROMEROS DANCE & PILAR MORENO LOOKS ON

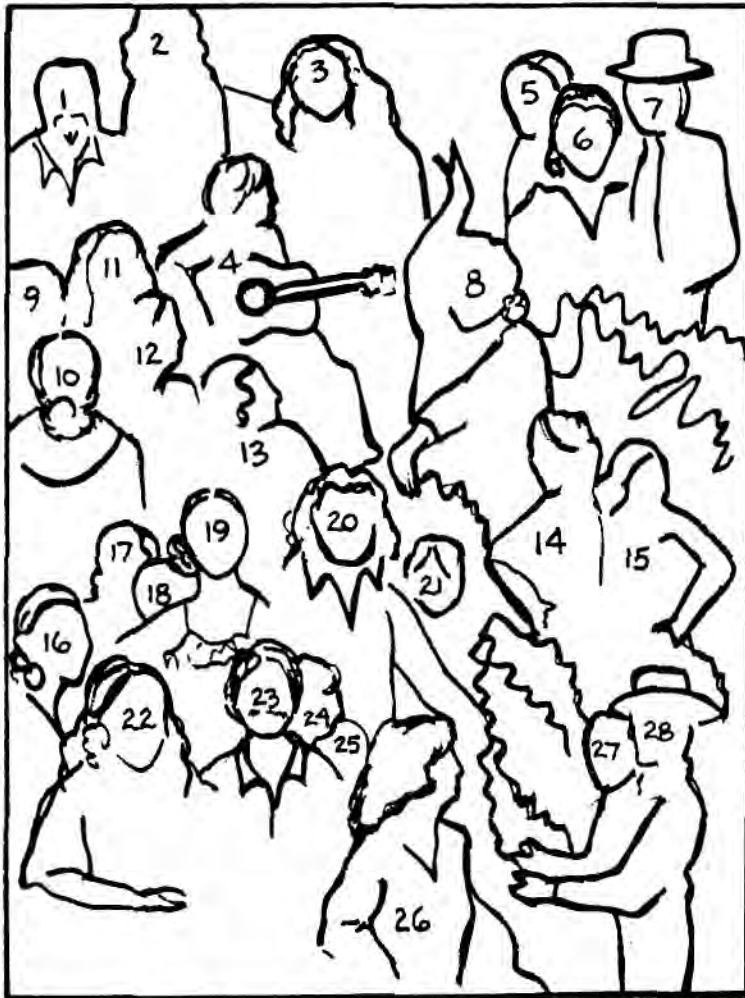


JULIA ROMERO & MARIA JOSE WITH TUNAS GROUP



LEFT: MARLENA & ERNESTO DANCE SEVILLANAS  
BELOW: MAGDALENA CARDOSO DANCES ALEGRIAS





(SEE PHOTO COLLAGE PAGE 18)

1. Durland
2. Sagario Din
3. Maria Clara Romero (also #17)
4. Damion (also #21)
5. Walter Moffitt
6. Hiroko Nagata
7. "Ernesto" Lenshaw
8. Julia Romero (also #18)
9. Paca Blanchard
10. Magdalena Cardoso (also #16)
11. Nina Yguerabide
12. Vicki Dietrich (cuadro leader)
13. Doreen Welch
14. Michelle Childers
15. Trisha DeAlva
19. Remedios Flores
20. Rodrigo
22. Joan Boyer (hostess)
23. Bart Boyer (host)
24. Arlie Moore
25. Yolanda
26. Marlana
27. Rafel Diaz
28. Francisco Ballardo

## OCTOBER JUERGA

This month's juerga will be held October 17th at the Ocean Playhouse restaurant, 7pm, 691 El Cajon Blvd., tel: 714/442-8542. For further details, see Junta Report.

(GAZPACHO; continued from page 21)

On both records Manzanita plays guitar and sings in a modern style. His material ranges from pop to salsa to flamenco.

"Libérate" is the opening selection, a slow moving rumba with a modern vocal approach and nice guitar work. The first impression might be that Manzanita is the male version of Las Grecas. However, the next track shows he can really swing with the bulerías rhythm; "Capricho" is one of three bulerías on the album, but the only solo. It starts with an aire reminiscent of Enrique Melchor, later changing to a slower version of the "Capricho Español" by Rimsky-Korsakoff.

"Espíritu Sin Nombre" is a poetic attempt to describe an undefinable spirit present in everything. Many records have lots of philosophy in the letra. The sleeve of this record has all the letra printed so the listener can follow along.

"Regimiento Los Gitanos" is a very flamenco interpretation of bulerías. Manzanita turns on with plenty of "rajo" and some hot guitar licks. How can he perform like this and then like a pop star on the same record? I guess the best way to put it is that he has a split personality. Side one finishes with "Yo Te Amaré," a happy sounding rumba, easy to dance to in a disco club.

Side two begins with "Ni Contigo Ni Sintigui," a slow rumba featuring brass, drums, guitar, and bass. "Gitano" is a fast rumba done with a salsa aire. The vocal section comes in half way through the song. "Paloma Blanca," another slow rumba, features violins, synthesizer, and drums. It is followed by "Sarairo," more of the same.

The closing number is "Romance Árabe," a mysterious sounding bulería, done in the tarantas position on the guitar. As on "Regimiento Los Gitanos," here Manzanita sounds more like a cantaor than a cantante.

Both Manzanita releases were winners of the coveted "Disco De Oro" sticker for having sold more than 50,000 copies. I'm glad he recorded the bulerías for us though. That may silence some of his critics.

-- Guillermo Salazar



# ARCHIVO

## The Making of an Anthology

by Caballero Donald

### PART X - ARCOS DE LA FRONTERA

Arcos de la Frontera has a very special place in the history of flamenco. Its very geographic situation brings it close to the expressive mood of Jerez and Triana and, at the same time, to the rough cantes of the mountains. In Arcos, one of the most passionate figures of flamenco, Tomás el Nitri, was born; all that remains of him today is a creative pattern -- not much is really known about his life, although it is supposed that something is known about his singing. This chapter of personal styles, referring to the great cantaores whose fame has reached us today, is very slippery. What were they definitely like, the tonás and siguiriyas of those primitive artists? Could they have been the same, exactly, as what we know of them today? Oral transmission in this sense is very confusing and, on occasion, doesn't offer a sufficient guarantee of credibility. It is very possible that this question of the authenticity of the personal creation is subject to a long process of re-elaborations and adaptations. The styles which are attributed to cantaores long-gone had, necessarily, to reach us by way of those who reproduced in their own way the characteristics of those primitive cantaores. But we cannot bring about any type of direct investigation to gauge what is true and what is false in those examples. Perhaps neither is it very important to rigorously individualize what belongs to the totality of a determined nucleus of the gypsy/andalusian people. Each cantaor interprets, in his way, the flamenco legacy; without expressive personality, everything would be converted into a mummified replica. The first useful recordings -- the immediate proof -- is possible only in the era of Manuel Torre, Chacón, Juan Breva, El Tenazas, El Gloria. Before them, everything is supposition.

We had already had, in Arcos, the opportunity of hearing a very special gathering of expressive variants, mostly in what is referred to as siguiriyas, soleares, serranas and saetas por tonás. The singers were small-town people, without any relation to professionalism -- mostly day laborers. We asked about them: One had emigrated, another, Miguel el Mochuelo, for example, a mule-driver, had died a few years back. But we managed to gather, in a ramshackle restaurant, three local cantaores: Jerónimo el Abajao,

Manuel Zapata and Miguel Camballá. They spoke to us about a gypsy nicknamed El Cojo, who we unsuccessfully searched for in the impressive labyrinth-like streets of the Alto district, which is hung -- higher than the eagles -- over the ravine of Guadalete. Jerónimo el Abajao, who died a few months ago, was a robust man, getting on in years, who lived by selling lottery-tickets. He sang on rare occasions, as did Miguel Camballá, an elderly tavern owner who enjoys a well-deserved local fame as a cantaor in private gatherings, although singing very little due to advanced age. Manuel Zapata, a truck driver, is the only one of them whose name has sporadically left the borders of Arcos. It was hard to get the three together; perhaps it wouldn't have happened without the aid of José María Velázquez and Antonio Murciano, experts in Arcos and in its flamenco history, and the aid of Juan Brito, a courteous aficionado who accompanied us from Sevilla.

We didn't start recording until well into the early morning hours. The nocturnal silence of Arcos has a special intensity. It is as if the cante casts itself down the geological grandeur over which the village rears up, and sinks below, breaking the age-old belt of shadows. Few Andalusian villages -- Andalucía is the village -- are more beautiful and dramatic than this one. Truly, here one wouldn't be able to sing more than a heart-rending cante of terrible echoes and unforeseen emotional depths. Arcos, from this perspective, is linked more to the flamenco accent of Jerez than the varied mountain uplands...Within the foothills of the mountain system that stretches out between Arcos and Ronda, the cante approximates the popular folk styles more and more as one approaches the province of Málaga. Between the rodeña and the soleares of Arcos, for example, the geography has worked very profound changes with respect to the roots of the cante in its foundational confines. On the other hand, it is curious that these three cantaores from Arcos also use, as their usual mode of expression, the fandangos, malagueñas and the tarantas and cartageneras of the Levante.

As we were leaving Arcos, with the sun high over the dusty olive orchards, we were thinking of our conversations with Miguel Camballá, Manuel Zapata and Jerónimo el Abajao. For them, the cante is like a forgotten, battered relic. There remains only traces, isolated examples, precarious signs of something that was like a sacred, untouchable manifestation of the truth of the people. It is common to find these attitudes

of excessive romantic sentimentality in older cantaores. For them, the history of the cante came to a halt in the era of their youth. They hold a certain conservative posture towards the possibility of a licit, authentic evolution. Manuel Zapata is perhaps the only one who thinks that -- today as yesterday -- certain innovations could take place. Social junctures have changed and also the cantaores no longer is the same as fifty years ago. In Arcos, as in all of this Andalusian latitude, that type of muzzled cry of which the cante consists will continue being adapted to the cantaores' own life. Flamenco must never be converted into a static relic, but rather it should be a popular art, nurtured by the fertile activity of history.

## ANNOUNCEMENTS

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

### JALEO CORRESPONDENTS

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

## updates

MOSAICO FLAMENCO is presenting new shows in October and featuring special guest artists each weekend. See the schedule on page five JUERGA '81: On July 2-5 at Hauser's cabin in River Falls, the '81 annual seminar/juerga was held. Manolo Rivera from New York was guest principal maestro, teaching lots of classes over the long week-end. Michael Hauser organized a very good and much needed accompaniment class for guitarists working with singers and dancer. Susana Hauser was also available for private lessons. Around 20-25 people participated in the seminar; braving the heat and frequently using the stream to cool off. On the whole a success, and many thanks to all who volunteered so much to make it happen.

FIRST DIGITAL FLAMENCO ALBUM in the making with artists Sarita & Carmen Heredia, Antonito & Antonio Duran. Watch announcements for further details.

## concerts

ZORONGO FLAMENCO will perform Oct. 2-4 at the Minneapolis Folk Festival and Oct. 8 at St. Olaf College, Northfield in Minnesota.

OSCAR NIETO MOZAICO FLAMENCO at the L.A. Street Scene Festival, Oct 10 & 11, downtown L.A. Temple & Main.

CENTRO ESPAÑOL Spanish restaurant presents Los Flamencos Heredia in concert with Sarita and Carmen Heredia & Company, Oct 23, 8:30 & 10:30, 1517 W. Carson St., Torrance, CA \$5.00 cover charge, for res: 213/328-2365.

MICHAEL AND ANTHONY HAUSER will present a duo guitar concert Oct. 23 at the Stillwater Presbyterian Church, Stillwater, Minnesota.

GUILLERMO SALAZAR presents a solo guitar concert, Nov 20, First Unitarian Church, 14th Av at Lafayette, Denver, Colorado. ANGELITA IN CONCIERTO FLAMENCO Y FIESTA MEXICANA Nov 28, 8:00pm, San Gabriel Civic Aud, 532 N Mission Dr, San Gabriel, CA, guest artists Roberto Amaral, Antonio Sanchez, Antonio Duran, \$8.00, \$7.00, \$6.00.

RODRIGO IN CONCERT: Borrego Springs Theater, CA, Oct 22, 8:00pm.

## classified

FOR SALE: 1971 Arcangel Fernandez flamenco guitar, 1st class. Mechanical tuning. \$1,900. Gary Hayes, 818 N.E. 53rd St., Seattle, WA 98105 (206) 522-9072.

FOR SALE: Imported shawls, long fringe, beautiful, hand made, choice of colors. Write, A. Vergara, 1825 Echo Av., San Mateo, CA 94401 or call (415) 341-4484.

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 442-5362 (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.

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