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PACO PEÑA

FASCINATING RHYTHMS

(from: The Radio Times, London [undated but probably 1977-78]; sent by Phil Coram)

by Tim Heald

The patio at number 15 Calle Badaras is one of the prettiest in Córdoba. Roses and geraniums are everywhere, their delicate pinks and purples bright against the white-washed walls. Some grow in terracotta pots, others in rusting tins nailed to the side of the house.

"Twenty years ago," says Paco Peña, sitting at the bottom of one of the uneven flights of steps, guitar balancing gently on his knee, "there were 18 families living in this one house. Now there are 13."

Three elderly women in shapeless black costumes potter about, cackling mirthlessly, exchanging raucous gossip and banter. One stands by a sink of stone and brick, up to

her elbows in washing. The water is cold and there's no tap or pump. When she smiles you realize with a start that she is quite toothless, apart from a single brownish tusk protruding from a lower gum slightly to the left of center. Peña begins to work at the guitar strings and the little courtyard fills with the plangent melodies of a gypsy dance from Cádiz. The sun shines, a thin black cat hurries, frightened, from a doorway and escapes to the street, the old women stand and listen.

"This is where flamenco was born," says Peña as the last note dies away. "Here, in this environment." He looks at the primitive sink, and the shabby clothes of the women,

and up at the open sky, and shrugs. "It is a hard life," he concedes, "but beautiful music came out of it." The conflict remains in the air unresolved. Affluence, he is suggesting, brings television and transistors and motorcycles. Flamenco thrives on poverty and simplicity

Peña is 35, a tiny man with a pale, slightly sallow face and black hair which he wears severely parted and plastered close to the scalp. He is one of the world's leading flamenco guitarists, a man whose main ambition is to give his art a respectability it has not enjoyed before. He plays regularly in concert with John Williams, lectures annually at the famous international guitar seminar at Castres, and has appeared in the Royal Albert Hall with Victoria de los Angeles. Although he keeps a modest house in a narrow lane just behind the Plaza del Potro he has shifted his base to Kentish Town, whence he conducts concert tours around the world.

There has been times when his efforts to become a truly international figure have had ludicrous results. Once, for instance, he found himself playing, together with Mary Hopkin, during British Week at the Japanese Expo in Tokyo. The Japanese, indeed, have taken to it in a big way and have produced some technically excellent flamenco guitarists. Peña is disparaging, "Flamenco is a hundred per cent rooted in Andalucía, because you're talking about a culture, not just a technique. You can't have Scottish bagpipe music played in Andalucía. It's a contradiction. Flamenco is a hundred per cent Andalucian and if you take it a hundred kilometres away from Andalucía it's a hundred kilometres worse. I think you have to be born here to play it. I'm not saying that foreigners can't reproduce the sounds perfectly but they'll lack the understanding." True flamenco, in other words, relies heavily on atmosphere. The bagpipes can best be appreciated in conjunction with malt whisky and misty glens; flamenco needs the wines of Montilla, clear southern sun and the complex Romany, Moorish history of southern Spain.

Precisely what it is and how it originated remains a matter of often acrimonious debate. "It is very difficult to establish," admits Peña. "Who can say?" There is evidence that it existed in some form in Cádiz 2,000 years ago. Over the years it has evolved with each civilization so that it contains elements of Moorish, Byzantine, Jewish and native Iberian culture. In the 15th century, when the Moors and Jews were expelled from Spain, their musical traditions

were taken over by the gypsies who existed as outcasts in Spanish society. Today, although it is no longer the sole preserve of the gypsies, it is generally thought of, particularly by outsiders, as gypsy music. The Concise Oxford Dictionary describes it as, "Spanish gipsy style of song or dance."

The origins of the word itself are still more disputed. "There are a lot of misconceptions about it," says Peña. "Some are just ridiculous. For instance there is one professor who has tried to suggest that it is the same as flamingo, the bird, because of the way the dancers carry themselves and the bright colours they wear. He should know what he is talking about but I think that's just silly." Others have suggested Hebraic and Moorish derivations. Peña doesn't give much for these theories either. "The word only came into the Andalucian argot in the 1830s and the Moors left in 1492," he points out. Most likely it stems from "flama," meaning flame, for it has always had connotations of flamboyance, excitement and hauteur. As he says, "Someone who is flamenco is generous, outwardgoing, perhaps arrogant in some respects. He will buy the first drink. There is some implication that he is unconforming."

Like a number of great guitarists, including Segovia, Paco Peña is self-taught. He was the eighth of nine children, of whom only one other was a boy. "My brother Antonio played the guitar very well, though he never became professional. My father used to sing. He could sing well but only for himself. The whole family liked to dance and sing."

The family was extremely poor. "We were peasants basically. My father was very reluctant to be bound by anything and my mother was more loaded with responsibility than she should have been." Father indeed sounds positively flamenco with his occasional trips to the Moroccan wars and his unsuccessful attempt to run a small bar but the attitude was hard on Mrs. Peña. She is still very much alive, a sparkling, formidable little woman who keeps house for her son in Córdoba, dispensing coffee and cakes to guests in the tiny patio and chatting up her two canaries. Those earlier years were less euphoric. Unable to read and write herself she was determined to put all nine children through school and to do so was even forced to wet nurse for other Cordobans while her own children were in their infancy.

Paco didn't have his own guitar until he was 19. Instead he borrowed Antonio's and almost immediately began to display a remarkable gift. After leaving school he worked

as an errand boy for a pharmacist and in an office but in the evenings he would play guitar. He joined "rondales," groups of instrumentalists who played mandolins as well as guitars, formed a "rondale" with the local church and later learned to play and teach bandurria, another variety of Spanish stringed instrument. At 16 he began to travel regularly throughout Spain with a group of musicians and singers who played the music of Córdoba -- both folk dances and flamenco. But being restless and ambitious he gravitated towards the bright lights, first to a club on the Costa Brava, then London where he played at a coffee bar called Havana and at the Witches' Cauldron in Swiss Cottage. "Ridiculous," he says, using his favorite word of disparagement. "But I was dazzled by the freedom and the glamour. It was only later that I became more and more aware of how beautiful the innocence of my own country was."

He now began a period of communting between the London coffee bars and clubs of the Costa Brava where he met his Dutch wife, Karin, a courier with a travel firm. (She has just produced their second child -- a girl like the first). Gradually he became disenchanted with this commercial flamenco. "Musically it was limiting because I was always in the background." In Spain, particularly, the guitar has always been the third, least important and most recent of the three basic elements of flamenco. He felt overshadowed by the singers and dancers. "I wanted to try to play solo," he says, "and I remembered that people in England really appreciated solo guitar." He managed to arrange a concert at the Wigmore Hall in 1966 and the critics came and listened approvingly to his disciplined form of flamenco and the earnest explanations which went with it. "I suppose they liked me because I was trying so hard," he suggests, "but they did like me and I was able to build on that success. I started to mould my act. I realized that you have to make an impact with each item as well as with the concert as a whole. The flamenco guitarists I had heard before were all very wild so I tried to organize my playing. I wanted to give it a classical dimension while I kept the feeling and the authenticity as well."

He has succeeded to such an extent that he is now in demand world-wide, both alone and with his troupe, "Flamenco Puro." He seems to have played everywhere, from Ronnie Scott's to the MacEwan Hall, Calgary, always promoting the concept of true, authentic flamenco.

As he himself would admit, with pride, the best place to hear it is in its homeland. Córdoba comes behind Seville and Cádiz as a flamenco centre and yet it is in the very heart of Andalucía.

To hear Peña strumming his hand-made cypress guitar from Almería in one of those incomparable flower-decked patios is a vastly different experience from hearing him in the antiseptic surroundings of some British concert hall. Yet even in Andalucía there are signs that flamenco is not what it was. Those inimitable patios are at risk in Córdoba. Peña was a founder member of a patio preservation society dedicated to stop people discarding them in favor of extra, indoor living space, but still houses are being ripped down and rebuilt without them.

I was in town during the week of the annual May Fair, traditionally a great flamenco occasion. All across the Paseo del General Primo de Rivera strings of white electric light bulbs illuminated the fair-ground delights of dogems and shooting galleries, hoop-las, whirling roller coasters. I had expected hordes of strolling strummers and the constant clatter of castanets but the noise was overamplified pop for the most part and there was more denim in sight than flamenco costume.

When I commented to Peña that the fair seemed to owe more to the spirit of Blackpool than that of flamenco, he thought I was being unfair and told me to look in on the private casetas, small bars put up for the fair. They existed all right, and some included quite young girls dancing in bright frilly costumes that suggested Laura Ashley in a fit of primary colour vulgarity. But when I followed a group of medical students in medieval dress, carrying strange stringed instruments, they went to sit enraptured in front of a stage where a conventional group banged out bad heavy rock.

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Next day, it is true, there seemed to be more flamenco about. Lean horsemen, sun-dyed the color of rum, rode into town wearing white frilled shirts and that quintessentially Andalucian black felt boater called the Cordobes. Behind them, raven-haired girls in the full kit sat side-saddle and looked disdainfully at similarly clothed natives clattering across the Guadalquivir in the backs of Volkswagen trucks. "No," admits Peña, "I have never played at the fair. But when I was a boy I sold potato chips there."

The admission confirms my impression. For me flamenco puro will always be a Spanish urban garden, geraniums in tin cans, a frightened alley cat, three old women and a man sitting at the foot of the steps gazing up at the clear blue sky as Peña plays an ancient gypsy dance from Cádiz.



EDITORIAL

by Paco Sevilla

For the few aficionados who do not know of Paco Peña, we can say that he is the most widely known, popular, productive and respected flamenco guitarist who lives and works primarily outside of Spain. Born in Córdoba, where he still has a home and family, he has lived for many years in London, England, where he has performed widely, recorded extensively and been a source of inspiration for guitar students through his teaching and published guitar music. In America, he is known primarily through his records which, for many years, were the only decent records (aside from an occasional Sabicas album) that we could buy here -- although as far as I know, only a few of his many records were released widely in this country. His clean and very flamenco style of playing made him a favorite among aficionados and many a dance routine has been set to the music he recorded with his group of singers and dances -- students of dance enjoy Paco Peña because of his crisp compás and sensitive accompaniment.

Without ever having met nor spoken with Paco Peña, I assume him to be a highly intelligent and imaginative person; these qualities are essential for someone who has undertaken such a wide variety of projects and made a worldwide name for himself with quality music and hard work, rather than through the use of gimmicks and phoney hype. His music shows these qualities also. Paco has what I call a "styleless style," that is, while he has not developed a "propio sello"

that is as strong and distinctive as a Sabicas, Diego del Gastor, Morao de Jerez, Paco Cepero, or Paco de Lucía, he has created a way of playing that is his and combines the best of many different styles. On an early record (1966) that Paco made with El Sali, his playing, like that of most guitarists, consisted of primarily falsetas by other guitarists -- Niño Ricardo, Serranito, Sabicas, etc. -- with the dominant sound being that of Sabicas. He still has a Sabicas-like sound -- clean, logical, "cuadro" style playing -- but it has kept up with the times and been influenced by modern playing. A great many, perhaps a majority of Paco's falsetas can be traced to other guitarists or to specific cantes. Listening to a bulerías, for example, one can say, "That one came from Sabicas, that one originated with Paco de Lucía, there's a Serranito with a Diego del Gastor ending..." If that is true, then what is so special about Paco's playing? It is what he does to and with those falsetas. First, he changes and develops the melodies until they become something new; he takes different parts and recombines them to create new progressions that are often superior to the original. Paco Peña has an incredible rhythmic sense and often his best ideas and real contributions are of a rhythmic nature, making great use of counter-time. For example, in a columbianas ("Nuevo Día") he will take a melody that Sabicas played with single picado notes, add bass notes and syncopation, and come up with a new and very musical composition; the same with the theme of "El Emigrante" (perhaps from a Niño Ricardo version) in a rumba.

Then, we have to add to Paco's melodic and rhythmic creativity, his wonderful sense of composition. He combines fragments of melody into beautiful falsetas, falsetas into beautiful musical thoughts, and musical thoughts into fine compositions. That's what makes his music so listenable. And the fact that his playing is not completely dominated by a strong personal style (that means you have to listen for a while to a recording before you can be sure it is Paco Peña, instead of knowing after only a few notes) probably works to his advantage, giving him more universal appeal.

To illustrate my feelings about Paco's music, I can relate that, at one time, I learned a number of Paco de Lucía bulerías falsetas and a number of similar bulerías falsetas by Paco Peña. I still play the Paco Peña variations!

We owe a great deal of gratitude to Ron Bray of Marton Moss in Lancashire, England,

who gave us the idea for this issue, suggested the interview with Paco Peña and then wrote articles and sent us many of the wonderful photographs that accompany the text. We also thank Phil Coram of London for all the supplementary material he sent us, and, without listing names, we do greatly appreciate all of the others who contributed.

THE DIRECTORY OF NORTH AMERICAN FLAMENCO ARTISTS is currently in production. Lack of manpower and funds are slowing things down slightly, but it should be ready after the first of the year. Due to the expenses involved, it will not be as lavish a production as we had originally imagined, but will still be very worthwhile for flamenco aficionados and artists; the pictures alone are worth the cost.

In order to raise money we are offering the Directory at a reduced price to those who order in advance (before January 1, 1982). The price after the first of the year will be at least several dollars higher than the advance order price. Order now (if you decide to wait for the second edition, you may have a very long wait) by sending \$5.00, indicating that it is intended for the Directory, and a legible return address, to the Jaleo P.O. Box.

LETTERS

Dear Jaleo:

I have often wanted to write to say how much I have enjoyed Jaleo and that I have passed it on to my pupils. Two years ago, while in Spain and taking lessons at Amor de Dios #4, it was fun talking to other dancers who had come from Chicago, New York, etc., and were all members of Jaleo.

I'm not much of a writer, but I was inspired by the article by Carola Goya, a dear friend -- as was Mateo, to whom I passed on a Latin American number he wanted (this goes way back). My brother, Emilio, was Carola's pianist on a world tour and, at that time, I was dancing in the "El Chico" nightclub in New York and taking lessons so that I would be good enough to do concerts in the future with my brother. Eventually, that is what we did; from October to May every year for fifteen years we toured from New York to California, doing from 65 to 70 concerts a season. It was hard work doing one-night stands, but we were young and loved our work. Over the years my working partners and friends have included Carola, Vicente Escudero, Argentinita, Pilar López, Carlos Montoya, Manolo Vargas, José Greco, Carmen Amaya, and Antonio.

So good to see Ernesto still dancing sevillanas. He was the first dance enthusiast I met when I came from New York to San Francisco to "semi-retire." I'm still kicking.

Thank you for the occasional pupils that come to me because of Jaleo when they are passing through San Francisco.

My best wishes and regards to you all,
Teresita Osta
San Francisco, CA

(Editor's comment: Teresita included with her letter a number of interesting items about Vicente Escudero that will be appear in future issues of Jaleo.)

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PACO PEÑA

INTERVIEWED FOR JALEO BY RON BRAY

The following introduction is taken from publicity material:

Paco Peña was born in 1942 in Córdoba where he began playing professionally at the age of 12, and where he still spends much of his time. He worked as an accompanist with various groups in Spain, and came to London for the first time in 1963. That visit turned out to be a major breakthrough in his career for there he found a receptive audience who inspired him to start as a soloist. The critics warmly approved his first London concert at the Wigmore Hall in 1966 and his path lay steadily upwards thereafter, gradually making his name as one of the greatest flamenco guitarists Spain ever produced.

His work has taken him from Ronnie Scott's Jazz Club to a concert performance of La Vida Breve with Victoria de los Angeles at the Royal Albert Hall. His shared recitals with John Williams have been a great success both

in England and on the continent. In 1972 Paco Peña was the first flamenco musician to play in a Spanish Conservatory of Music. His recordings sell in many countries and he himself visits most of them in the course of a busy year, which includes many T.V. appearances all over the world.

In 1970 Paco Peña decided to widen his activities and founded the now famous "Paco Peña Flamenco Company" of musicians, singers and dancers. With this small company his aim was to demonstrate the art of flamenco as a whole in intimate and authentic performances, breaking away from the glossy spectaculars of the large touring companies, which, he felt were in danger of debasing the true flamenco art. The group was an immediate critical and popular success, and has since appeared at the Edinburgh, Holland, Aldeburgh and Hong Kong festivals among others, and has been acclaimed for its London seasons at the South Bank and Sadlers Wells Theatre.

Paco Peña's achievement and appeal are

summed up in the Guardian's music critic's review after a London recital: "Last night the Queen Elizabeth Hall was full to the brim of young, stalwart, cheering fans of Paco Peña, a guitarist to win fans if ever there was one, and a great artist."

* * *

JALEO: First of all, may I thank you on behalf of all Jaleistas for agreeing to talk with me today. I'd like to begin by asking you about your early life in Córdoba. Do you come from a flamenco family?

PACO PEÑA: Yes...I only have one brother; I have seven sisters, but only one brother, who is quite a bit older than I am, and played the guitar before I did. My father was a very good singer in his younger days, but he didn't want to be professional -- he didn't like the life; so in a way my family is a flamenco family, but not professional. My brother still plays the guitar but he never cared to do it professionally either, and I should say that I grew up with him and my sisters who all used to sing and dance. So it is a flamenco family in the sense that flamenco is the music of the people and it was what people did, so my family did it too.

JALEO: How did your interest in the guitar start?

PACO: From my brother Antonio; he had a guitar when I was about seven or eight and I started picking little tunes on his guitar. Hearing him and the radio is what started me. My brother helped me when he saw that I had interest; he showed me lots of things. Later I joined the "Rondalla" in my school. Rondalla is a musical group of children playing both folk music and light classical. There was a teacher there who showed me the basic chords and so on. I got very interested. I started to develop quite fast within that small world and I was, in fact, playing professionally when I was eleven or twelve years old.

JALEO: When did you begin to develop the compás in your playing?

PACO: Well, I joined a group when I was very young -- a government thing; they have groups all over Spain to help promote folk-art and traditions. On relevant occasions these groups represent the town, region, province or whatever in showing their particular dance or musical characteristics. The folk dances performed by that group were very similar to some of the flamenco dance styles -- verdiales, fandangos, sevillanas, and so on. It helped me a lot to develop a good sense of compás. But flamenco is and was a different thing. Within the show we used to do there

was a flamenco spot by the better flamenco performers. I used to accompany them and so I had the opportunity of polishing rhythmic things in the folk tradition as well as playing actual flamenco for about half an hour within the performance.

JALEO: Which guitarists influenced you in those early years?

PACO: Niño Ricardo...inevitably. The sound of his guitar was wonderful when it came through the radio. I didn't have any records or tapes at that time. So I had to rely on what I heard on the radio. The popular stuff would keep coming back on, so you would learn it by remembering it and trying it on the guitar for yourself. Sometimes you got it wrong, sometimes you got it right, but it was the only way. I wasn't the only one who loved Niño Ricardo. Everybody was playing his stuff. He was the school of flamenco of that time. I learned also from other guitarists who were in the same situation that I was in -- we tried to help each other. If I liked what somebody was doing I'd try to learn it. But most things I think were from Niño Ricardo because he was the idol at that time.

JALEO: In much the same way that Paco de Lucía is today?

PACO: Yes, indeed, everybody is playing Paco's stuff now.

JALEO: Did you ever meet Niño Ricardo?

PACO: No, I never did, unfortunately!

JALEO: How have you been influenced by flamenco singing?

PACO: My first love is flamenco singing. My greatest enjoyment has always been the situation where singing takes place accompanied by the guitar. The enjoyment I have experienced in moments like that provides the inspiration for the music I play later on. My understanding of flamenco comes from those moments and what I'm trying to do is re-create the atmosphere that has provided me with that great enjoyment. You see there is no flamenco guitar art as such; there is flamenco and you interpret it on the guitar, but the source of inspiration is the flamenco song primarily and understanding what it represents.

JALEO: Paco, could you tell me which artists you worked with during the early days of your career?

PACO: Nobody famous. In that government group that I mentioned earlier there was another kid who danced flamenco very well and who eventually came to form part of my Company -- I mean Faiquillo de Córdoba. He was in that same group. It turned out that years later I was able to ask him to come with me and he has been with me for years. There was

also Cristóbal Reyes who was a good dancer and a cousin of Faiquillo. There were several people who have faded away; I remember one of them was called "Ico"; his face was burnt, he had a very bad scar.

JALEO: What was his name?

PACO: "Ico." His name was, in fact, Rafael, so they called him Rafaelico and "Ico" is the smallest possible Rafael you can get.

I played with all the local people but nobody very important, certainly nobody that would have international status. All the important people, in fact, left for centers that had more to offer. There was great atmosphere, but nobody very important.

JALEO: Were there any people who had talent, but didn't do anything with it?

PACO: Yes, a fellow comes to mind called Niño de la Corredera. We were kids together. He was brought up in the market square, which is called La Corredera; therefore he was called Niño de la Corredera. He toured with Pilar López. He never did take it very seriously. He would sing at every opportunity without ever looking after his voice. He, in fact, blew it.

JALEO: A true flamenco!

PACO: Not all flamencos are like that. Some do care, look after themselves and make a success of it, but that one is still in Córdoba doing a job, not singing professionally -- maybe he's like my father. He didn't like the professional life, but for others the professional life represents all the challenge in life and they work at getting better and making a serious impression.

JALEO: Are there any other singers or dancers that stand out in your memory?

PACO: There was another kid in that original group -- Talegón de Córdoba. He used to be called El Talegoncito because his aunt was La Talegona, who is still a famous singer in Córdoba. He was already great when he was twelve. He has since become famous and respected in the flamenco world. Another fellow in Córdoba at the time was Curro de Utrera, a very good singer. Curro is from Utrera, but he has always lived in Córdoba. Anyway, from then on I moved away and started a different kind of professional life.

JALEO: Did you work mainly in tablaos?

PACO: I never played regularly in tablaos, but on one-night stands when I was asked to play with somebody.

JALEO: Was it a conscious decision to become a full-time professional guitarist or was it something that just grew?

PACO: It was a conscious decision. I'll tell you what happened: I had a job in Córdoba and I left it when I was seventeen because I just wanted to play the guitar --

I simply went away. I wanted to be part of flamenco; I used to love and envy those artists I saw and I wanted to be part of that world. But when I was among them I discovered that they were human beings with bad as well as good qualities. I found that a good singer could also be a nasty human being. That sort of opened my eyes. Previously I was absolutely a lover of the music and I was doing exactly what I wanted to do, accompanying singers and dancers. It never occurred to me to be a soloist, but when I was about twenty, I decided I had had enough of easy money, easy life, Costa Brava and all that. I became a little disillusioned with some of the flamenco people. I came to the conclusion that I had to be my own master. That's when I decided to play solo.

JALEO: Surely they were not all like that?

PACO: No, of course not, but I was very innocent at the time. It was a great shock to me; I saw that I had to be careful, I had to do something for myself, rather than be



PACO PEÑA (CENTER) WITH HIS DAUGHTER ELENA AND PETER HOLLOWAY (Cordoba 1980; photo from Peter Holloway)

part of some kind of system. I had to be myself, so I decided to play by myself.

JALEO: How did you actually make the change?

PACO: I had been with a company doing a season at a theatre in England. One of the most popular items in that show was my guitar solo spot and that stuck in my mind, so when I wanted to play solo, I thought that England would be a good place to do it. I already knew the public and, in any case, solo guitar concerts in Spain at that time were unheard of.

JALEO: Have you had any amusing or interesting experiences during your career?

PACO: Well, there was one here in England with that company I mentioned. I was not actually involved in the incident, but one night after the show some of the artists in the company, who were living in West London, left the restaurant where we had dinner to go back to the hotel. After a while they returned to the restaurant white as sheets and desperate looking. They said they had been attacked, so the big and brave guys (not me) went back with them to see who had attacked them. In the end they all came back like the first lot; they had been beaten up near the hotel by this gang of teddy boys. It was a fantastic thing and was in all the newspapers. I remember one of the guitarists, Luis el Habichuela, was not wearing his raincoat when he got back to the restaurant and I knew he had it on when they all left. I asked what had happened to it, his gabardina; he said, "I threw the damned thing away, I couldn't run fast enough with it on -- I tell you nothing was going to stop me from running -- I was the first one to get back here." The next day the dancers were a funny sight at theatre; they had great difficulty dancing, but they had to continue working, we couldn't cancel the show. One of the dancers had his head bandaged -- he had been hit with a broken bottle. Another dancer was very upset; his face told the story. I asked him how he felt. He said, "You don't know how I ran yesterday and I have terrible piles (hemorrhoids) -- today I can't move." The tales that were told about it later were hilarious; my sister was with me at the time and we still laugh about it.

JALEO: Was it difficult finding work in England when you first arrived?

PACO: Well it took time; you'll never believe this but my first job was in the Royal Festival Hall on the same bill as Jimi Hendrix.

JALEO: What year was that?

PACO: It was 1966 or 1967. The show was called "Guitar-In." There was myself, Jimi

Hendrix, Bert Jansch and a duo of classical guitarists, Tim Walker and Sebastian Jorgensen -- four different styles of guitar playing. As you can imagine that was a fantastic experience. I had great success with that show and after that I played the Wigmore Hall, but even then it took time for me to become established.

JALEO: How did you live?

PACO: I was earning a bit of money. I started a school in the Wigmore Hall studios. I was struggling along, but it soon became clear that I could make a living playing solo guitar; it just took a bit of time.

JALEO: Are there any artists with whom you work regularly?

PACO: Only the ones that I engage. Faiquillo and his wife Margarita have been with me for about ten years. I have now worked with some very good dancers and singers within my company. Manuel Soto "El Sordera" is one of the best singers in Spain. I have also had with me Cristina Hoyos, whom I consider the best female dancer in Spain now. I've always loved the dancing of El Güito; to me he is the best male dancer. Really, I have had some very good people. Faiquillo and his wife are excellent dancers, and I have also had Loli Flores in the company.

JALEO: You have brought some really good singers over to England with your company, Manolo Sevilla, for example.

PACO: Yes, right. There is also Diego Camacho "El Boquerón"; he is not actually that famous, but he is a very good singer. I work as much as I can with a group, or I should say, as much as I can and want to, because I don't want to do too much of that. Nevertheless, I definitely want to continue doing it some of the time.

JALEO: How do you go about putting a show together?

PACO: My show calls for some organization, but not too much. I have to decide on an impact that I want to make. I organize the order of events in the show, but I respect the artists and leave them to do their own thing within it. You see, my idea of a good show is one that is spontaneous. I don't want it choreographed too much. The bigger companies do that. I decide more or less how the evening will go, but when the artists are performing, it is their responsibility. They do their best; they are not doing it for me, but for themselves. We all collaborate on the stage in order to make each individual performance a special one. Sometimes it works and sometimes it does not, but that you see is flamenco. Generally speaking I have my ideas for the show and I decide who is

going to do what and when. But given that, they take their time to develop the dance or song at their own pace in their own way and I know it will be good because they are good artists to begin with.

JALEO: Do you do a lot of rehearsals before a show?

PACO: No -- well some -- some things have to be discussed, but my show is not a well-rehearsed show; I don't want it to be. You see, I feel that if you enjoy yourself on the stage and you create a situation which is enjoyable in flamenco terms for the artists, it's going to project to the public. That's what I think and so far it has proved to be true.

JALEO: You have given concerts with the classical guitarists John Williams and Carlos Bonell; have they had any influence on your guitar technique?

PACO: Yes -- all music influences one if one isn't narrow-minded, and I am not. I like to organize my playing and it helps me to see how others organize theirs and how they feel music generally. Listening to classical music I learn about construction of the pieces I want to play. It is not just improvising; improvisations within a piece must have a sense of wholeness. You start with an idea, an introduction if you like, then develop that with a substantial chunk of music which produces a strong impression, and then you have to finish that off. So it calls for an understanding, or at least a sensitivity, about music, and that you learn from everybody, in my case anyway.

JALEO: Anyhow about in terms of technique, because I know you get fantastic tone and projection from the guitar. Is this something you consciously work at?

PACO: Very much so. I am concerned about it because there is more to flamenco than fast runs, sharp rasqueados or staccato sounds. I realize the physical difficulties of playing the guitar and from playing with, say, John Williams, or from seeing so many different people producing different sounds and effects, one learns.

JALEO: Do you have any technical difficulties with your playing?

PACO: Oh yes! I need to practice quite a lot.

JALEO: Do you have a practice routine?

PACO: I did create a routine, but it became boring. I do some scales and try to get my fingers independent. It is good to practice tremolo I find. I also do some left hand exercises and some arpeggios, but I think the concert is the real practice moment, when you have to make yourself go further. My routines are really quite boring. I practice very

slowly. I find that to be accurate, you have to practice very slowly, deliberately and forcefully.

JALEO: How many guitars do you use?

PACO: I have lots of guitars, but I tend to use just one or two. I used to play a very special one which unfortunately is broken now. (At this point Paco showed me a cypress flamenco guitar made by Gerundino Fernández of Almeria). I played this guitar for many years; it was the best I ever had, but I had several accidents with it. The last one was through bad weather; the top of the guitar cracked very badly. I was touring Holland at the time and it was very cold. So I had Gerundino put a completely new top on it, but it is a different guitar now and I don't play it as much. I have several guitars which sound particularly good in flamenco and one of those I use mostly. I also have several other classical guitars that I use for other pieces.

JALEO: Do you tend to stick with one make of guitar?

PACO: For a long time now I have played Gerundino's guitars. They have been great for me. I had a Reyes before the Gerundino and that was good, but then I got that very special one I told you and it was much better. After that I got a Conde, you know, Estesos, but that was not as good. I have had all kinds of guitars, but I found that the one I had by Gerundino was the best.

JALEO: Do you listen to flamenco records?

PACO: I listen to singing if I want to listen to flamenco, but I don't listen now as much as I used to or perhaps as much as I should. I tend to listen to other kinds of music.

JALEO: How do you create new material?

PACO: That sort of happens, I'm not that creative, meaning that I don't produce a piece every week or anything like that. I think if I warm up well enough within a piece, say soleares or whatever, if I play that piece for long enough, then falsetas usually come. So if I want to improvise some

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soleares, I play endlessly and things start to develop. That's how I tend to increase my repertoire. I tend to forget other things and play the more up to date -- seldom a whole piece as such, except for a few pieces which I have made absolutely from beginning to end. Mostly it is by adding or substituting material within given styles.

JALEO: Do you still get the same kick from flamenco now that you got when you were first starting?

PACO: If I'm with a company the answer is yes; it is vibrant, it is alive. Situations arise when you just enjoy it, but when I'm on my own I tend to concentrate on my work, on what I have to do. The moment that I really enjoy is when I play in concerts. I like the challenge of the concert; that's really mostly what I enjoy. I like to be isolated on the stage and do my own thing. It is a wonderful experience and I get a great kick out of it.

JALEO: Which gives you the most satisfaction, playing solo or working with a group?

PACO: Both, I really want to keep playing with the group because it revitalizes the music. When you are with other people you feel free to improvise and everybody else does it too. The enjoyment is more in the communication with other artists. A great atmosphere is created and it is created more easily than playing solo. On the other hand, the solo concert is a greater challenge, perhaps more of an egocentric approach to music, but the result from releasing all your tension and energy in a situation of such responsibility gives you a greater sense of achievement and enjoyment if it goes well. If it doesn't, you also feel that much more upset.

JALEO: Do you get nervous on stage?

PACO: Yes.

JALEO: Does it effect your playing?

PACO: Yes, but I control it. Of course, everybody learns to deal with those problems, but I still get cold hands every time and I need to practice for hours before a concert to counteract the effects of nerves.

JALEO: Are there many problems with making records?

PACO: Making records is not my favorite occupation. I wish I knew how to be good at it. It used to be a terrible affair; I used to get so concerned with every note and get so uptight and worried that the whole thing ended up cold and sterile. So eventually I decided that that was the wrong attitude and I started to play things once through and that was it. But even that is not right because the one take is not necessarily the best of you. So I'm learning more and more

about it and I think what I have to do is to play with less commitment. Making records is not like giving concerts. It's a different technique. You have to be more in control intellectually of what is going on. I suppose playing within your possibilities more, rather than improvising or attempting new things on record, which I always used to do. I found that if you try to play more alive, it sounds more artificial for some reason, unless, of course, it is a live concert recorded which tends to have much more atmosphere, mainly because you forget about the record and concentrate on playing for the public.

JALEO: Do you have any favorites among your recordings; is there any record that you think is the most successful?

PACO: No, no, I never ever hear them. Sometimes in the car I play the record I made at the Sadlers Wells Theatre with my company. I play that because it has a fantastic atmosphere and it is not so much me, but a good and alive flamenco sound.

JALEO: I really enjoyed your B.B.C. Television documentary film about flamenco -- "The World of Paco Peña." Did you enjoy making it?

PACO: Yes, that was very good, but there are two sides to that film. I enjoyed the idea immensely and most of the writing I did myself, but as far as enjoying it, well, there was a great conflict of ideas between the producer and myself, although the film ended up quite nice.

JALEO: What sort of problems did you have?

PACO: Personality problems really. You see, the producer did not know anything about flamenco and he naturally took all the information from me. He then started to try and create things as though he knew, when in fact, to do them in the way he wanted would have been misleading. You know, he wanted to make a juerga like (click of the fingers) now! He threw figures at me saying that recording three hours of music for just one sequence would cost too much. But that was not my problem. If it costs too much, it was up to him to choose the right moments, but he could not expect people to do that. I know what the music is and he didn't. He thought that it was perhaps like a standard piece that you can go back and start on a given bar at any cue, and flamenco is not like that. He didn't understand, so it was quite difficult to get the atmosphere.

JALEO: Nonetheless it was a very enjoyable program.

PACO: Well thank you very much. I was surprised when I saw it because I felt that it could not work given the problems I had.

The only criticism was that the music was mostly around the commentary. Even though the commentary was interesting, there was too much of it interfering with the music. You never heard a whole piece of music, or hardly ever, whether it was a solo piece or a group one.

JALEO: In 1980 you received a special honor from your hometown of Córdoba. Could you tell us a little about it?

PACO: Well, do you know what a *peña* is? A *peña* is a group of friends with a common interest, a group of aficionados of something -- a public figure, a kind of music, whatever. They gather to promote activities of whatever their interest is. Anyway, there are some 150 *peñas* in Córdoba, many of them involved in flamenco. The federation of those clubs decided to give me a decoration which is quite rare; it is called "Potro de Oro." You know the Plaza del Potro? That's where I live and El Potro is the fountain in the plaza. El Potro is a sort of symbol of Córdoba; it's very well known. Cervantes wrote about the inn in El Potro, in his famous book, Don Quixote de la Mancha. So "El Potro" is a decoration which is given to some people in bronze, silver and gold. They gave me the "Gold Potro" which very few people receive, for my achievements outside Córdoba. Among other people who have received this decoration, is Fosforito. I recently played in the ceremony where he was made adopted son of Córdoba as well as being given the "Potro de Oro."

JALEO: Do you have any projects for the future?

PACO: Yes, I am now very excited about the "Centro Flamenco" in Córdoba.

JALEO: How did you get the idea for the Center?

PACO: Well, touring around I find a lot of people interested in flamenco who have nowhere to go if they want to learn or further their knowledge. I have been teaching master classes for a number of years, particularly in France once a year. But even that was not satisfactory because the atmosphere is wrong. I think that you have to be in Andalucía to fully appreciate what flamenco is about. The idea is quite obvious but I hadn't thought of it until last year. I got very excited about it and got everybody else excited too. So the thing got under way and by Christmas, Karin (Paco's wife) and I had all the written copy and information ready to be printed. I got a lot of enthusiasm from all angles and I got more and more excited about the idea.

JALEO: Who did you approach?

PACO: The Ministry of Culture, who were

delighted with my plan and helped me all the way on a national level. The local council, whose department of culture is very active and has promised to help in any way they can. Some other cultural funds in Córdoba and a lot of aficionados and friends in all the *peñas* and flamenco gatherings.

JALEO: Have there been many applicants?

PACO: There are seventy people registered to take part and some of them are repeating courses; all that amounts to about 100 people which is about as much as I want for the moment, because I will be doing it on my own this year.

JALEO: What will you do differently in Córdoba than you have done in other master classes?

PACO: My method of teaching will be the same. I tend to respond to the moment and to the students. It will depend on how good or how interesting the questions are as to how it goes.

JALEO: But other courses you have done have been only guitar orientated and not accompaniment courses.

PACO: True. In these seminars I will include accompaniment to the dance and to singing. I will have the collaboration of a girl dancer named Inmaculada Aguilar, a teacher at the conservatory in Córdoba, and Jaime Luque, a singer from Montilla who also accompanies himself on the guitar.

JALEO: How do you intend to handle the different ranges of ability?

PACO: I'll have to play that as it comes. I intend to admit everybody, the only requirement being that they must already have some experience. I'll accept everybody because I think flamenco is music to be played together and I think you learn by being in a class with lots of people struggling in the same direction as you. I have found from experience that it works O.K. I shall probably divide the class into two groups, so that the more advanced can learn a lot unhindered and, also, the less advanced get more individual attention.

JALEO: How will you teach -- will it be with *cifra* or by demonstration?

PACO: By demonstration -- that's how I learned flamenco and I believe that is the best way. If people want to make notes they can, but it is essential that they get the right sound there and then, in front of me.

JALEO: Apart from your teaching, the "ambiente" of Córdoba will be a help.

PACO: Yes, that and the people playing together.

JALEO: Would you like the Center to eventually include people who want to learn to sing

and dance?

PACO: Dancing, definitely, next year. Singing is another matter.

JALEO: Singing would be a bit of a problem?

PACO: I think it would be a cheek to pretend that one could teach flamenco singing. It is something that only a few privileged people can do in Andalucía. If it could be learned, I'd be going for lessons! (Laughter)

JALEO: I take it you don't sing?

PACO: I understand and feel the singing, but I can't do it; if only I could!!

JALEO: What will the evening entertainment consist of?

PACO: There will be recitals by local singers, dancers and/or guitarists, at least twice a week, all in the private atmosphere of the patio at the center (but open to a small public as well). There will also be lectures and discussions by experts on flamenco, guitar makers, etc. And on a bigger scale we shall plan for the students to visit the major flamenco festivals taking place at that time. These festivals invariably include the very best flamenco artists of the time.

JALEO: We thank you on behalf of flamenco aficionados around the world for allowing us to have this conversation with you.

PACO: Not at all, really, my pleasure.



PACO PEÑA DISCOGRAPHY

- "El Sali and His Ballet Español"
(Decca PFS 4101; 1966)
- "Flamenco Puro 'Live'" (Decca PFS 4237)
- "The Art of the Flamenco Guitar"
(Decca PFS 4270)
- "Paco Peña, Fabulous Flamenco"
(Decca PFS 4334)
- "La Guitarra Flamenca" (Decca PFS 4419)
- "The Paco Peña Flamenco Company Live at Sadler Wells" (Decca MOR 528)
- "The Flamenco World of Paco Peña"
(Decca SPA 534)
- "Paco Peña Live in London"
(Decca MOR 524)
- "Toques Flamencos" (accompanies music book)
(Stereo 103)
- "Paco Doble" (Philips 9279 241; Paco de Lucía and Paco Peña)



Don Stoltz of Halifax, N.S., suggests that aficionados check their local libraries for A Certain Protocol by Lawrence Robbins (Harper & Row, 1975). He says it is in the style of Gerald Howson's book --good reading.

Paco Peña: Concert Review

by Scott Davies

This past fall, while in London on two weeks holiday, I had the very good fortune of hearing Paco Peña in concert on successive evenings. Though I am by no means a journalist or professional music critic, I thought I would share my thoughts on the two concerts with the readers of Jaleo:

"Paco Peña and Friends," September 10, 1981; Thames Theatre, Slough, England:

I am very "up" for this evening, traveling by bus to the suburb of Slough, impatiently priming myself at a rustic pub down the street. The hall is intimate and filled to three-quarters capacity; the acoustics are excellent. At last, Paco appears on stage looking formal, dignified, perhaps a little nervous. He gently coaxes tender soleá from his guitar; the tempo is very restrained. Machine-gun bursts of rasgueado erupt now and again, punctuating the mood, deepening the contrasts. He follows with tarantas, then alegría, farruca, colombianas, bulerías, guajira. His playing is very crisp, very adroit, the variations clean, clear and not particularly modern. He introduces a few selections in somewhat halting English; his tone is that of an undergraduate professor. This part of the program closes with sevillanas. Intermission follows. My feelings are very mixed.

Paco's "Friends" (never introduced or mentioned in the program) begin the second half with a sevillanas-fandangos jumble. Two English girls dance and clatter castanets while a pair of guitarists keep the rhythm. One of them attempts cante in a thin and thoroughly undistinguished voice. His manner is aggressive and abrasive. He completely dominates everyone else on stage. Strutting to the edge of the podium, he accompanies himself in a rumba, providing his own raucous jaleo. Another dancer joins him and they move swiftly through a sloppy out-of-synch zapateado and climax with a flat tientos. What next? Paco Peña returns to the stage and patiently chords along with the others as a theatrical and totally unmoving alegrías tops off this segment. The audience is really getting into it.

Everyone exits the stage except Paco and the previously almost unnoticed second guitarist. He proves to be Paco's long-time friend, an Englishman called "Juanito Adrian." The man exudes happiness and warmth as he accompanies Paco in a delightful

guajiras. The two move on to a petenera, which is frankly provocative, lush and very beautiful. They go directly into a spritely and whimsical, yet precise, zapateado -- they are enjoying themselves and the music is effortless and wonderful. The concert ends with everyone back on stage for a rehash of sevillanas. The audience dutifully applauds. There is no encore.

Paco Peña, September 11, 1981, in Wigmore Hall, London:

Twenty-one hours later, Paco impatiently positions himself on stage. It is immediately apparent the man has come to play guitar. Again he opens with soleares, but similarities to last evening's performance end there. Paco appears to be totally absorbed as variation after variation pours out of his instrument with great emotion. An element of abandon is present -- recklessness in a man less technically skilled -- and the variations just keep on coming, some very simple and short, others lengthy, very modern, dissonant and complex. Peña maintains this incredibly high level of performance throughout his tarantas, algerías, bulerías, siguiriyas, farruca and sevillanas. The audience is very appreciative, seemingly aware they are sharing in a rare musical intimacy.

Following intermission, Paco begins with Lorca's Zorongo, short and emotive, then stretches out with a spellbinding granainas. Everyone chuckles as Paco announces he would like to introduce his friend, saying, "I'll go get him," and leaves the stage. He emerges a couple of minutes later with the same "Juanito Adrian" and the music thereafter ascends to yet greater heights. The guitars of the two blend together with such a richness, such a depth as I have never before experienced. Adrian is no student, his playing is very stylized and not at all like Paco's. The two appear delighted with one another's contribution as they glide through alegrías and guajiras. They stun the audience with the exquisite petenera and close with the zippy zapateado. Tumultuous applause calls them back. Beaming and very relaxed they collaborate in colombianas, but a second encore is demanded. Carefully, Paco retunes, then begins solo in rondeña, very dissonant, very, very nice. Adrian joins in toward the end and they suddenly shift into a driving and entirely unusual bulerías which concludes the performance with a flourish. A most magical evening, indeed.

(The author is a guitarist and flamenco aficionado living in Minneapolis, Minnesota.)



CENTRO FLAMENCO PACO PEÑA

INTERNATIONAL GUITAR SEMINARS CORDOBA 1981
ENCUENTRO B 27TH JULY

by Ron Bray

Paco Peña is to be congratulated for his choice of the picturesque Posada del Potro as the location for this year's "I Encuentro Flamenco." I think it would be very difficult to find a more perfect setting in which to study flamenco. To enter the Posada you pass through two large doors which open out into a shaded and pleasantly cool reception area beyond which is a long rectangular cobbled courtyard where the evening concerts and discussions were held. At either side of the courtyard are stone stairs that lead up to a magnificent gallery that has been restored to its original condition, complete with heavy wood beams and a low red-tiled roof. There are two large rooms which were used as classrooms and several smaller ones where students could find a quiet place to practice.

The Posada is a beautiful building with a



PACO PEÑA TEACHING

sleepy, tranquil atmosphere and with a couple of bars next door -- just the place, one assumes, to relax from the exertions of everyday life. Wrong! A week's tuition at the Centro means hard work -- enjoyable, certainly, but no rest cure. In part the pressure was generated by the size of the group. Paco Peña had the unenviable task of imparting something useful to a group of students from countries as far afield as America, Australia, Colombia, England, France, West Germany, Holland, Ireland, Italy, Japan, Singapore and Spain, and ranging from near beginners to advanced players. The other factor was time; in one week, an attempt (and a successful one) was made to cover all the basics of flamenco guitar playing.

I arrived in Córdoba on the last day of the first week's seminar, so I took the opportunity to ask some of the students about the previous week's evening entertainment. Apparently there had been an interesting lecture on the history and evolution of the flamenco guitar by the luthier, Juan Montero, and a solo guitar recital by Pepe Morales.

Sunday at the Centro was taken up by enrollment, with students arriving and settling in at the various excellent hostales Paco had managed to find around the town.

The following day everything started in earnest; classes began at 10:30 AM and went until 1 PM and again in the afternoon from 3 to 6 PM. In the opening talk, Paco stressed the importance of understanding the various rhythms. Because a lot of flamenco is played around one mode, using simple chords, it could be said to be musically limiting, but because of the immense variety

and subtlety of the rhythms this is not the case. In fact, this subtlety is what is so easily missed by people who are studying flamenco in the wrong environment. The subtlety of the music is missed and, therefore, their flamenco suffers accordingly. So the important thing for students to establish are the four fundamental styles: soleares, siguiriyas, tientos and bulerías. Every one was shown how to hold the guitar in the traditional way and Paco demonstrated the correct right and left hand positions.

Soleares was the first rhythm studied, the cómpas first being clapped out and then played on the guitar. Paco made the point that the rhythm does not go wrong, only we go wrong; if we establish one pace and anything happens that does not coincide with the rhythm, we are out of cómpas. The best guitarist to accompany a dancer is the one that plays exactly on the beat and not slightly in front.

Having learned to play the basic rhythm in cómpas, with accented beats and rasgueos, the class was shown a twelve-beat falseta that made extensive use of the thumb. Paco explained that the traditional structure for a soleares falseta is to start with a musical idea that lasts six beats, or half a compás, then repeat the half compás again with a



PEPE MORALES



ABOVE & BELOW: A NIGHT AT THE FLAMENCO PEÑA "RINCON DEL CANTE"

LEFT: PACO PEÑA TEACHING



all photos by Ron Bray



RIGHT: LOS FARRUCOS
LA FARRUQUITA
DANCING POR ALEGRIAS





GUITAR STUDENTS IN THE POSADA DEL POTRO

slightly different feeling, and finally resolve the falseta with one whole compás; this was demonstrated with a simple falseta.

At this point Paco asked several people to play for him and then divided the class into two groups -- beginners and advanced, referring not to technical ability, but to a basic understanding of flamenco rhythms. There were many technically advanced players present who had learned mainly from records and books without gaining a proper understanding of flamenco forms. Although the groups were a little on the large side, Paco still managed to talk to everyone personally and sort out individual technical problems, but because of the amount of material covered, students found it necessary to practice both between and after classes. It is a considerable compliment to the enthusiasm generated by Paco that nearly everyone did just that, despite the hot weather in Córdoba; a stroll around the Posada during breaks would discover guitarists alone or in groups practicing earnestly.

On the second day of the seminar we concentrated on the rhythms of bulerías and siguiriyas. These forms are very difficult for guitarists to learn and here Paco showed another aspect of himself -- a kind, patient approach to his pupils, strictly criticizing, but only in a positive manner. During the course of the day, many of Paco's friends would call in to see how the class was progressing, including the guitar-maker,

Manuel Reyes, who received a great reception from the class, many of whom were playing Reyes guitars. (Incidentally, Paco used a different guitar every day of the course.)

The first two evenings were devoted to analysis and discussion; a typical question and answer was as follows:

Student: "Paco, do you have any problems with your nails?"

Paco Peña: "Yes. I have lousy nails! I don't go around saying I made such and such mistakes because I have lousy nails. I practice many hours to produce the best sound I can. I used to put tape, tissue and glue on my nails, but about five or six years ago I decided to use just glue. I don't recommend that for everyone but it works for me. You can't imagine how brave I had to be, because I was used to using tape for years and years. I had to compromise. The sound at first was a little thinner, but much clearer. A lot of people don't care about the sound they make; they just bash away at the guitar and anything goes. But if you are sensitive, you try to produce the best sound you can and anything that helps to obtain that sound is desirable."

Wednesday morning was spent learning how to accompany alegrías, bulerías and fandangos de Huelva. We were joined later by the dancer Inmaculada Aguilar and had the opportunity to put what we had learned to the test. Inmaculada must have been pretty tired by the end of the afternoon, for she had to repeat alegrías and bulerías llamadas time and time again until the class got it right.

At 10 o'clock Wednesday evening the courtyard of the Posada was packed for the first of the week's organized events -- a talk and discussion entitled "Charla viva sobre el flamenco" with the flamencologist Agustín Gómez. After the talk there followed a flamenco concert performed by Inmaculada and her group, consisting of cantaores, Manuel and Antonio Perea and the guitarist, Gaby de Córdoba. The group opened their programme with alegrías. Inmaculada danced beautifully with good technique and looked absolutely stunning in a red checked dress. Her use of hands and arms in the silencios was very fluid and expressive. Manuel Perea sang "por malagueñas" which was enthusiastically received by the audience, but for me his next number, a soleá, was much more enjoyable. After Manuel's solos, Inmaculada returned to the stage and the group closed, the all too brief concert, with soleares.

Next day, we worked on bulerías and tientos with singer/guitarist Jaime Luque. Jaime is very knowledgeable in the cante and Paco



AGUSTIN GOMEZ

had employed him at the Centro to give students the opportunity of following a singer. He demonstrated some of the different styles of singing the bulerías from Cádiz, Jerez, Triana and Utrera.

The evening concert at the Posada was given by Juan Moreno Maya "El Pele". I suspected we were in for something special by the large number of gypsies who had turned up and we were not disappointed. "El Pele" performed some of the best flamenco singing I have listened to for some time. Accompanied by the guitarist, Manuel de Palma, he sang soleá, tientos, tangos, malagueñas, siguiriyas and bulerías. During the interval, Paco introduced me to Manuel, who told me that in order to learn how to accompany he had worked in Sevilla at Paco Ríos' dance school for about three years, earning very little money. When the concert finished, we all moved on to the flamenco peña, "Rincón del Cante," where the singing continued until the early hours.

There was a noticeable drop in attendance on Friday morning; the late night and fino had taken its toll of the class; just a few

hardy individuals turned in. Apart from studying the toques, farruca, tanguillo and guajiras, we were shown a couple of soleares falsetas by Pepe Morales, who bears an uncanny resemblance in his appearance and style of playing to Pepe Martínez.

On Friday night we visited a bodega at Montilla and then went on to a flamenco festival at Posadas. By the time we arrived at the large open air park where the festival was taking place, the concert was well underway. As I queued to get in, I could hear some very good singing coming over the sound system, but unfortunately the artist had finished his spot by the time I got to the stage so I didn't see who it was. But the guitarist was Enrique Melchor. Fosforito came on next and sang malagueña and peteneras accompanied by Manolo Domínguez "El Rubio." Whether one likes Fosforito's singing or not, he definitely has charisma and always gets a fantastic reception from the crowd. Manuel de Palma appeared again, this time as accompanist for Farruco and his group "Los Farrucos." The high point of the festival was La Farruquita dancing alegrías and bulerías.

The course wound up on Saturday with most of the students looking slightly dazed, having reached saturation point with enough



JAIME LUQUE: SINGER/GUITARIST



JUAN MORENO MAYA "EL PELE" WITH MANUEL DE PALMA ACCOMPANYING
RECITAL IN THE POSADA DEL POTRO



EL PELE & FRIENDS



INMACULADA AGUILAR IN HER PERFORMANCE
AT THE POSADA DEL POTRO

(photos by Ron Bray)



INMACULADA & SINGERS ANTONIO & MANUEL PERE



MANUEL PEREA & GABY DE CORDOBA



INMACULADA WITH GUITARIST GABY DE CORDOBA

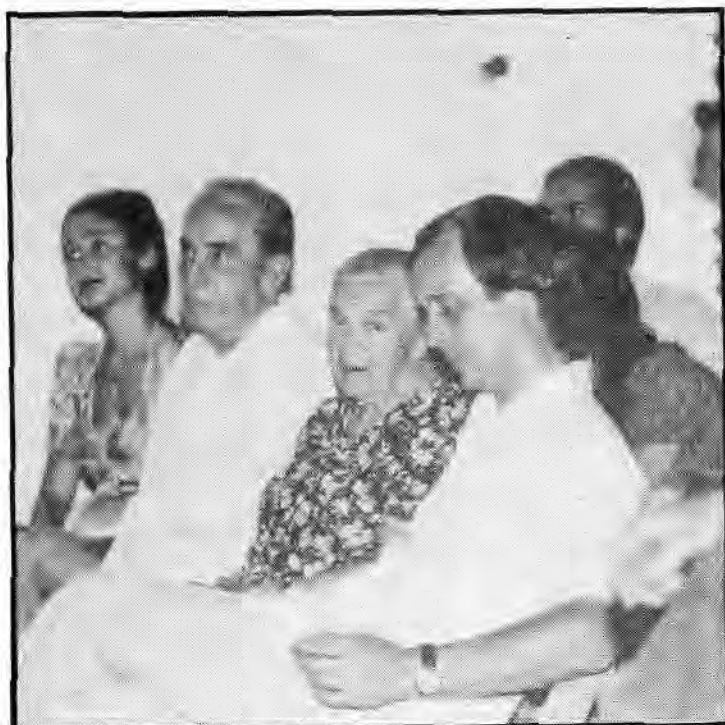


OLIVIA CARBONELL DANCING



EL PELE

ABOVE: MOMENTS AT THE FLAMENCO PEÑA, "RINCON DEL CANTE"



PACO PEÑA WITH HIS MOTHER AT ONE OF THE RECITALS



FOSFORITO WITH EL RUBIO AT THE FESTIVAL IN POSADAS

Material, inspiration and hard facts to last a whole year. On the last night, we all went in a convoy of cars up into the mountains to the little village church of Santa María de Trassierra where "the student concert" took place. A new experience for many of us, but great fun with practically everyone taking part, either solo or in the ensemble. Later we all relaxed at a nearby country club where Paco gave a party. All who took part agreed that the seminar had been a success and very enjoyable week's study.



RIGHT: "LOS FARRUCOS"

RON BRAY WITH INMACULADA AGUILAR





RON BRAY

Ron Bray, who wrote two of the articles on Paco Pena and took all of the photographs that accompany the articles, sends us the following (unspecified source) newsclipping and a short note about himself:

FLAMENCO LIVES IN NORTH-WEST

It's a fair assumption that the best place to look for a genuine flamenco guitarist would be the heart of Spain -- but think again!

Blackpool has a peculiar habit of turning up trumps in everything and in the less than exotic clime of Marton Moss lives the North-West's only genuine flamenco guitarist, Ron Bray.

Ron, of Midgeland-road, is a former teacher at Blackpool and Fylde College and is now senior lecturer in graphics at Preston Polytechnic, but for the past 35 years he has also been a dedicated guitarist.

Originally he studied classical guitar but always wanted to learn the flamenco style.

"It's not the sort of thing you can just copy from records -- you have to be shown," he says. "There is more to flamenco than just playing the music -- it's a whole way of life. I was lucky in that I met various people who helped me."

In the early days of his study this meant travelling from Bridlington to London for lessons but it was all well worth it, says Ron.

Since last summer he has been a member of Manchester-based flamenco troupe, Los Granados. As the only non-Spanish member of the singing, dancing and music group, he finds it a bit strange at times.

"I don't even look Spanish but I find people coming up at the end of the performance and speaking to me very slowly and precisely as though I can't understand them," he says.

Last summer he was featured in a BBC television programme about hobbies.

"But there is so much work coming in at the moment that I'm having to turn it away," says Ron, who believes the group has become so popular because they are offering the genuine material.

"A lot of other people play the type of music but it isn't real," he added.

The chances of seeing Ron play in this area are rare but tomorrow he is providing the music for a "Juerga Flamenca" evening at Preston Polytechnic Arts Centre.

* * *

My family are Romany and originate from Ireland and although my grandfather played the concertina and my father the trumpet, there is no tradition of music in my family that is anything remotely like flamenco. When I was very young my father took me to the city of Leeds in Yorkshire and there I saw a shop window full of guitars. From that day, I always wanted to play the guitar.

I bought my first guitar when I was 11 years old -- I grew up in Bridlington, a small fishing town in the northeast of England. There were no guitar teachers locally so I was self-taught. I first became interested in flamenco after seeing a flamenco show at my local theatre; although I can't remember the name of the group, I was absolutely knocked out with the dancing. At the age of 18 I went to college in London to study art and, while I was there, I started having classical guitar lessons. But gradually I became more and more interested in flamenco.

Like most guitarists I have picked up lots of things from lots of people, like Juan Martín and a great friend of mine from Málaga, José Zamarrilla. I have also studied with Pepe Martínez for about 7 or 8 years. For the past three years I have been the guitarist with Paco Montes and Los Granados. Although I give solo guitar recitals, I prefer working with singers and dancers -- this gives me the most pleasure. We perform mainly in art centers, Spanish restaurants and have also appeared on radio and television.



GAZPACHO DE GUILLERMO

"LA GUITARRA FLAMENCA" - PACO PEÑA
(London Phase 4, 4.095, 1977)

This release by Paco Peña never came out in the United States. Information on how to get it may be obtained from Phonographic Performance Ltd., Ganton House, 14-22 Ganton Street, London W1V 1LB. Peña shows that he has a storehouse of quality material. His interpretation is exciting throughout the record.

Side one begins with "La Alcazaba" a lively verdiales. His group, minus a cantaor on this recording, appears on four of the ten cuts. In the verdiales he is joined by La Gambita (castanets), Perete and A. Vargas (palmas), and second guitarist Guillermo Basilisco.

Next is "Madroñeras" a serrana which is the first solo. Peña switches moods and gives a memorable performance. "Olor de Albahaca" is the alegría which is interpreted in the style of Sabicas, although Peña has his own sense of harmony and counterpoint. He does use material from many other guitarists, but always with a new and different twist.

The soleares is titled "Entre Limoneros" and, again, is based upon a Sabicas concept. Peña, however, changes things around quite a bit until the end where he returns to a familiar rasgueado ending. The group returns for "Punta Tierra," an upbeat tangos with its "quick catchy melodies." Palmas are done both sordas and chicas with accents on beats 2, 3, and 4 for the most part.

Peña starts side two with a guajira called "Ayer y Hoy." He pays tribute to both older and newer material. A little Sabicas, a little Serranito, a touch of Ramón Montoya,

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MARIANO CORDOBA
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PILAR SEVILLA
DANCER

some rhythm, and even some Paco Peña, give this guajira its character. Well done, Paco!

Next is a rarely done solo, a petenera entitled "Leyenda." Then Peña presents his interpretation of "Repiqueteos Flamencos," a zapateado composition by Mario Escudero; it is basically a note for note version with a few sections added by Peña to show individuality. Again the group joins Paco for the sevillanas; "Farolillos de Feria" begins with two traditional sevillanas and then breaks into some of Peña's own which are very interesting.

The album closes with "Los Caireles," a triple tracked attempt to duplicate the composition by Sabicas that appears on the album, "Sabicas: Artistry in Flamenco" (ABCS-614); it is hard to tell the difference.

In Summary, this is a most interesting record by a very competent flamenco guitarist.
-- Guillermo Salazar

MORCA

I'm still high from the exciting workshop that I shared with twenty-six beautiful people. All I can say is that it worked and we all came away with a deeper understanding of flamenco; there was a joy, energy and intensity that was, at times, unbelievable. From morning to night there was a total melting into flamenco, its technique, interpretation, and understanding. I'm always amazed by how much can be done in two weeks. Each year gets better and fuller. This year, the very beginners were moving in such a way that you thought they had been dancing two years.

Each day began with technique classes at the beginning and intermediate-advanced levels. We used base rhythms of tango and soleares

for a total movement class -- adding other rhythms so that the students would get used to moving and adapting the basic techniques to a variety of rhythms. By the end of the workshop, we had done technique classes to farruca, alegrías, taranto, siguiriyas, bulerías, and rumba; it was amazing to see the understanding of technique being applied and see the change in interpretation.

From the very first day, the afternoon repertoire classes developed a variation to build on and, by the end of the workshop, we had actually finished two long dances on each level; the beginners did garrotín, alegrías, and rumba, and the advanced people did a guajiras and a very long section of bulerías. To see these people blossom from day to day was something I will never forget and, if nothing else, that was worth the whole time for me.

Flamenco is such a total and involved art form that even two weeks is just enough to get started. It is important to keep it all flamenco, without trying to make it a complete Spanish dance workshop. The regional dances need a workshop of their own, as does the classical Escuela Bolera. The palillos also need separate time. Each of these styles and forms are complete in themselves and I have had great success teaching separate workshops for each form.

TV Channel 12 from Vancouver, B.C. and Bellingham came and did a special which showed in November. I saw the film and everybody looked great.

The final juerga was a real success, with Jim Kuhn, Paco Mitchel, and Bob Clifton joining Joel Blair, who played the workshop. Everyone danced from the very beginning of the evening, with the four guitarists playing non-stop for hours. I am looking forward to next year with great joy.
--Teo Morca



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FLAMENCO SPICES PERFORMANCE

(from: The Oregonian, October 19, 1981)By **ROBERT LINDSTROM**

Teodoro Morca is an authentic master of flamenco dance and could easily fill an enthralling program with flamenco alone.

He did not stop at that, though, in a performance Saturday in Catlin Gabel School's Cabell Center. With his colleagues, Morca tied flamenco to modern dance to ballet to Spanish classical dance and produced something fascinating, entertaining and surprising.

Guest dancer Nina Raimondo presented a gracious, balletic version of a classical bolero, and Isabel Morca, throughout the evening, offered a variety of bright solos.

It was Morca, however, with his single-minded intensity and machine-gun speed who was the star.

Morca's solo interpretation of J.S. Bach's Toccata and Fugue in D Minor is a classic, a unique reaction to this piece complete with flamenco footwork and castanets.

Within the music, Morca found the delicate, often elusive cross rhythms which Bach wrote and managed to add a few of his own. By sometimes playing the opposite tempo of the music — slow, burning dance during fast keyboard passages — he pointed out the fire and ice in the score, recorded here on harpsichord.

The combination of classical music and ethnic dance might have seemed incongruous with less perceptive talents. Morca and company made baroque and Spanish rhythms one in "Aire y Gracias," set to the first two movements of Bach's Double Harpsichord Concerto in C Minor.

A light touch was present, too. "El Zapatero y Las Botas Mágicas" found Morca in the role of a shoemaker who discovered that flamenco shoes have a life of their own as the white boots apparently carried the unwilling character across the stage.

Review

the cantes have had the highest guarantee of being adjusted to the demands of the compás. Until a few years ago, when one could still see some spontaneous flamenco fiestas in the streets, it was not difficult to find on any corner or tavern, a display of palmas and the best put-together cantes of the entire flamenco geography. In spite of those changes in life and ways of thinking that we have so often alluded to, the dominating characteristic of the compás continues serving as the essential and unmistakable support of the songs of this area. It is possible that many of the worthy forms of the old cantiñas have been lost, but the compás keeps on beating in the maritime heart of Cádiz, which is the equivalent of saying that the city possesses one of the most difficult and categorical foundations of the cante.

Cádiz also occupies a privileged position in the history of flamenco. The list of great artists is almost as decisive as that offered by Jerez or Triana. Aside from the almost legendary El Planeta and Paquirri el Guanté -- who belong to the first known era of the cante -- the list of creators from Cádiz is an undeniable transcendence in the evolution of flamenco: Enrique Ortega, Tío José el Granaño, Romero el Tito, Curro Dulce, Enrique el Mellizo, Francisco la Perla, Soleá de la Juanelo, Francisco Lema Fosforito, Enrique Hermosillo, Antonio el Mellizo, Macandé, Aurelio Sellé, etc. This masterful legacy makes one presuppose that there will always be someone -- even if it is only one cantaor -- who will maintain it and project it, enriched, toward the future. On our first visit to Cádiz, we were able to get the cooperation of four local cantaoras, none of which was professional: Mellizo Chico, Santiago Donday, Antonio Almendrita and Juan Mojiganga. Getting them together later in one fiesta was a difficult task, achieved only with the help of Fernando Quiñones and the fine local aficionado, Francisco Mateo. Mellizo Chico -- Antonio Jiménez -- is the last link in the most illustrious dynasty of singers from Cádiz, the one started by Enrique el Mellizo in the first half of the nineteenth century. The son of another great artist, Antonio el Mellizo, and related to the Espeletas, illustrious gypsies from Cádiz, Mellizo Chico today is about 65 years old and a butcher in the barrio of Santa María. He tries, with a modest sentimental disposition, to remember the cantes of his "casa." The exemplary soleares and malagueñas of Enrique el Mellizo are carried on in his grandson with an undoubtable authenticity, but with an evident lack of

ARCHIVO

The Making of an Anthology

by Caballero Bonald

PART XII -- CADIZ

translated by Brad Blanchard

We have always thought that one of the principle characteristics of the flamenco styles of Cádiz was the compás. The cantes originating from this Andalusian area -- from the different local cantiñas to the great many variations of alegrías, mirabrás, romeras and caracoles -- so bound to the rhythmic unfurling of the soleares, have always shown a masterful subjection to the compás. We do not mean to say that the fundamental measure of the cante -- and perhaps its most decisive attribute -- originated in Cádiz, but that it has been in this city that

control. The broken voice of Mellizo Chico crawls out in an anguished, final impotence. He doesn't have the faculties -- so necessarily powerful in this case -- to express what swarms in his memory. He now rarely sings; he lives somewhat outside of the local flamenco scene, which is sparse today. What he knows he learned from his father, from his uncle, Enrique Hermosillo, from Ignacio Espeleta and from Aurelio Sellé, the last great cantaor of Cádiz. But the cantes of Mellizo Chico are now like a shadow, difficult to reproduce.

Santiago Donday is a temperamental gypsy, very much belonging to that typical branch of flamenco which is based on the lack of insight into its formulations. The aforementioned fact that a cantaor at times may not be able to sing or else it is difficult for him to express himself according to his best intentions, is perfectly explicable in the terrain of flamenco communication. We already spoke of this when we referred to Antonio Calzones. It is an understandable problem of state of mind, of personal inspiration or of the surroundings. In flamenco there is no middle ground: Either one arrives at the limit of exaltation or else everything is reduced to a hollow and tedious hero-worship. At the beginning, Santiago didn't seem to identify with the cante. But at the end of the fiesta, he sang with all of his popular lightning-like wisdom -- unorthodox, if you like, although no less brilliant because of it -- in a trance of emotional delivery. Donday doesn't yield to previous stylistic norms; he is situated in that terrain of improvisation -- of legitimate causes, but perilous effects -- that has been able to give, in the best cases, some really valid examples, like certain creations by the anarchic genius of Manolo Caracol.

Santiago Donday is a blacksmith by profession. He works in a forge in Puerta Tierra, next to the cemetery and near the rocky beach. It is a characteristic setting of the cante primitivo, which some call "fraguero" (of the forges) because of this presumed origin in labor. The old tonás of the blacksmiths were born on those forges in Triana and Jerez, Alcalá and Utrera, Cádiz and los Puertos. The most logical thing is that the variant of the toná called martinete was gradually incorporated into the blacksmith trade -- so frequently that of gypsies -- and that it didn't come about as a consequence of the work itself. For such a hard occupation, no cante could fit in better than the toná, so intense, solemn, traditionally sung without guitar, and where all of the terrible

naked social experience of the gypsies fit in.

Antonio Almendrita earns his living as a waiter. A young cantor with a refined afición, he knows the local styles well. Although he only participates sporadically in the flamenco life of Cádiz, Almendrita has strived fervently within his expressive possibilities to air a good number of examples of the styles native to the city in which he was born. Contrary to Santiago Donday, whose cantes appear linked to "las cruces" of siguiriyas and soleares of Jerez and Triana, Almendrita is a loyal exponent of the use and consumption of flamenco in Cádiz.

Juan Mojiganga is a middle-aged man who sells seafood in the streets, and who has a true integration of the form and content of the local cantes. But his voice is practically shattered. The optimum compás and melodic complaint of his expression are diluted in that truly dramatic struggle of the cantaor with a notorious lack of capacity. Of the fine soleares and bulerías sung by Mojiganga, we could only take advantage of isolated fragments, glimpses of a capability whose separation from the context of the cante made it impractical.

The recordings of these four cantaores, so alike and unlike at the same time, were undertaken in a kind of cave -- an ancient water tank or bandits' hideout -- recently discovered during some excavations in the Barrio Pópulo and now changed into a typical basement bar. Our conversations threw out the same invariable light over the problem of flamenco now torn out of its cradle. The cante of Cádiz also keeps compás, so to speak, with social transformations. In the same way that some ancient settings in Cádiz are dismantled to satisfy urban demands, the most native flamenco realities are also torn down. But that should not lead us to assume a posture of mourning. Within the rambling of history, everything can -- and must -- have its justification. Mellizo Chico is, in this case, like an agonizing memory, produced in fragments, of the golden age of the cante of Cádiz. His family is for him, within the realm of flamenco, something that could only come about in a specific time and circumstance, which cannot be repeated. It is natural that it is so. And it is also wise to recognize that with the appearance of the first cafés cantantes, the singers of old looked not only for a way to make known something that had remained in anonymity, but also a new system of life that would liberate them from their inveterate misery. Mellizo Chico, Santiago Donday, Almendrita or

(continued on page 33)

SAN DIEGO SCENE

OCTOBER JUERGA



ABOVE: BENITO IS PRESENTED WITH CAKE BY JESUS SORIANO & MIRCHYA MONMARTTER; LITTLE DOMINIC MADRID MAKES HIS DEBUT DANCING AT THE JUERGA.

BELOW: GUITARIST YVETTA WILLIAMS, SINGING DUO BENITO & JESUS, MARLENA DANCING"

photos by Yvetta Williams



AFICIONADO NIGHT

by Juana De Alva

At last we can say that one of our brainstorms was a total success! On October 17th, along with celebrating Benito Garrido's birthday, we inaugurated our plan to dedicate the early hours of the juergas to the aficionados. It took so little effort and worked so well that it's a pity it wasn't tried long ago.

(text continues on page 33)





ABOVE: GUITARISTS
GENERAL LITTLETON,
YVETTA WILLIAMS &
ROBERTO VAZQUEZ
PLAY FOR SINGER
RAFAEL DIAZ.

BELOW: YVETTA &
EARL KENVIN AC-
COMPANY DANCERS
TRISHA, MICHELE
& MARINA.



ABOVE: PACO SEVILLA
ACCOMPANIES SINGERS
SUSANA & REMEDIOS;

LEFT: SINGERS
REMEDIOS & RAFAEL
DANCING


BELOW: SUSANA (DANC-
ING), MARIA "LA
CAMARONA", PACO
& REMEDIOS




The first two guitarists to arrive, Roberto Vazquez who came by bus and General from Bakersfield, arrived without instruments and were soon loaned guitars by Benito and Jesus. They were joined by Yvetta Williams and Antonio Del Mar so that by the unheard of hour of 8:30, there were four guitarists playing soleares for five young dancers: Michele, Trisha, Sandra, Marvilla and Marina. Fandangos and sevillanas followed, sung by Rafael, Remedios and myself. The aficionados participated throughout the evening, helped and encouraged by those with more experience. Earl Kenvin played along with Paco Sevilla; Ernesto was there giving his support. We were happy to see aficionado, Jack Jackson in our midst again; singers danced and dancers sang; Juan Torra discovered that the soleá he'd been learning actually fit in with the dancers' steps; Mirchya Monmartter (looking like Jimmie Cricket with crocheted tail coat) needed no encouragement to join in. A high point in the evening for me was dancing with four year old Dominic Madrid who spun and posed and imitated the steps he's seen so many times in his sister's dance classes.

As the "taberna" filled up, a space was cleared in the dining room and dance boards were laid down to form a second dance area. Paco found himself in guitarist's paradise with four singers to accompany -- Andaluzas -- Remedios and Susana, Malagueño -- Rafael and Pilar Moreno from the Canary Islands. All took turns dancing to each other's singing. Guitarist-singing duo, Benito and Jesus, livened up the lulls with their rumbas and accompaniment of sevillanas. Mirchya presented Benito with his cake to the strains of "Happy Birthday" por bulerías; Marlina danced tanguillos; restaurant owner Catalina bustled about filling orders for tapas. One of the most avid contributors to the evening's success was guitarist Antonio Del Mar who backed up other guitarists and played for student dancers all evening.

Thank you all for making it such a worthwhile and sharing evening.



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DECEMBER JUERGA

December finds us back at the Ocean Playhous in El Cajon taking advantage of Cathy Johnson's standing invitation to Jaleistas. The juerga will be early in the month so as not to conflict with anyone's Christmas plans.

DATE: Dec 12 TIME: 7:00pm - ?

PLACE: 691 El Cajon Blvd

PHONE: 442-8542

Directions; 8 east to first exit for El Cajon City (El Cajon Blvd). The Playhouse is your right after the second signal light.

Remember to come and utilize the early hours to learn, to practice, to share.

(ARCHIVO -- continued from page 30)

Mojiganga, have not been removed -- or at least only in part -- from certain traditional orbits of the cante: the blacksmiths shops, the butcher shops, street-vending of articles and other professions related to the initial attempts at becoming sedentary by Andalusian gypsies. Logically, they must have been the most integral depositories of genuine flamenco inheritance. But it is clear that things don't happen that way. What has been lost on one hand has perhaps been enriched on the other. We refer to the liquidation of the social ties of the cante and the evolving abundance of its new creative riches.

* * *

THE "ARCHIVO" IS ONCE AGAIN AVAILABLE!

Publisher's Central Bureau is again featuring "The History of Cante Flamenco: An Archive." Every time we mention this in Jaleo, the five record set disappears from the following month's catalogue; that means that the flamenco aficionados are jumping at the opportunity and buying up the supply. The Bureau must be astounded at the popularity of that item because they keep restocking it.

This is the only flamenco anthology that is still commercially available and when it goes off the market it will mean the end of a whole flamenco era for the aficionado who does not own any of the old anthologies.

To order, send \$11.99 plus \$2.25 handling (and appropriate tax if you live in N.Y. or N.J.) to: Publisher's Central Bureau
Department 124
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Ask for the record set, "History of Cante Flamenco," item # S43601.

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.

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

updates

FLAMENCO YOUTH GROUP FORMING; auditions every Wednesday in Nov. 7:30pm Jaleo studio 1628 Fern, San Diego, CA; must be under 18 and know at least 2 Sevillanas.

EL CID NIGHTCLUB AND RESTAURANT presents: flamenco shows Tues. thru Fri. at 7:30 and 9:30 p.m.; Sat. and Sun. at 8, 9:30, 11 p.m., and 12:30 a.m. Reservations suggested. 4212 Sunset Blvd., Los Angeles, CA. Call 213-668-0318.

CHEZ CARLOS DEL PERU RESTAURANT is presently featuring flamenco/classical guitarist Leonardo Navarro Sun. nights from 6 to 9 p.m. (excellent paella). 5254 Van Nuys Blvd., Van Nuys (San Fernando Valley -- L.A., CA). Call 213-789-6513.

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CENTRO ESPANOL RESTAURANT presents "Los Flamencos Heredia" on Fri & Sat nights at 8:30 & 10:30pm. (See review in next issue.) The club is available on Sundays for use as a performance hall. Located at 1517 W. Carson St., Torrance, CA 90501, 213/328-2366.

concerts

JUAN SERRANO IN CONCERT: Jan 17 at 2:30, Civic Arts Theater, Walnut Creek, CA.; Jan 23, 8:00, at the Sunset Cultural Center in Carmel, CA; Jan 29, 9:00 at the Bach Dancing & Dynamite Society, in El Granada, CA; Feb 28, at 2:00 at Warnor's Theater in Fresno, CA.

JOSE MOLINA BAILES ESPAÑOLES will appear at the Ambassador Auditorium in Pasadena, CA Sun. Mar. 14, 1982 at 2:30 and 7:30 p.m. For info call 213-577-5511.

classified

JUAN SERRANO, flamenco guitarist, is

currently booking for the 82-83 concert season. Concerts are supported, in part, by California Arts Council Touring Program. Contact Kathy Velasquez, 7569 N. Augusta #103, Fresno 93710, 209/439-2410.

FOR SALE: 1973 Gerundino Fernandez flamenco guitar, previously owned by Carlos Lomas (see cover Aug. '79 Jaleo), incredible projection, \$1,700, Tomas Mellado, 4337-15th Ave. N.E. #503, Seattle, WA 98105.

WANTED: Flamenco dancers, singers, guitarists and aficionados who are interested in enjoying themselves by taking part in juergas in the Los Angeles area. Call Yvetta Williams at 213/833-0567.

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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.

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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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