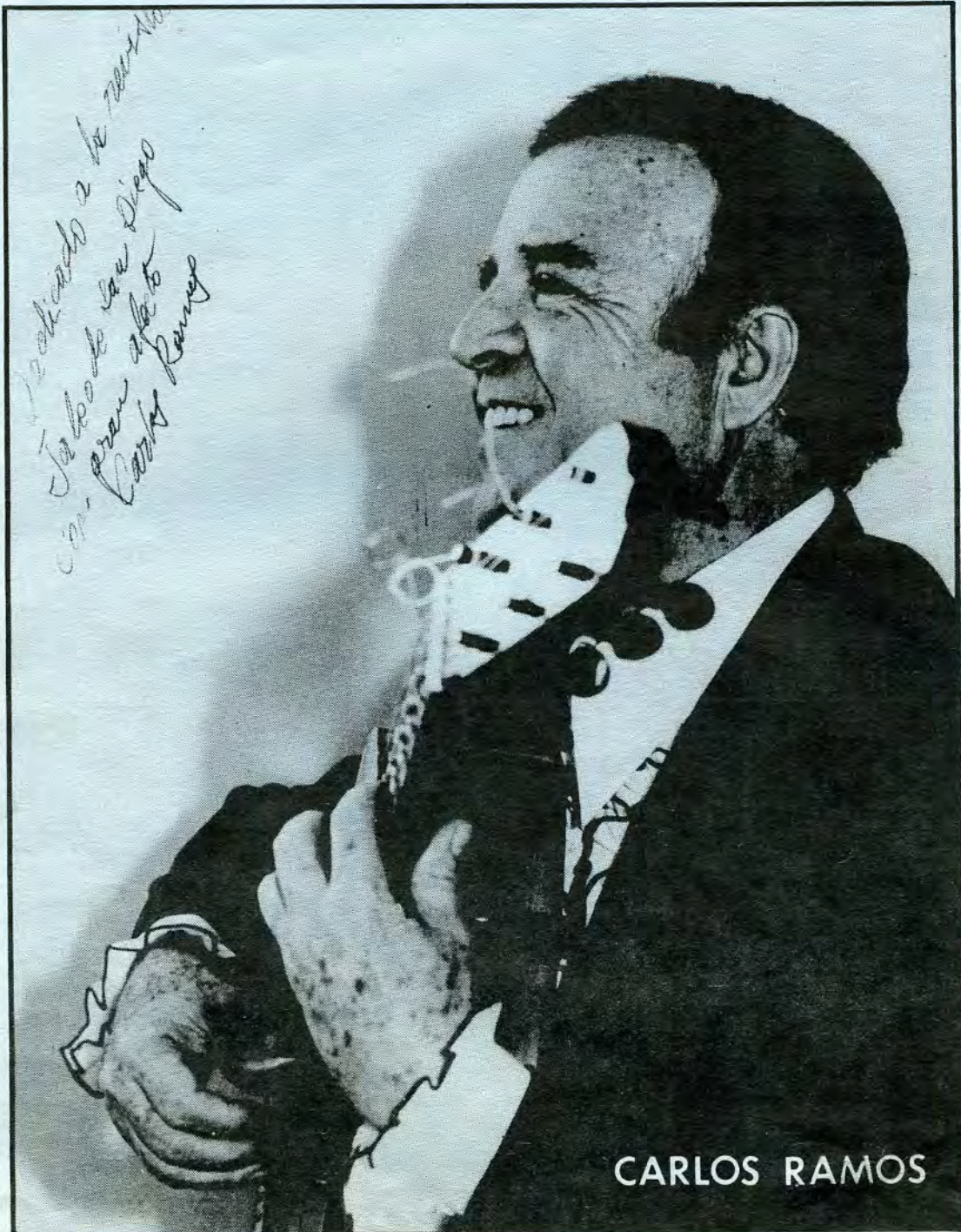


Aljibe

February 1982

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JALEO

newsletter of the flamenco association of san diego

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JALEO, BOX 4706 SAN DIEGO, CA 92104

FEBRUARY 1982

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

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BACK ISSUES of Jaleo are still
available. For details see page 22.

Conversaciones con...**Manolo Leiva**

by El Chileno

It was only with some persistence on my part that Manolo Leiva finally consented to sit down and talk to me about his career as a cantaor. And it was not on account of aloofness or anything of that sort. Quite the contrary. Manolo Leiva, one of the all time giants of the "cante flamenco," is an extremely gregarious, friendly, and talkative person. But to someone who began to sing probably shortly after he learned to say his very first words, talking about it may be like one of us trying to describe how we breathe -- an elementary function indeed, although rather beautifully performed in Manolo's case. Born in Málaga, Manolo Leiva began to sing at a very early age -- exactly when, he does not remember. Public appearances followed in quick succession, first throughout Andalucía, then the entire peninsula. Like many other flamenco greats, it was in France that Manolo firmly established himself as an artist of truly international standing. Engagements throughout the Continent and eventually the United States followed. Manolo came first to New York in 1958, with the "Ballet Ximénez-Vargas" for a succession of appearances. With a well-earned reputation in Europe, both on the stage and on records, he met with a good deal of success in this country, where he eventually settled permanently. A resident of Silver Spring, Maryland, his artistic activities are mostly confined at the present to the Capitol City and surrounding area. He appears with Carlos Ramos at El Bodegón three nights per week (Wednesday through Friday). His time is otherwise taken up by personal business enterprises and an occasional appearance as guest artist at special events. Polished, handsome, and elegant in posture and attire, Manolo sees no need to resort to the stage histrionics that other cantaores are prone to. His cante has the dignified depth and intensity comparable to that of an Antonio Chacón or a Mairena; flamenco puro, no more, no less:

JALEO: You have done so much, Manolo, that it would be difficult to cover everything, but I guess it is fair to ask you how you got started in el cante?

MANOLO: I was seven years old when I sang in El Café de Chinitas, where Federico García Lorca wrote some of his songs, such as "El Zorongo Gitano," which were introduced by La



Argentinita at the café. One of those songs went like this "...en el Café de Chinitas, digo para que iba su hermano, si mas torero que tu, mas valiente y mas gitano..."

JALEO: Who taught you how to sing?

MANOLO: Flamenco is something that frankly, either you are born with, or you learn it in Andalucía while you are growing up by listening to people sing in the theaters or the taverns. My father had a lot of talent for singing, especially por malagueñas. I was lucky enough to be able to listen to him at family parties and things like that. In my family though, I became the only professional singer.

JALEO: Where were your first public appearances as a professional?

MANOLO: After my debut at El Café de Chinitas when I was seven, I appeared at a festival that took place while I was in the military service. They asked me to sing, which I was reluctant to do for the simple reason that I had a good deal going ("un enchufe"). I never went to quarters and I was always partying with the chiefs and officers, and I did not wish to be seen by "los paisanos." But I went ahead after all and sang anyway. They put a dancer with me, someone who became very famous in the group of Miguel de los Reyes; she is a cousin and

her name is Antonita de los Reyes. I began singing for her. This festival was in Melilla. Then I appeared at several places around Andalucía. I went to Melilla with a show of my own, and I began with "mi compadre," Carlos Ramos, in 1947, when we toured Andalucía together. Later on we met in Madrid again when I was there with Pepe Marchena in 1948. Ten years later in 1958, Carlos and I met once again in New York when I came here with the Jiménez-Vargas Ballet. I left Spain for the first time in 1950 with La Gitana Blanca, the daughter of the guitarist Miguel Borrull. We appeared at the Theatre de l'Etoile in Paris. She danced for the first time with Valderrama. Afterwards, she was with Juan Varea, and when he left, I began singing, replacing him in the company.

JALEO: What singer had the greatest influence on your development?

Manolo: I liked Manolo Caracol very much in those days. But I learned the malagueña...I had listened...and when you are very young as I was then, you assimilate very fast. But Miguel Borrull, the guitarist, when I joined him, owned a café cantante in Barcelona called the Villa Rosa. All the great figures in flamenco of those days would come by the Villa Rosa -- Don Antonio Chacón, El Cojo de Málaga, and others. So, even though I could not sing well yet, I knew where I wanted to go, and they taught me a lot. After that, I



MANOLO LEIVA UPON HIS ARRIVAL IN THE UNITED STATES (additional photo on page 12)

learned la caña from Juanito Mojama. My manager was Rafael Canela, who represented all the first rate cantaores flamencos, and through him I had the good fortune to meet Juanito Mojama, and in a room in la Calle Echegaray, in a bar whose name I do not remember, he taught me to sing la caña, which I learned very well.

JALEO: How did you develop your technique to work with a guitarist?

MANOLO: That is something you learn with time. In the beginning, you sing whatever you know, but you do not really know what you are singing ("se canta lo que se sabe, pero no se sabe lo que se canta"). When you are developed, then you know what you do. There is a saying that goes, "there are those who sing what they know, and there are those who know what they sing." It is very hard. It takes many times to be told you are out of compás ("estás caído de compás"). But if you are really interested in el cante flamenco and want to learn things the proper way and are willing to work hard at it, you will learn.

JALEO: How do you develop a good mutual understanding with a guitarist?

MANOLO: You know that each cante has its measure. You have "los compases de entrada y los compases de salida." For example, the soleares have the ten beats and two pauses which you can fill or leave silent. That is where you have to come in. You take a breath there and then begin. You have to accentuate as the guitar does. It is very difficult, but it comes with time, especially if you have a good guitarist. You have to, like they say in bullfighting, "pegar dos capotazos, descabellar al toro, y afuera..."

JALEO: What is the ideal guitarist like as an accompanist?

MANOLO: First of all, he must have technique. There are those who do not have a great technique, but can accompany fairly well. There are others who have excellent technique, like Paquito de Lucía, and accompany extraordinarily well (Note: Manolo has sung with Paco at private gatherings). The basis for the guitarist to accompany, those who do it well, like Paco or mi compadre Carlos Ramos, are those who know the cantes and know where they are going. It is really a great advantage for the guitarist to know los cantes. He knows where the cantaor is going, and he knows where he might fail, because one frequently does. One is not a machine. "El arte es el arte" and sometimes it catches you well and other times it catches you off guard.

JALEO: You have made many recordings with

some of the most outstanding guitarists in the world. Can you tell us what it was like?

MANOLO: I recorded with Niño Ricardo in a place called Le Chants du Mond. I also recorded there with another friend of mine from Madrid, Roman el Granaino. We did that in Paris in 1953. Niño Ricardo was there with Juanito Valderrama and, since I knew Ricardo from before, we began to talk about doing a record together. I was already recording with that company, so I took him there. He did an LP album with eight solos and another one with me. All in all, I did about seven albums, with Roman el Granaino, Pepe de Almería, who is deceased now; I did another with Juan Relámpago, and here in America I recorded with Sabicas, Fernando Sirvent, another one, "Cuadro Flamenco," with Juan García de la Mata.

JALEO: How did you meet Sabicas?

MANOLO: It was in New York, when I came with Jiménez-Vargas. We were at the Waldorf Astoria when Sabicas came to greet us. That is the first time I met him, because he had left Spain many years before. Sabicas then proposed to me the idea of doing a record. Every time a new cantautor came to the United States he would do a record with him.

JALEO: How much did you rehearse?

MANOLO: Nada. Nothing at all. Sabicas knows what he must do and it is not necessary to rehearse with him. We were together all night long talking, and at 8:00 in the morning, having had no sleep, we went to the recording studio. Pepe Segundo, who is now dead, came with us, as did Felix de Utrera, Juan de la Mata and Diego Castellón, Sabicas' brother. We went from the Hotel Starlight to do the record like nothing. When everyone knows his duty in the cante or the guitar, it is not necessary to rehearse. We recorded under the Paramount label, I believe.

JALEO: What is the most memorable public appearance you have made?

MANOLO: It was when I sang for Queen Elizabeth of England. I appeared alone on a stage, immediately following a choir of 300 voices. I was a single voice. It is the only time when I have felt, not really afraid, but "cautious." There have been so many other memorable times. For example, I remember with La Gitana Blanca, Mercedes Borrull, in Paris at the l'Etoile we did a number por soleá of "La Peña Negra" by García Lorca. Although people did not understand the words, they were very moved by the expressiveness of the number.

JALEO: You told me earlier that you never know ahead of time exactly what you will sing for the public, until you come out. How do

you sense what it is that the public wants?

MANOLO: It depends. When you are in a ballet, as I have been many times before and you work with a dancer, you can't vary. Whether or not the public likes it, you must sing por siguiriyas, por soleá, por alegría or whatever the number calls for. When you do your solo, then you must use psychology to tell what the public will like or accept. When you sing for the dance, then that is exactly what you must do, whether or not people accept it.

JALEO: What are the most taxing cantes for an artist?

MANOLO: The cantes libres are not as difficult as los cantes de compás. Los cantes libres, such as la taranta or la granaina can be sung very rhythmically, like la granaina de Chacón. Now, the media granaina is freer. It depends upon the aptitude of the singer how far he can go.

JALEO: Realizing it is difficult to talk about yourself as an artist, I'd like to ask you what your greatest contribution to el cante flamenco has been.

MANOLO: Well, some people like some things, other people like other things. Outside of Spain, at times one must "commercialize" things a little, because you can't offer pure flamenco all the time. Whenever I have had to do that, I do it only once, so the performance will be well-balanced for the public. Like they say, "entre col y col, una lechuga." You understand me? I give them something light, so that people will feel at ease, and after that I will introduce more pure flamenco to them, something people can understand. Some people can't understand a word of what you are singing, whether it is a song about love or jealousy or whatever, but people will watch and enjoy it. But it depends upon you, the artist, how you can "inject" it into the audience. If you come out and the public dominates you, you might as well leave. You have to know how to handle the public. If you do, you will succeed. It is a talent that the artist who has "tabla" possesses, as we say. Naturally, to be able to do that, you must be sure about what you do. If you can dominate the public, then and only then you can really give them something. Otherwise you can't.

JALEO: What is the best type of public a singer can have?

MANOLO: It is very difficult to tell ahead of time. You never know what kind of audience you will have. The most ideal is the American public. They listen more attentively and remain silent during the performance, by and large. About others...I reserve

my opinion. I am an artist, and as such I owe myself to the public. I can't say this is good or that one is bad. For me, any audience who is willing to listen is a good one.

JALEO: Are there any marked difference between European and American audiences?

MANOLO: Yes, there are. As I told you, there are many who know what they are listening to, and there are others who do not, but yet appreciate it more than the former. They feel the emotion. They may not understand the words or what the cante is about, but "el cante le llega y le llega..." There are some who pretend to know, who want to impress friends and end up putting their foot in their mouth...

JALEO: What are the trends in el cante flamenco today in Spain?

MANOLO: Mi amigo Frank, I have not been in Spain for five years. I am not fully aware of what is going on over there. I know that every year they have concursos del cante flamenco, those organizations that Mairena put together. All the great figures, like Fosforito appear. But to be honest, I can't tell you exactly what is going on.

JALEO: What are your feelings on the modern trends in el cante?

MANOLO: Well, for me, anyone who is involved in el cante is an artist. Beyond that, it is difficult to express one's personal opinion without being misunderstood. You understand what I am trying to say?

JALEO: Who is in your opinion the most complete singer today?

MANOLO: Frankly, I could not say, because I have not been in Spain for a long time. The most well-rounded singer appears to be Antonio Fosforito, and has been for some time. I liked Mairena very much in the old days. Nowadays, Fosforito does everything very well. I have not listened to others as much as I have to those two. I can't say whether others can do it better or worse. Besides, as I told you before, I consider anyone who sings to be an artist with his own flavor. All of us flamenco cantaores have some cantes which we like better, which we are most fond of and therefore do better than others. You can't say that other things are not done well. Some things you do very well, and others you do just average, some just to get by.

JALEO: What do you consider to be your "specialty"?

MANOLO: I particularly like the malagueña, and besides, I do it quite well. I had my "sello" in Málaga in el cante por malagueña. I created a fandango por malagueña, a very

short one which I recorded in the album with Sabcas. I also like to sing por soleá, por siguiriyas; I like la taranta, la serrana, las livianas. I like all of the cante flamenco.

JALEO: Do you like rumbas?

MANOLO: Ahí! That I do not like. I do not like rumbas, sevillanas or el cante chico. I like las alegrías, and the romeras because they have more flavor. I like the tientos. Those are cantes that everyone can assimilate well.

JALEO: Do you have any plans to travel to Spain?

MANOLO: Possibly next year, on vacation.

JALEO: Any prospects for performances over there?

MANOLO: No, because my stay will be brief. I will go there on vacation only. I may do something on TV, but festivales, no.

JALEO: I will be very interested to hear your opinion concerning the new trends in the cante when you come back.

MANOLO: There are things that are being devalued, and that is a pity for those of us who feel the pure cante flamenco deeply. There is some commercialization going on, cheap stuff, but there are still many of us who conserve the purity of flamenco and will not do that sort of cheap stuff.

JALEO: What do you think will become of traditional flamenco as we know it?

MANOLO: I can't tell you really what will happen. Life takes turns. People like strange things nowadays and it is difficult to say what will be next. Today you can't present young people with cante por siguiriyas or por serranas if you don't give them a rumba or something like that, something they can listen to and dance to. If you haven't developed the taste for the cante the way we did growing up in Andalucía, listening in the taverns and doorways, then it is sometimes hard to appreciate it. Everyone in Andalucía sang; some did it well, some not so well, but everyone liked it and listened. That is where your love for flamenco comes. Now you only listen to rock-and-roll and other strange things, and therefore develop strange tastes. I don't know what to tell you. Maybe flamenco will be lost little by little. It would be most unfortunate, but something is bound to remain forever and not be lost.

JALEO: When did you settle in the U.S.A.?

MANOLO: I came here in 1958 on a tour with Ximénez-Vargas. We were at the inauguration of the Havana Hilton in Cuba. After that we were at the opening of the Hotel San Juan in Puerto Rico; then it was the Waldorf Astoria in New York. We toured the U.S. after that.

I left the ballet company and spent two years in Hollywood singing at La Casa Madrid. From there I went to Mexico, to a place called Le Gitanería where David Moreno, a renowned guitarist now deceased, played. Then I returned to this country, did a few more tours and then came to El Bodegón as resident artist with Carlos Ramos.

JALEO: You have known each other for quite some time, correct?

MANOLO: Indeed. We met in Spain in 1947, and began our careers together, he as a guitarist, I as a singer. Here at El Bodegón we have worked together for sixteen years.

JALEO: Did you ever think of doing a record together?

MANOLO: We have many times, but I think it has been a matter of timing. In Spain it would have been difficult. When you are beginning your career you can't cut a record just like that. Later on, when we became better known, we considered recording together, but we were never able to work out something concrete with the studios. But who knows, maybe some day we will go ahead and do it, if for nothing else, for personal satisfaction and for our friends who know us.

JALEO: Manolo, on a different vein, exploring another talent of yours which is not quite as widely known, I understand you are also a very good "guitarrero" too.

MANOLO: Yes, my guitars are very good. I have sold them throughout the entire United States.

JALEO: How did you develop the skills? How long have you been making them?

MANOLO: I don't really know how I developed the skills, but I learned here in the U.S. about fifteen years ago. A friend of mine taught me. He had high hopes for me as a guitarrero. He had learned with Ramírez and the Esteso brothers. He is an American. Presently he is teaching at a university. I had done some woodwork at home -- furniture, stereo cabinets, that sort of thing. He saw them and he told me I could very well make

guitars too. He brought me some materials and showed me how. I have made many excellent guitars since. The last one I sold for \$1,000. It was a classical guitar for a Peruvian doctor. I only make them on special order.

JALEO: What materials do you use?


MANOLO: I use palo rosa for the classicals and cypress for the flamencos. I put wooden or mechanical keys according to the person's wishes. I have imported wood at home that is some 15 years old, nice and dry. I have enough to build about five classical and one flamenco guitar.

JALEO: Do you play the guitar too?

MANOLO: No, I can't even tune it. I know that Carlos Ramos has tried all of my guitars and he approves of them. If he likes them, then I know they must be good.

EDITORIAL


Jaleo is now experimenting with some format changes to cut costs. Even with those changes, our subscription price will have to go up slightly due to substantial increases in printing and mailing costs. One of the changes we will make will be to reduce the size of the type we use. At first, this will be done mainly to the longer articles and we will make a mixture of old and new type styles. Authors of articles should not feel insulted by seeing their work in the large or small size -- many factors contribute to whether we can shrink an article or not. Hopefully we can cut the number of pages of Jaleo, while maintaining the same or increased content.



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LETTERS

Dear Jaleo:

Firstly, thank you for all the back copies I received recently. The magazines are really excellent! In the May 1980 issue, there was an article regarding a joint effort between Jaleo and International Record Distributors to make flamenco records available. Records are nearly impossible to buy in Australia, so I am writing in the hope that you can help me obtain some. There was a list of Hispavox LP's in the May issue and I would be grateful if you could tell me how I could order them, or the records that you have received [David goes on to list about twenty records that have appeared in Jaleo since May 1980].

I thank you and sincerely would appreciate any help you can give me. Australia must be the worst place for someone who loves flamenco.

Once again, thanking you,
David Smith
New South Wales, Australia

[Editor's comments: Obtaining records is not easy for anybody living outside of Spain and is especially difficult for those living on other continents. The obvious answer is to go to Spain or have a friend buy records for you there. But, even in Spain it is not as easy as one might expect to find good flamenco records, except for those featuring the biggest stars. Even in Andalucía, one has to search for records by lesser known artists -- many records seem to come out in limited editions, so that, if you don't buy one when it first comes out, you might as well forget it!

For reasons unknown to us, International Record Distributors was unable to order the records we requested; then the company went through some sort of shake-up and we lost contact. The only sources of records that we can suggest are the Musical Heritage Society (14 Park Road, Tinton Falls, New Jersey, 07724, USA) which has a few records of Sabicas and Mario Escudero, and the following address in Spain that Guillermo Salazar gave in a recent "Gazpacho": Casa Damas, Calle Sierpes 65, Sevilla, España.

Probably the only way we can make flamenco music available is to create an international cassette tape exchange of some sort. A number of record collectors have already expressed interest in creating a catalogue of all records to be found in collections around the world and then making the catalogue available to aficionados so that tapes could be ordered. By dealing only with "out of print" records

(most flamenco records fall into that category) and not sending tapes into Spain, we could probably avoid copyright problems. The problems standing in the way are, 1) finding someone to put the catalogue together -- I won't be able to tackle it while acting as editor of Jaleo and trying to put the Directory out, 2) making certain that all recordings are done on good equipment and on good quality tape cassettes, and 3) establishing a fair price for the tapes -- Guillermo Salazar suggests \$15-20 as a necessary price to cover materials, postage and labor, a seemingly high price, but which could cover two records on a single 90 minute tape, and would help discourage mass copying by casual aficionados.

Input from readers on this idea would be welcomed.]

Dear Jaleo:

Since two years I am a reader of Jaleo and I enjoy it very much. It might seem strange, that a German subscribes to your magazine, but as far as I know, there is no publication existing in my country on the art of flamenco, comparable to Jaleo. Your articles are very interesting and informative. If there will be a chance for me to go to California I will try to visit one of your juergas. I'm really looking forward to that.

Reading your August issue I found an article (p.24) by Paco Sevilla about new Flamenco Guitar Music available in the U.S.A. (Juan Serrano Flamenco, Concert Selections, Mel Bay Publications plus cassette tape). I tried to get it here, but I did not succeed. Here's my request. Could you find out and tell me, where I can order this collection by mail or would you make it available for me (including cassette tape)? I would be very glad if you could answer to my question positively.

Sincerely yours,
Peter Kaniut
West Germany

[Editor's Reply: It does not seem at all strange to us that we have a German subscriber -- in fact, we have many subscribers in Germany and throughout Europe. As for the Juan Serrano book, we can only suggest that you try to order it from:

Mel Bay Publications
Pacific, MO 63069
USA

The cost is \$9.95 for the book and \$6.95 for the tape; you might add an extra \$5.00 or so for postage. We have been trying to convince

a mail order music dealer to stock all of the currently available flamenco music but so far have not been successful. All readers who would like to help, might write to: Guitar Studio, 1433 Clement St., San Francisco, CA 94118. (Music Catalogue -- \$2.00 in the U.S. and Canada; \$4.00 for all other countries.)

Dear Jaleo:

In response to the editorial comment about my statement in the "December" (January) issue, pertaining to Benito Palacios playing granadinas with the cejilla on the 3rd fret-- "What is wrong with a cejilla on the 3rd fret?"--Actually, nothing. I apparently failed to make clear that it is my personal preference to hear granadinas played with the full range of guitar. If Benito had been playing zapateado or garrotín or such, I would have been delighted to hear it with the cejilla on the 3rd fret. As a matter of fact, I believe Sarita played her soleares solo that same night with the cejilla on the 6th fret. In any case, I certainly had no intention of impugning Benito's playing integrity and fervently hope that this was not the impression widely received.

Ron Spatz
Canoga Park, CA

Dear Jaleo:

In the Name of Allah, all-merciful and all-compassionate, greetings. With great pleasure I offer the following unsolicited testimonial on behalf of la casa Menkes, makers of dance boots and purveyors of a great assortment of other theatrical articles. May my experience rebound to the benefit of others who heretofore have had to rely upon the infamous Gallardo for boots.

1. Menkes promised me a pair of boots in three weeks. They came in three weeks exactly. Gallardo promised me a pair in two weeks, but they came in five months, which he himself admitted later to be "about average time." And this in spite of three letters of inquiry (the first two of them polite) to which he didn't even bother to reply.
2. Menkes charges 5,000 pesetas per pair, suede no extra, which comes to about \$55. Gallardo charges about \$70.
3. Menkes' shoes can be bought "off the rack" and fit beautifully. The sizes, in centimeters, come in half-size gradations. Gallardo offers no such ready-made service at all. Furthermore his "custom-made" shoes would delight only a masochist. Of the three pairs he has made for me, only the first I could wear. The

second "custom-made" pair were so small that no amount of stretching rendered them useful. I managed to sell them to a person of diminished stature. My third pair of Gallardo "custom-made" boots arrived defective in workmanship and stubby-looking. The heels were misaligned and when I attempted "chaflanes," the heels would skid outwards, my knees would buckle inwards and I would go down like a goat on an ice slick.

4. Menkes' style is clean and elegant. Gallardo boots by comparison look "chatos."
5. Menkes' heels produce clean sound with little effort. Gallardo's product does not favor the heel, but the planta, and produce a dull taconeo, with much effort.

To the various flamencos around New York whom I have heard commiserating over the shortcomings of Gallardo and indeed to the entire American flamenco family, I gladly make known to you an alternative that has brought me satisfaction. May the following address serve you as well as it has me:

H. Menkes
Mesonero Romanos, 14
Madrid - 13
Tel: 232.10 36

Send 5,000 pesetas (postage included) plus measurements or size in centimeters, as well as specifications. Allow three weeks from date of receipt.

Id en paz,
The Shah of Iran
Brooklyn, NY

Dear Jaleistas:

Sometimes I want to send you articles about the flamenco artists I've met, but my English is not good enough to write the articles, and always each time I wanted to send you a photo, or an article about an artist, I at once received the new Jaleo with an article about the same artist. This year, I was in Andalucía for one month.



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I met some guitarists and talked with them. If you want me to, I will write about them. (Paco de Lucía, Enrique Melchor, Tomatito, Rafael Riqueni, Pansequito Hijo).

I really enjoyed the articles of Paco Sevilla about the accompaniments. Why don't you keep one or two pages of *Jaleo* for the guitar falsetas, not whole toques, but only some falsetas for the introductions to the cantes? I realize that there are many good American and Spanish artists in your country; it seems that you get along very well -- you meet each other very often. It's a good thing for the aficionados. I tried to introduce the *Jaleo* to the flamenco aficionados here, but they don't read English.

There are many flamenco shows now in Paris: the singer Miguel Vargas with the guitarist, Postigo (who sold one of his Reyes guitars to Raquel Reyes, the Japanese guitarist); María Carmen García with her cuadro in a place called "Sangre II" with the participation of the singer "El Chaquetón"; José Menese with Enrique Melchor.

Here are some photos of artists I've met this year.

Ho-Tong Hanh
Paris, France

(Editor's comment: Thank you so much for the photos -- which can be seen on page 18 of this issue. Your English is just fine; please feel free to write about your flamenco experiences and share them with aficionados around the world. If you send material in handwriting, be certain that all names of people and places are written clearly. We hope to hear from you and welcome your support.)

JOHN McLAUGHLIN/PACO DE LUCIA:

For those who keep track of these things, Paco de Lucia appears on one track of John McLaughlin's new album, "Belo Horizonte" (Warner Bros. Records, BSK 3619; 1981). The piece that they play is dedicated to Paco and entitled, "Manitas D'Oro."

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Conversaciones con...

Carlos Ramos

by El Chileno

During an extended stay in Washington, DC, I had the rare opportunity to get to know Carlos Ramos, considered to be one of the world's greatest flamenco guitarists. A "genuine" flamenco, as some knowledgeable critics have called him (both a rarity these days), Carlos represents that group of guitarists schooled and steeped in the art of Don Ramón Montoya, with whom he worked extensively in Spain. With a long and illustrious career, Carlos Ramos has performed with some of the most famous flamenco artists in the world, and has given solo appearances in many of the leading concert halls of North and South America as well as in his native Spain. My "conversaciones" with Carlos took place over a period of several weeks, both at El Bodegón, where he appears regularly (see article elsewhere in this issue), and his residence in Arlington, Virginia, where he lives with his lovely wife Mari Carmen, also a "Malagueña" like him. It would be impossible to convey the exact content of his



experiences, narrated always in rich, impassionate Andalusian speech, with Mari Carmen filling in some of the details, but I hope to share with Jaleistas my glimpse into this extraordinary artist's life, one of that pure, uncompromising breed that have elevated the flamenco guitar to what it is today. Carlos speaks little or no English. "I have always worked in places where Spanish was spoken, so I never really needed to learn English. I always meant to (learn), but time passed and I never did. The older one gets, the more difficult it becomes. When people speak to me slowly I can understand and we can communicate, but my English is still bad (para el inglés yo soy muy malo). Others have come here at a younger age (than I did), maybe married American women and have learned a little more."

Born in Vélez, Málaga, Carlos was raised in the small town of Lagos where his father owned a "finca" and an oil mill ("molino de aceite"), Carlos was one of eight brothers and sisters. On his early years in Spain he recollects: "I began to play when I was nine years old. My father played a little, but never tried to teach me. He was teaching an older brother of mine, and since I liked the guitar, I would listen, and when they'd leave I would pick up the guitar and play everything my father had taught my brother. One day I was playing in my room when my father called out, 'Julio, Julio!'

I replied, 'He is not here.'

'Who is playing then?' he asked.

'It's me,' I said.

That was the first time he found out I could play anything at all. We lived in a very small town, though, and during the season, we all had to work on the farm. In those times, to play the guitar for a living was considered a bad thing to do, done only by 'indeseables,' 'gente perdía.' True, in those times, to play the guitar, or sing, or dance flamenco was very much looked down upon, 'una cosa indeseable.' Then, instead of helping me with the guitar, they tried to dissuade me by saying there was no future in it. But I didn't care, I didn't do it to make money, I did it because I liked it. So I went on playing, but not the way I should have done it. If I had had a teacher then, or studied music, in 20 years or so I would have been a great figure. But since they paid no attention to it, given the lack of future they saw, I just bounced around with the guitar until the war broke out."

His unusual talent did not go unrecognized in Spain, however, and from 1940 to 1948 he gave performances throughout Spain, Portugal,

and North Africa with many of the outstanding artists of that time, including Pepe Marchena, Manolo el Malagueño, Cepero, Juanito Mojama, Pepe de la Matrona, Antonio el Sevillano, Juanito Varea, Manolo Leiva and Niño Almadén. With the latter he eventually did a record in New York many years later. In 1948 he joined the company of Pepe Marchena, playing second guitar to Ramón Montoya for dancer Carmen Sevilla. About Don Ramón, Carlos recalls: "I liked him very much from the very first time I saw him play the guitar. I always thought he was the very best and he was the influence that all of us (guitarists) have. Well, it is true that other newer things have been done after him, but he was 'la fuente' of all guitarists of today. We worked together for a year, but eventually Don Ramón became ill and left me in his place in the company. After he fell ill, he never recovered and finally died in 1949 at the age of 69." And what kind of a man was he? "He was a difficult man in many ways. For me, though, he was a very good friend, but in those times it was hard to make a living; all artists were suspicious of each other and he had that suspicion. I remember the first time I rehearsed with him and the company. He watched me constantly, but not in a good way at first, as if saying, 'Who is this? What does he want?' I noticed him looking at me like that and I, who worshipped his art, nearly went crazy. But eventually, he came to accept me and we became very good friends. In the end he appreciated me very much. After I left the company and we had finished the tour, I went to see him in his home when he was very ill. Sick as he was, he would grab his guitar and say to me, 'Mira lo que he sacao yo!' (Listen to what I've done.) The man was dying and yet still composing (sacando cosas)." How did Don Ramón become such a great artist? "It was a good deal of natural talent, but I think that Emilio Pujol, a famous Catalonian guitarist of that time had some influence on him. I believe they were friends and that Pujol helped him to some extent in his harmonizations. Ramón did not read or write music, but he had an incredible ear. I don't know exactly how Pujol helped him, but Ramón Montoya's harmonization was very good in everything he played. Very well arranged. You could never detect a flaw in his style."

Carlos Ramos' deep reverence for Ramón is quite obvious. He has based many of his own arrangements on Ramón's works, which he readily (and proudly) acknowledges. A scrupulously honest artist, Carlos Ramos makes it a point to acknowledge those artists from whom



SAN JUAN, PUERTO RICO, 1960; FRONT ROW: MANOLO LEIVA, NIÑO RICARDO, ANGEL MARCHENA, CHUCHO VIDAL; BACK ROW: FELIX DE UTRERA, UNIDENTIFIED, ANTONIO ESPAÑOL, PEPE SEGURO, ANTONIO MOLINA

he has extracted ideas. In one of his concerts in Argentina he played a farruca based on a theme by Manuel Serrapi (Niño Ricardo). The men had met each other only briefly in a town in Spain, where both of them happened to be with different companies. It is not clear whether they had occasion to listen to each other at that time, but Carlos recognized Manuel's contribution in his concert program later.

In 1949 Carlos joined the company of Manolo el Malagueño, with singer Pastora Quintero. In 1951 he traveled to Brazil with dancer Josefina María on a contract for a series of performances in Sao Paulo. "It was my first airplane ride," remembers Carlos, "the flight was over 30 hours long with many stops. It was one of those propeller airplanes; in those, fire comes out of the engine all the time. I thought we were on fire! I couldn't sleep at all, but the dancer just lay down on the seat and slept all the way to Sao Paulo. What a disaster that flight was! Stops in Dalear, Recife, Rio de Janeiro and finally Sao Paulo. We were very successful in Brazil, though, and we stayed there fifteen months. Then Josefina María went back to Spain and I went to

Argentina by myself. I began to work with Hurtado de Córdoba. We toured most of South America, Uruguay, Argentina, Peru, Ecuador, Colombia, Venezuela, and Puerto Rico, and finally New York where the company traveled under a contract. Finally the company was dissolved in New York and I stayed there working at La Zambra."

It was at La Zambra where Carlos and Sabicas met for the first time. Sabicas was in New York with Carmen Amaya, and the entire company went to La Zambra. Both guitarists have been close friends since and admire and respect each other very much. It was also at La Zambra where he met José Greco, which marked the beginning of a long association between them. "José Greco saw me, liked me and offered me a contract to work with his company. I spent a year with him touring the USA. He wanted me to stay for a second year, but I declined. We travelled too much and that was terrible for me. You do not sleep, you do not live, you just travel. So, I decided to leave the company. I have seen him (José Greco) many times since; he comes to El Bodegon often, but we have not worked together anymore. He married one of the girls from the Hurtado de Córdoba Ballet,

Nana Lorca. Her brother is a very good guitarist; his name is Ricardo Modrego. I have not seen the other members of the company anymore. Hurtado went back to Spain and is working over there I believe. But anywhere we went with José Greco (the company), the show was always a success, always full of people with lots of enthusiasm. We opened at Brooklyn College in New York City. It was a sellout. There was another guitarist with me, Miguel García, who had been with José Greco before. Sometimes we would go into towns that seemed to be completely deserted. Nothing at all, the theater empty. But half an hour before the show, he (Miguel) would say to me, 'Take a peek from the balcony.' I would and surprised myself tremendously to see a full house, outside a sea of automobiles, people everywhere. I just could not believe it because the place had been a desert just minutes before. Where all those people came from, I'll never know. José Greco always had a big name in the USA, the biggest of all dancers. But at the end of the tour we would all be tired, nervous, tense from lack of sleep. Once we were in Las Vegas for three weeks, working at the Sahara. That was very nice! We would swim in the pool during the day. We were also in another place, I can't remember...where all the rich people like Frank Sinatra live...Palm Springs, that is it; we were there for three weeks. In Dallas, at the Hilton, another three weeks. In those places, where we worked in night clubs and not in theaters, it was fantastic. But in the theaters -- it was from here to Miami, then from Miami to San Antonio -- no, no, terrible trips. Finally we ended up in the other extreme of the USA, Los Angeles, San Francisco, all those cities."

The company received many accolades from the press during that tour, of which Carlos had a good share. He began presenting one solo number, but eventually he was forced to do two or more. "When we opened in New York, I gave one guitar solo, a malagueña, and got a standing ovation. I was only programmed for one solo. After my solo number I went back behind the curtain, and they couldn't open it with all the applause! José told me to go on out and bow again. I had to give an encore. I can't remember what it was, but my solos were always malagueñas. From then on, José told me to do two solos. The public wanted more guitar."

His successes with José Greco's company came as no surprise, as Carlos brought with him a wealth of experience gained from having worked extensively with the best there was in the world of flamenco in Spain, dating back to 1953. His longest engagement was at the Teatro Maravilla in Buenos Aires where he worked for six months, having originally been booked for only six weeks. "Sold out every night. Daily shows with a Sunday matinee on top," says Carlos, "That's the way to do it, to stay in one place without having to travel. The worst thing for an artist is having to travel. You have no time to study." Carlos makes no bones about his dislike of travel. His very moderate habits belie the notion of a flamenco artist as a bohemian. He does not smoke (quit many years ago), drinks very little coffee and almost no alcoholic beverages. He usually retires relatively early in the evening after his appearances, and in general seems to lead a very orderly life. In the early 1960's, though, things were still quite hectic for him. Besides his work at La Zambra, there were many solo appearances at various places



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along the Eastern seaboard. Then in May of 1960, he traveled to San Francisco with a group called "La Alegría de España" and they opened at the recently inaugurated Casa Madrid. "The lead dancer of that company, María Gloria, eventually married Rafael de Córdoba. Maria Antonia was the singer. We had a pianist, Virgilio Blanco, and another dancer, Juan Antonio, very, very good, a nephew of (guitarist) Juan García de la Mata. There were five of us. Our opening was fantastic. Full every night. I also gave several concerts around San Francisco, at Berkeley, Oakland. I also performed in Los Angeles and San Diego, too. My manager then was Spencer Barefoot, a very good one. He arranged many performances for me, all of them very successful."

Later the same year, Carlos returned to New York where he worked again at La Zambra. In 1962 there was a thirteen week engagement in Seattle, where the World's Fair was being celebrated. In 1963 Carlos traveled to Spain for the first time in eleven years. He recalls: "I visited my family and also gave a concert in Madrid, at Las Juventudes Musicales, and another one at La Peña Tárrega De Barcelona. I also gave another one at Casa de la Cultura in Málaga. I think I was the first one to give a solo flamenco guitar concert in Spain. I did feel like staying over there, but there was no way to make a living in Spain then. And I was also well established in America."

Carlos does travel to Spain periodically, though, although not as often as he would like to, only every year or two. About ten years ago he bought an apartment in Torre de Mar, on the Málaga coast. He and Mari Carmen consider that "their real home" and it is kept under lock and key while they are away, which is obviously most of the time.

We talk about teaching and learning the guitar. Carlos has been teaching for some thirty years, having begun to do it in Spain occasionally as his schedule permitted and then, in Brazil, steadily. I ask him what makes a good student: "Afición," he says unhesitatingly, "The guitar is difficult, but when the student has 'afición,' he will come to understand the guitar and he will be able to play it well. But it requires 'afición' (love of the art). There are many who come to me, who say they would like to be able to play, but only the ones who have afición will succeed. Those will understand. You can't expect everybody to be a virtuoso, but afición, will get you ahead. The minute someone starts playing I can tell if they are really interested in learning or not."

I ask him whether it is an advantage or a disadvantage to have a classical or jazz background prior to taking up flamenco. He replies: "It is always advantageous to know as much technique as you can. It helps. In some cases, however, it may be a disadvantage, because hand position is different for flamenco. You have to change it for improvisations, rasgueo and alzapúa, and that sort of thing. In some cases, classical technique could hold you back, but for the most part, it is helpful to know other styles."

I should add that Carlos does not play classical guitar pieces, at least from sheet music, which he does not read or write. In flamenco you do not "compose" music, anyway, you "sacar cosas" (bring things out), which implies that in some way the melodies were always "there," somewhere, just waiting for the true artist to come along and bring them out into the open. Likewise, flamenco teachers seldom refer to having "taught" someone a falseta or a tune; they prefer to say "ponerle una falseta" (to place a falseta in him), again in a way restating the somewhat mysterious nature of the music. This is merely speculation on my part, but I could not help notice this with certain consistency among the flamenco greats I have had the good fortune to meet. His opinion of American guitarists is that, "They are extraordinarily good, very enthusiastic. When an American comes to me for lessons, he is usually convinced he will be able to play. They are very dedicated." Carlos does not seem to believe it is necessary to have the Spanish "ambiente" to become a good guitarist. He believes that in order to play for singers or dancers you need a strong background, but that one can become a fairly good interpreter of flamenco as a soloist without el baile and el cante. "For dancing maybe you can play without knowing too much," Carlos says, "but 'el cante' has many, many complications. It is very difficult to accompany well." While on the subject of singing I asked him who, in his opinion, was the most complete singer he had know of. He replied, "Antonio Chacón, but I never met him personally. I worked with Pepe de la Matrona, who died, very old, and Juanito Mojama, who became very famous. He died a long time ago, too. Of the modern ones, in my opinion, are Fosforito, and Meneses. They can sing everything." Carlos made one record with El Niño de Almadén (Estoeric Es-544) while the latter was in New York in the late 1950's. I tried to obtain a copy once some time ago, but was told that it was no longer available. Carlos made another record, a solo guitar entitled "El Arte

Flamenco" (SMC-1004) which is still available from the Spanish Music Center in New York. Those readers who might have the record will readily appreciate the strong, pure, traditional style which is Carlos' trademark. He is indeed a purist when it comes to flamenco and has little patience or tolerance with what he calls "bad" playing, meaning seeking cheap effect through flashy dress, or stage histrionics such as pouncing on the guitar, long runs of left hand ligados, and many of the tricks that some guitarists have resorted to to impress the less-than-knowledgeable audiences -- sometimes with some commercial success. "Very difficult to understand what is good and what is bad," Carlos says vehemently, "because if people could understand and discriminate, there are some guitarists who would not exist. No bad violinists are permitted; they must be extraordinarily good, every one of them. The piano is the same. But for the flamenco guitar, the world's worst performers can camouflage themselves and be liked by the public. I do not know why that is so. It is the strangest thing in the world. You can fool people easily by doing this (demonstrating some rapid, but discordant left hand work on his guitar). This is the way some play. It is worthless, but some people go crazy. This is the duende of the flamenco guitar. People can be fooled. Others can play very well and be barely noticed. There are some people who understand, especially those who can play the guitar. But I've known many who can play the guitar and who say, 'so and so ... is the best there is.' Even those people cannot make the distinction between good and bad flamenco. It is a mystery to me. You have never seen a pianist who is mediocre (un malahora) who can give concerts and get good reviews. The same goes for a violinist. But in the flamenco guitar, some of the worst have enjoyed greater success than the real good ones. Promotion has a lot to do with it."

I ask him if the same also holds true for flamenco dancing and singing. He replies: "Yes, there is camouflaging there also. You can fool people seeking effect and nonsensical stuff. There was a guitarist in Paris, I did not know him personally, but he was very famous for a while over there. He did a solo entitled 'La Campana,' which went like this (he demonstrates by holding the guitar with his left hand by the neck and swinging it like a pendulum while doing ligados). That was his solo! And people ate it up! I've never seen anything like it in my life. In the flamenco guitar you can fool the whole

world. On the other hand, take someone like Sabicas, who never resorts to effect; he places his hands on the guitar in such a way that he doesn't even seem to be moving them and does wonderful things with them. But that, people won't notice.

In 1964, Carlos Ramos left New York permanently for Washington, DC, where he has lived continuously since. His decision to move was prompted as much for personal health reasons as by the closure of La Zambre. "I had lived there (NY) for a long time. The weather was terrible. You could not be comfortable anywhere. I had a bad allergy, so bad I thought I was going to die. My nose running all the time. At night I could not sleep, always drenched, soaking wet, had to change my sheets several times every night. I would get medicines from the doctor, but it was to no avail. Finally I moved and my problems went away permanently. I had been in Washington before, in 1957 I think, with José Greco. Then it was a very quiet city, nothing to do. I had to go to bed at 10 PM, as everything was closed."

Upon his arrival in Washington he began to work at El Bodegón, where he has remained until this day. "It used to be very hectic before," he recalls, "There were no other Spanish restaurants in DC besides El Bodegón. How we worked! Six shows every night. It was exhausting (para reventar). People had to make reservations a week ahead of time."

Carlos plays a Ramírez guitar which he recently had refurbished in Spain. As far as strings, he uses a combination of Savarez basses ("los bordones"), while he uses La Bella gold or red for the first three ("los altos" as he calls them). I have found him to be always willing to give advice on guitars very freely. Having contemplated the purchase of a couple of "brand name" instruments while in Washington, I brought them to him. He tried them out quite thoroughly, pointing out the strong and weak points of each, but saying that each person has to decide for himself in the final analysis. On technique for studying, he recommends practicing slow, but very forceful picado in the beginning to gain strength, and later concentrate on speed and evenness. A similar approach to other techniques such as arpeggio is recommended by him. For the beginner, at least two or more hours per day, the more the better. But just to sit "sacando cosas" in the guitar does not count as studying, so additional time must be devoted to technique. He does not advocate counting as a technique to develop compás, but rather he says that one should develop a "feel" for it. Just

exactly how that is done it is not entirely clear though. He says that many dancers, for example, concentrate so much on counting to keep compás, that they forget to "dance." Apparently the same applies to the guitar as far as Carlos is concerned. At the present, besides his regular appearances at El Bodegón, Carlos is active in teaching as well as doing concert work. His most recent appearance was in New York City at the Guitarrería Orozco, where he shared the stage with Mario Escudero,

the Romeros, Narciso Yepes, Ernesto Bitteti and other great figures of the guitar. It was for me a rare privilege to develop a friendship with Carlos Ramos during my time in Washington. It was an experience I thoroughly enjoyed, having gained a small but perhaps deeper insight into the mysterious world of "el arte" and the men who have shaped it into what it is. I hope to have successfully shared with Jaleistas a part of this experience.

Flamenco Guitarist

Carlos Ramos---'A Master'

By Dean Wallace

Flamenco guitar, like many arts in the folk tradition, can occasionally be elevated to the highest reaches of poetic expression. It seldom happens, it is true, but that is only because a musician like Carlos Ramos comes along so rarely.

In his first San Francisco recital Saturday at Veterans Auditorium, Ramos unveiled his magic.

If everyone who heard him tells one of two friends of the revelation in this remarkable man's playing, it will be SRO from now on.

LIKE ETCHING

Flamenco, as it is usually performed, is essentially monochromatic, somewhat analogous to an etching in deep reds and blacks.

The tender, more subtle side of its tragedy is eclipsed by flaming pas-

sion, just as the lyrical possibilities of the music a generally sacrificed for flashy pyrotechnics. A couple of hours of this is enough for almost anyone.

IMAGINATION

Ramos, on the other hand, can play all night and still leave his audience hungry. His imagination is as seemingly boundless as his technical skill; it gets his feet out of the dry dust of Andalusia and sends him on a restless search of the music's remotest provinces, where he bends as sensitive an ear to the plaintive drums and bagpipes of Northern Spain as to the castanets of Seville.

With its frame of reference as large as Spain itself, Ramos' flamenco guitar makes most other performers sound positively hermetic.

FOR EVERYONE

There is a facet of his art for every listener—he is composer, innovator, traditionalist, classicist, and lyricist all rolled into one.

With his incredible technique, he throws away fillips and phrases that other guitarists would give their right thumb to master; he confects, seemingly out of thin air, melodies of the most surpassing loveliness and then leaves them less than full-blown while another drama unfolds under his hands; and for all his technical skill and inventiveness, it is the soul and not the body of the music that primarily concerns him.

This kind of expression needs no aficionado, no apology, and no mystique.

Monday, Sept. 12, 1960
SAN FRANCISCO CHRONICLE

ARTIST IN PROFILE

NATALIA MONTELEON

by El Chileno

Natalia, Jaleo's Washington, DC, correspondent, is an active flamenco dancer who performs regularly in the Capitol City. Born and raised in Baltimore, Natalia attributes her intense Spanish looks and artistic leanings to her Sephardic Jewish ancestry. She traces her interest in flamenco to watching José Greco dance in the movie, "Around the World in 80 Days," when she was eleven years old. Formal instruction in dancing had to wait until she was fifteen or sixteen, at which time she began to study with María Morales in Baltimore, who taught her the first steps in classical, theatrical-type Spanish dance to recorded music. With flamenco still very much in her heart, she moved to Washington, DC, to attend college, and also began to study in earnest with Raquel Peña and Ana Martínez. Her first professional break came in 1976, when she was

asked to substitute for Micaela Díaz at El Bodegón restaurant with none other than guitarist Carlos Ramos.

Carlos was a decisive influence on Natalia's development as a dancer. Always patient and supportive, he worked with her through basic sevillanas and alegrías routines at first, allowing her to become gradually freer to develop other steps, which now run the entire gamut of the flamenco repertoire. Since then, Natalia has appeared regularly with Carlos and cantao Manolo Leiva at El Bodegón. She also appears frequently at various special events around Washington, including a show with Raquel Peña's company at the Kennedy Center and an appearance at the Spanish Embassy at a reception to honor Andres Segovia. Having graduated from college with a degree in library science, Natalia works during the day for a local engineering firm. How does she find the time to do all that plus care for her small son Damon? "Difficult," she says, "but you can do anything when you put your mind to it."



NATALIA DANCING POR SOLEA;
WITH CARLOS RAMOS AND MANOLO LEIVA

She does get some help though from a cooperative ex-husband, Thomas Monteleon, who is a science fiction writer with several nationally published stories to his credit; one of his books, based on a flamenco theme, was entitled Dancer in the Darkness and was published in 1978; any similiarity with Natalia, though, must have been purely coincidental, as the dancer seems to be very much in the limelight these days.



NATALIA MONTELEON

Carlos Ramos. Carlos has performed at this restaurant almost uninterruptedly for 17 years, which must be some sort of record indeed, attesting to the "staying power" of artists and places of quality.

El Bodegón was recently acquired by two lovely Argentinian ladies, Ebe Martínez-Vidal and Malisa Tripodi, who run the place much like a big home that houses an equally big family, rather than strictly a business. The staff includes a mixture of Spaniards and

(continued on page 20)

Reviews

EL BODEGON

by El Chileno

Occasionally in our travels we come upon a restaurant that we feel is worthy of comment for its flamenco quality. Our purpose is not to "plug" that particular place, but rather to give accolades when due. Of the many establishments that offer some sort of flamenco entertainment, there are a few where the management seems to be truly interested in "el arte" and does its best to promote it above and beyond the mere sound of the cash register. It is in such places where we feel that the Jaleista can spend a very pleasant evening and come away not only with a somewhat slimmer wallet, but with the feeling that his or her presence was truly appreciated by the artists and management alike, plus the notion that he is richer in experience and enjoyment. One such place is El Bodegón, Spanish Restaurant, located on 1617 "R" Street N.W. in Washington, DC. It is fitting to highlight El Bodegón in this issue which features our "Conversación" with



LA TUNA DE MEDICINA



ABOVE AND LEFT: P
 Clockwise from lower left
 -- 17 year-old Pansequito
 Pansequito.
 -- Enrique Melchor and h
 -- Paco de Lucia at home
 -- Tomatito (Almeria)
 -- Tomatito with his wife

RIGHT: JUERGA IN
 Photos by Ga
 Top to bottom:
 -- Marta dancing to Char
 guitar, Mary Sol, Cha
 --Char and Bob enjoying
 --Marta and Charo turn o



ABOVE AND LEFT: PHOTOS BY HO-TONG HANH, 1981
 Clockwise from lower left:
 -- 17 year-old Pansequito Hijo (guitarist) and his father, Pansequito.
 -- Enrique Melchor and his daughter in Madrid.
 -- Paco de Lucia at home in Madrid.
 -- Tomatito (Almeria)
 -- Tomatito with his wife and two daughters.

RIGHT: JUERGA IN GEORGIA (SEE ARTICLE, PAGE 29)
 Photos by Garry West and Raul Botello
 Top to bottom:
 -- Marta dancing to Charo; L to R: Maria, Jose, Bob playing guitar, Mary Sol, Charo.
 --Char and Bob enjoying Mary Sol's cante.
 --Marta and Charo turn on.



BY HO-TONG HANH, 1981

jo (guitarist) and his father,
daughter in Madrid.
Madrid.

two daughters.

HIA (SEE ARTICLE, PAGE 29)
Jest and Raul Botello

to R: Maria, Jose, Bob playing
Sol's cante.



FEBRUARY 1982



MALISA TRIPODI AND EBE MARTINEZ-VIDAL

South Americans who act with the typical ineffective happiness and garrulousness of a big Hispanic family. The food, service, and, of course, the entertainment, is all business -- in keeping with the establishment's reputation as a Washington landmark. There are three separate dining areas. I recommend the downstairs one for its "ambiente," although the artists do a show in each one of them. The lack of an amplifying system is only a slight handicap, as the dining rooms are small and the acoustics generally good. The owners plan to install an amplifying system in the near future, though, which should further improve the sound. Three to five shows are presented nightly beginning at 8:00 PM, Monday through Saturday; the restaurant is closed Sundays. As mentioned above, Carlos Ramos is the lead artist, with cantao Manolo Leiva and dancer Natalia Monteleon also in the group. The featured artists bespeak the quality of the show; it would be hard indeed to find anything better, anywhere. The restaurant is occasionally visited by travelling groups from Spain, such as "La Tuna de Medicina," which happened to drop by while I was there, livening up the scene with their usual antics. Dinners are about \$20-25 per person, which is not unusual for this class of restaurant in Washington. Reservations are highly recommended during weekdays and mandatory on Fridays and Saturdays, as it tends to get rather crowded. No visit to the Capitol City by an aficionado would be complete without an evening at El Bodegón. If you are a Jaleista (you'd better be if you are reading this!) be sure to identify yourself as such; it will result in personalized attention. If Michelin gave restaurants their coveted stars for "flamenguismo" this place would certainly rate four of them.

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FESTIVAL HISPANICO IN BALTIMORE

by El Chileno

Demographers claim that by the year 2000, a full half of the U.S. population will be of Hispanic extraction. After attending the Festival Hispanico, held in Baltimore on August 15th and 16th, I came away with the feeling that, as usual, statisticians are twenty years too late with their predictions. A large and enthusiastic crowd gathered at the Hopkins Plaza in the port city to enjoy the arts, crafts, food and music of Spain and Latin America. Virtually every country was represented, reflecting the large Hispanic community of Baltimore and surroundings. Food and souvenir stands representing the various countries did brisk business. Music from the participating countries was presented on a



FESTIVAL HISPANICO, BALTIMORE; L TO R:
MIGUEL RODRIGUEZ, PEPE DE CADIZ, NATALIA
MONTELEON, JUAN VALENTIN, MARIA CANDELA

large stage, but none was as wildly acclaimed as the grupo flamenco, composed of dancers Juan Valentín, Natalia Monteleón, María Candela, cantaor Pepe de Cádiz, and guitarist Miguel Rodríguez. The group presented a selection of sevillanas, rumba, alegría, and tanguillo which was greeted with wild enthusiasm by the crowd, with shouts of "Olé," "Viva España." It is hard to get two latins to agree on anything, but the Festival Hispanico demonstrated that El Arte from "la madre patria" is something that can bring everyone together (anglos included, of course) and provide great fun and enjoyment at the same time. I am told this will become an annual event to be held during the summer, so if you happen to be in the area, be sure not to miss it, whether you are anglo, Hispanic, or both, or neither. You'll have a great time regardless and maybe find your "roots" in the process.



MALAGUEÑA DE CARLOS MONTOYA

Bill Brinda sends us the following transcription that he had Peter Baime do for him. It was listed as a fandango de Huelva, but is obviously malagueñas based on Ramón Montoya's ligado passages. Even if you do not care for Carlos Montoya's approach to flamenco, this passage is interesting for the insight it gives into his playing and also could be used as a ligado exercise. The original version appears on "Carlos Montoya" (VOX STPL 513.450). It starts right at the beginning of the piece called "Variaciones" and finishes just before Carlos goes into a malagueña copla. If that record is not available to you, but you happen to have "Carlos Montoya: Flamenco Guitar" (ABC-Paramount; ABC-157), the piece titled "Huelva" has similar passages. Bill says he will make a tape of the piece for anyone who wants it

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and will send him \$2.00 to cover costs (William Brinda, 3612 Adair St., N.W., Huntsville, AL 35810).

Peter Baime adds the following comments: "It is a free-style [without compás]. Only the first note of each ligado is played with the right hand; all of the others are obtained with the left hand, and there are sometimes as many as sixteen notes in a ligado. To obtain a note on an adjacent string that is within the ligado, you must hit the left-hand finger down on the note with sufficient force to produce the sound. Keep in mind that not only is Montoya's guitar tuned a whole step low, but the action is so low that the strings are practically lying on the frets. All of this makes it much easier to get sound out of such lengthy ligados. Carlos usually amplifies the guitar because this type of falseta is not very loud. But, it can be done. The only other thing is left-hand fingering. I have indicated the basic positions with the circled numbers. Right-hand is all tirando (free stroke)."

MALAGUEÑA DE CARLOS MONTOYA

transcribed by Peter Baime

Back Issues of Jaleo

Here is a list of back issues of Jaleo and their contents. Only major articles are listed. Each issue also contains such things as letters to the editor, Punto de Vista, Morca Sobre el Baile, Gazpacho de Guillermo, Lester DeVoe on Guitar Care, concert, record and music reviews, flamenco dictionary and juerga reports from around the country. Order through the Jaleo P.O. Box and send: \$1.00/copy for Vol. I, No.s 1-6; \$2.00 for all other issues through Vol. IV; \$2.50 for each copy of Vol. V. We are running out of some issues and do not plan to reprint. (Add \$1.00/copy for overseas mailing.)

VOL. I

- No. 1:**
Why a Flamenco Association?; Sevillanas sin Guitarra; Sevillanas Castanets; Music for Two Sevillanas Coplas.
- No. 2:**
Fandangos; Fandangos Styles, Rocío.
- No. 3:**
Soleares; The Spanish Tablao; Luis Hendricks (local bio.).
- No. 4:**
Donn & Luisa Pohlen in San Diego; Letter from Paco Sevilla on Tour.
- No. 5:**
Open Letter from Paco Sevilla on Tour; Sabicas (bio.); The Search for Flamenco in Mexico City; Paco de Lucía in Mexico City.
- No. 6:**
Duende and the Juerga; Rodrigo de San Diego (bio.); Sigüiriya (music); Luis Ernest Lenshaw (bio.).
- No. 7:**
Palmas (technique); José Luis Esparza (bio.); Castanets; Caló; Sigüiriya (music); Flamenco Dictionary (first installment).
- No. 8:**
Alegrías; Deanna Davis (bio.); Ballet Nacional Festivales de España (review); Enrique de Melchor (record review); Alegrías (music); Flamenco Music in Print.
- No. 9:**
Sevilla; Sevilla Is Like a Parade (personal account); La Feria de Sevilla; More on Caló; Alegrías (music); Flamenco Guitar Method Books.
- No. 10:**
Finding the Eagle (Rafael el Aguila); Flamenco Palmas (technique); Festival; The Morcas the Merrier; Gary Hayes (bio.); Alegrías (music); José Molina (concert reviews).
- No. 11:**
Flamenco and Its New Audiences; Paco de Lucía (bio.); Tangos-Tientos; Tangos Today; Routes (flamenco origins); Flamenco Geography; San Francisco Scene.
- No. 12:**
Gypsy Genius (Sabicas); For Lack of Knowledge, Flamenco Languishes; One Magnanimous Flamenco Lost (Bob Strack); The Three Sides of Carlos Montoya (bio.--3 articles); Carmen Mora in California; Tangos (music); A Year of Juergas (photos).

VOL. II

- No. 1:**
In Spain; Joselero; Malagueñas; Paco de Lucía with Santana.
- No. 2:**
Suzanne Hauser Tours with Gypsies; Diego del Gastor: Flamenco Stories; Dancing in Spain; Romantic Verse in Flamenco.
- No. 3:**
Flamenco in San Francisco; Accents, Stresses, and Compás; Paco de Lucía - Revolution of Flamenco; Casi Gitano - Morca; Dancing in Spain; Diego del Gastor: Flamenco Stories.

No. 4:

Café de Chinitas; Señores, When?; Lole y Manuel; Diego del Gastor: Flamenco Stories.

No. 5:

The Juerga; Flamenco: For the Purist Its a Ritual, Not a Spectacle; Esteban de Sanlúcar; Compás por Solea; Diego del Gastor: Flamenco Stories.

No. 6:

Bulerías; Daniel Maya, Raquel Reyes in Spain; Bulerías...The Most Elusive Rhythm; Llamadas and Desplantes; Paco de Lucía: A Flamenco for the Music of Falla.

No. 7:

Camarón de la Isla; Pepe de la Matrona; Caló - A Dying Language; Interview with Ramón Montoya.

No. 8:

La Zambra; Ronald Radford, Enrique El Cojo, Reviews of Mario Escudero, Maruja Vargas, Teo Morca & Carmen Morca.

No. 9:

Granada; In Granada with David Cheney; The Heredías; René Heredia; Granainas; Coryell, De Luíca, McLaughlin.

No. 10:

Augustín Ríos de Morón; Granada with Pepe Tranca; Manolito de María; Roberto Cartagena; Don Antonio Chacón; Harken Bull Lovers.

No. 11:

Flamenco Fling; Adventures of an Aficionada; Inspiration of Carmen Amaya; Don Antonio Chacón.

No. 12:

Agujetas; Ansonini in Seattle; Flamenco, Gypsies, and History: The Guitars of Ramón Montoya; Fandangos de Málaga - Part I; Don Antonio Chacón, Castanets in Spanish Music.

VOL. III

No. 1:

Carlos Bond Lomas (bio.); The Other Side of Jondo (tablaos today); Fandangos de Málaga - Part II (technical discussion of Bandolás, Malagueñas de Juan Breva, Jabegotes, Javeras, Rondeñas, Fandangos de Lucena, Fandangos de Almería); Index to Vol. II; El Guito (interview); Ajena al Cante (bio. of Carol Whitney); New Records; The Soul of Flamenco (René Heredia).

No. 2:

Anzonini: Second Round; Manuel Torre (bio.); Cristina Hoyos (interview); A Visit with the Guitar Finisher; Learning to Sing; New Guitar Methods.

No. 3:

Angel Monzón - A Profile; Flamenco in Egypt (Adela Vergara); Jaleo (what, how, and when); Concert Night with Paco de Lucía; Paco's Music Inspires (concert review); Morca's First Flamenco Workshop; Morca as Maestro; Review of Confesiones de Antonio Mairena.

No. 4:

Baroque Wings (interview with Mario Maya); La Niña de los Peines (bio.); Discography of La Niña de los Peines; The Flamenco Guitar Repertoire; Cayetano Muriel (brief bio.); Racism, No! (Camelamos Naquerar); Los Morca; From Under the Rocks (youngsters in Flamenco); "Que Jondo Caló El Cante"; Mano a Mano (Anita Sheer).

No. 5:

Marcelo Barbero (bio.); Teaching Dance; Festivales y Tablaos, 1979 (list of current activities in Spain plus reviews of festivales in Los Palacios, Alcalá de Guadaíra, Jerez, Mairena del Alcor; Flamenco, The Prolonged Tear of Poverty (Felix Grande interviewed); Antonio (interview); Sabicas in New York; The Making of a Barbero Guitar; Record Review; René Heredia (concert review); Guitarist Chucho Vidal (brief bio.).

No. 6:

Edward Freeman (bio.); Englishman with a Flair for Flamenco; Abruptly Biographical; Freeman's Legacy; Rondeña Intro by Paco de Lucía; (plus nine more articles on Edward Freeman); Manuel Torre: Voice and Presence in Remembrance (bio.); "Cantando por Alegrías; Manolo Sanlúcar (interview); Ernesto Hernández -- Bailarín; Jaleohio 1979.

No. 7:

Paco de Lucía in France; Juana de Alva (bio.); Fandangos del Cerro; The Virtuoso and the Gypsy (Paco Peña); Paco Peña and Loli Flores; Paco Peña and His Company; Dance in Color (lighting); Culture Takes to the Hills (Ronald Radford); Manuel Torre (bio.); Carlos Montoya (interview); Miguel Herrero (bio.); Juan Martin's Guitar Method (review).

No. 8:

María del Carmen (bio.); Antonio Mairena (series of articles in his honor); Antonio Mairena (interview); Antonio Mairena and Manuel Torre; Antonio Mairena on Manuel Torre; Making a Flamenco Record; Guillermo Salazar (bio.); Some Records by American Guitarists; Fandangos de Cabezas Rubias; Rafael de Córdoba (interview).

No. 9:

Marina Torres (bio.); José Greco and His Companies (bio. and list of artists); What's Flamenco?; Manuel Torre: Interview with His Daughters; Flamenco Dancer Teaches at Colony (Marina Torres); The Making of Jaleo.

No. 10:

Joel Blair (bio.); I Quincena de Flamenco (articles and photos); Granada: Doctorate in Cante Flamenco; Patri Nader (bio.); Manuel Torre (bio.); Merengue de Córdoba (interview); Miami Flamenco.

No. 11:

Candida Gilotti: American Cantaora (interview); Carlos Montoya (interview); José Greco Today; Flamenco in France; Costuming for Flamenco; Art of Suffering (about Jaleistas); The

Mythical Figure of Manuel Torre; Fandangos de Santa Eulalia; José Miguel Herrero; Guillermo Salazar Reports on San Diego Flamenco.

No. 12:
On the Flamenco Trail (flamenco in San Francisco); Ghost Story (Duende); Diego en su noche de Morón; Diego del Gator, A Legend; Burial of "Niño del Gator"; A Style That Endures (Diego del Gator); The Music of Diego del Gator; A Morón Scrapbook (photos); Finca Espartero: Flamenco as a Way of Life; A Way of Life (book review); Costuming for Flamenco (Skirts - Part I).

VOL. IV

No. 1:
Juan Serrano (bio.); Juan Serrano as Maestro; Tientos by J. Serrano; Flamenco in Detroit; Antonio Gades (bio: three articles); Paco de Lucía (interview); René Heredia (interview); Españolisimas.

No. 2:
"Flamenco Tablaos"; Ramón de los Reyes (bio.); Paco de Lucía in Cádiz (concert report); "Encounter: A Caper in Sevilla" (personal account by Brook Zern); Donn and Luisa Pohren (bio.); Pepe el de la Matrona (obituary).

No. 3:
Carmen Amaya (bio.); Carmen Amaya (collection of newspaper articles covering over 20 years); Costuming for Flamenco (Skirts - Part II); Festivales 1980 (list of upcoming articles); Mario Maya in San Diego.

No. 4:
A Carmen Amaya (personal account plus photos); Flamenco Quiz; Portraits of Carmen Amaya (collection of articles and photos); Surviving as a Solo Guitarist in San Francisco; The Story of a Flamenco Contest (collection of articles about the I Bienal, Sevilla); Paco de Lucía (interview for Jaleo); Costuming for Flamenco (Trimmings); Angela Giglito; Flamenco Books in San Diego Libraries.

No. 5:
Jose Domínguez "El Cabrero"; Marta del Cid (bio.); Archivo: The Making of an Anthology; Conversaciones con Gino D'Auri; Gazpacho de Morón; Festivales 1980 (Triana, Ginés, Utrera, Marchena; Angelita (concert review); Paco de Lucía with DiMeola, McLaughlin (review); Carlos Montoya (interview); The Cries of Madrid (pregones).

No. 6:
"Cante Jondo o Abrirse las Carnes Cantando" (Flamenco juerga in Málaga); Festivales 1980 (photos: Lebrija, Mairena de Aljarafe, Mairena del Alcor, Jerez); Index for Vol. III; Archivo (Sevilla).

No. 7:
Vicente Escudero (bio.); Archivo (Alcalá de Guadaíra); Mario Escudero in Los Angeles; Gypsy in Escudero Dictates Style of Play; Esteban Sanlúcar (photos); Malagueñas (Description of styles, history, music, accompaniment, etc.).

No. 8:
Conversaciones con Sabicas (interview for Jaleo); Sabicas (concert reviews); Saeta (technical description); The Saeta (history plus collection of verses); El Concurso de Cante Jondo de Granada, 1922 (historical account); Records by American Guitarists; Archivo (Utrera).

No. 9:
Sarita Heredia (interview); Paco de Lucía (bio.); Paco de Lucía (concert reviews including with DiMeola and McLaughlin); II Quincena de Flamenco (plus photos); Archivo (Jerez de la Frontera).

No. 10:
Lydia Torea (bio.); Conversaciones con Rodrigo y Remedios Flores; Archivo (Mairena del Alcor).

No. 11:
Recuerdos de Manolo Barón (autobiography); Carolina de los Reyes (bio.); Guitar Competition in Jerez; El Inglés (Peter Holloway, plus photos of Sevilla artists), Fosforito (bio.); Archivo (Pueblo de Cazalla); Peg Care.

No. 12:
Pepe de Málaga; Estrella Morena (bio.); "La Sonanta" (The guitar in flamenco); Enrique el Cojo (Interview - bio.); "Guitar Olympics"; Review of Juan Serrano: Flamenco Concert Selections; Archivo (Morón de la Frontera).

VOL. V

No. 1:
La Tamara (bio.); Gisela (brief bio.); "La Singla (photos, bio., interview); Paco de Lucía, DiMeola, McLaughlin (concert review); Olympics II (fastest feet); Ronald Bradford (review collection); Index to Vol. IV; Rosa Durán (brief bio. and interview); Fosforito (further thoughts and three news articles); Archivo (Castilleja de la Cuesta); contents of "Archivo" Record set.

No. 2:
Mariano Córdoba (brief bio. and interview); Whatever Became of Spanish Dance? (news interview with Carola Goya); Zorongo Flamenco (concert reviews); Festivales 1981 (Trebujena, La Union, Morón, Ginés); Olympics III (Sabicas, Sanlúcar, Serrano, Niño Miguel, Paco de Lucía); Archivo (Arcos de la Frontera).

No. 3:
"Los Flamencos" of South Australia; The Last Malagueña of Enrique el Mellizo (personal account); A Visit to Sobrinos de Estesos; Carmen Mora (obituary and brief bio.); Fernando Terremoto Dies Suddenly; Carmen Amaya (photos from 1941); Festivales 1981 (Puerto Santa María, Barcelona, Utrera); José Greco in Santa Fe (concert review); Murió Curro (Zamorano); Archivo (Puerto de Santa María).

No. 4:
Paco Peña: Fascinating Rhythms (bio/interview); Paco Peña: Interview for Jaleo; Paco Peña: Concert Reviews; Centro Flamenco Paco Peña (personal account and photos); Ron Bray (bio.); Archivo (Cádiz).

- 5) Flamenco is a form of personal achievement.
- 6) Flamenco is entertainment.
- 7) Flamenco is the history of a suffering people.
- 8) Flamenco is the original "fusion music."
- 9) Flamenco is uncouth rabble rousing behavior practiced by lower class people of the Spanish peninsula.
- 10) Flamenco is a life style for people who refuse to find real jobs.

All of the statements listed are possible definitions of flamenco, depending on the person's frame of reference. Here is my definition of flamenco: Flamenco is music performed by fellow human beings from the southern part of Spain. My definition is as weak as the others because, when you try to reduce something as large as flamenco to one

GAZPACHO DE GUILLERMO

EL RINCONCILLO

Let's talk a little about the most difficult question in this month's Gazpacho. How would you answer this: What is flamenco?

Before I give my definition, let me list some of the answers I have heard to this vital question:

- 1) Above all flamenco is music.
- 2) Flamenco is ethnic music.
- 3) Flamenco is a form of artistic expression.
- 4) Flamenco is essentially therapy, to take our minds off the troubles of daily life.

sentence, it is difficult to fit everything in. My definition attempts to erase lines between people by saying "fellow human beings," but creates another line by saying, "from the southern part of Spain."

Drawing lines is the problem. Haven't you heard it said that, "There's a very fine line between what is flamenco, and what is not?" Who is to say where the line is then? If we believe in lines, then maybe we could get the Pope to come in and draw the line. The Pope had to be summoned to draw the famous line of demarcation between two countries in South America in the last century. Of course it was the Catholic Church that tried to draw lines during the inquisition between the believers and the infidels, so maybe this isn't such a good idea.

Why do people insist on drawing lines then? I would say there is security in drawing lines. The "rinconcillo" is created like this. You are in your little corner (rinconcillo), and I am in mine. When I am safe in my little corner I feel good. I don't feel it is necessary to learn anything about anyone else's corner, which breeds mistrust and misunderstandings, further perpetuating the need for lines.

Many in flamenco say they don't acknowledge borders, flags, passports, or nations. This sounds noble but it's quite a different thing to live the philosophy, "Hacer es decir."

What is flamenco then? Take the next five years to answer the question instead of rushing to answer it in one or two sentences. When one finds out what it really is, it might be tempting to come out of the silly little "rinconcillo."

* * *

FLAMENCO DIRECT VOL. I, CRYSTAL CLEAR RECORDS
CCS 6004 AND FLAMENCO DIRECT VOL. II, CRYSTAL
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CARLOS MONTOYA, GUITAR

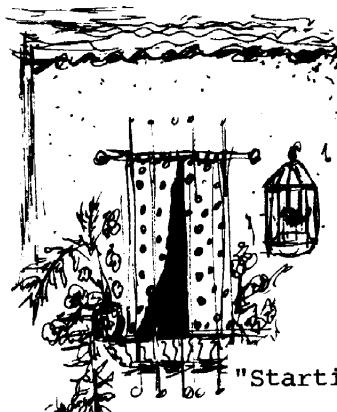
These two records by Carlos Montoya feature his solo interpretations on direct to disc recordings. The sound is excellent and the playing is unmistakably Montoya. The records are a must for stereo buffs, record collectors, and Montoya fans. There is no tape hiss at all since tape was not used to record the master.

As on all other Montoya recordings, the strings have that loose, flapping sound. On some of the tremolo passages, Carlos hits his fingernails on the top of the guitar, which I have never heard him do before. Also, since direct to disc is employed, Carlos can be

heard tuning the guitar a few times, and even has a false start. This lends an air of authenticity to the recordings that is usually eliminated when tape is used.

Indeed, Carlos Montoya has become the most successful and recognized of all flamenco guitarists to date. Just as anyone else who achieves such heights, Carlos has plenty of detractors. The question then is: Is flamenco just another game to achieve recognition, wealth and power? If so, flamenco becomes another way to get out of the ghetto, much like boxing, bullfighting, and other sports. Just like any sport, the "flamenco game" has winners and losers. Carlos is clearly the greatest of winners, and his detractors the envious losers. Of course, if Carlos's triumphs don't phase us one way or another, then flamenco becomes something other than a game of recognition, wealth, and power.

--Guillermo Salazar



FESTIVALES 1981

X FESTIVAL FLAMENCO
EN ECIJA

"Starting Off on the Wrong Foot"

(from: ABC, June 18, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

And at the end, disillusion. The arguments between the organization and the artists, the eternal problem of money. It was the first festival of the year and "al primer tapón, zurrapa" (the first uncorking produced dregs = started off on the wrong foot). We must be very careful from now on.

I left the festival site at 5:30 in the morning with the disagreeable feeling that all was not well. At the end there had been problems with the artists over the ever-present subject of money. They had not covered their costs and the organizers tried to reduce them at the expense of the fees of the main performers. There was exhaustive give and take, some of it amusing if it weren't for the tragic element of this type of argument...

Chocolate was okay, better than on other

recent occasions, but he lacked security, was repetitious por fandangos, without pellizco por siguiriyas, and lifeless in the tangos de Málaga. He left us with just a glimpse of his ability, and that is the important thing about his performance--he can and he wants to...

The comments during the break were unanimous, or almost, backstage: The festival had high quality, but they had been waiting with fear for Lebrijano. After his throat operation, this was the first festival in which he was to perform. And he responded with confidence in the first part. He sang por soleá and por bulerías, frankly, very well. In the second part, por tangos and again por bulerías, having to repeat, he did considerably worse. Practically the same thing happened to all the artists--except La Paquera; the heat and the long wait must have had a strong effect.

Chiquetete, who opened the program, reached great heights in his first appearance. Later he fell down quite a bit and sang sevillanas for his "solo". The audience was in the mood to applaud and did so.

"But," you ask, "doesn't it seem right to you for him to do that sort of thing?"

"Hombre, as long as you pay and applaud, it is normal for him to sing that way. But the truth is that Chiquetete has many more positive qualities and he should demonstrate them!"

"But this is good, since one gets filled up to here with 'jipíos' (flamenco warbling), don't you think?"

"Apparently you think so. I like the cante, any type, as long as it is well done. For that reason, I am interested in Chiquetete, because he can do it--although, at times he doesn't!"

...La Paquera gave a lesson in strength, delivery, and control of the stage. The guitar of Parilla was exact and smooth...as it should be...fulfilling its role exactly, without going too far.

Turronero was strongly applauded. Por bulerías, por tangos, and por tarantos. He gave generously and sweated a great deal...

Enthusiasm gave support to the performance by Carmelilla and her family (Montoya). It was a surprise to many, myself included, to hear the good cante of this one who first became important as a bailaora. The others, Carmen Montoya, El Morito, Juan José, Raimundo Amador, and El Niño Jero, performed at a high level.

Bambino, closing the show, received a much debated homage. To the purists, it was not the right thing to do. Twenty years of art,

twenty years of fighting hard for one who does not have so many shortcomings, deserves something. Especially when the purists don't pause for a moment in giving high marks to the second-rate cantaores, when they give ovations to flamenco demonstrations that are in no way exceptional, only because of favoritism (paisanaje = coming from the same region as the performer). Ecija, showing itself to be well-bred, showed appreciation, with this act, for the art of Bambino.

THE END OF THE FLAMENCO FESTIVALS?

(from: ABC, Sept. 2, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

It seems to be so. It seems to many that the whole thing is on a bad road and, as is well-known, that which goes badly, ends badly.

A friend of mine from Alcalá was saying to me during the past Potaje that, to tell the truth could produce negative results. To deal with the festivals and to tell what is happening might discourage those who wish to organize one. And it is possible that my friend is right. But it is no less true that we are here to tell the truth and not to give half-truths. Mind you--as my dear and admired friend, Montoya, says--that the commentators do not organize contests of this kind and, therefore, we are not responsible for the defects. But we must not contribute to the concealment of those defects.

The title of this proof-sheet might seem, perhaps, too drastic--excessively pessimistic. Moreover, the pitfalls that can ruin the festivals have been brought up many times, but when they are seen to be appearing everywhere, it naturally results in the tremendous question, "Are we reaching the end?"

The solution, without being a marketing expert, is, I believe, very clear: Lower the costs. Or tighten the belt--which amounts to the same thing in this case. And work with responsibility. One does not have to be an alarmist when the alarm is sounding. It is sufficient to be a realist and to know a basic rule: two and two are four, and two minus two...If the artist charges two and works two, the result is evident. But if he charges two and works one, you will have to tell me what happens!

When are the organizers going to get together to confront the problem? Ecija, Ginés, Utrera, and Triana, are four significant facts. They are only four, certainly,

but very significant. All four lost money and the artists collected less than they had asked. I say that, if the artists would ask for less and sing more, the public--even if they came in the same numbers--would leave happier, the artists would collect the amount they had agreed to, which would be what they are getting now anyway, but without anger and awkward situations. With the public happy, greater affluence would come gradually and the whole situation would stabilize.

There are only two things necessary to attain this goal: Tighten the belt and then stick to it. But...



ALGO SOBRE VICENTE ESCUDERO

PART II

by Gabriel Ruiz de Galarreta

We had arrived in an impressive hall to find Argentinita, her sister Pilar López, Antonio de Triana (the three in rehearsal clothes) and, seated at a grand piano, the great Spanish pianist, Miguel Elósequi. (Whatever happened to him?)

I greeted Encarnación and her sister and immediately was introduced to the pianist and Antonio de Triana (whom I had heard of). Immediately we began to rehearse the "cosas flamencas"; we were preparing some recitals for London and I recall that we did them without a cantaor. Before the rehearsal was over, "El Chileno" arrived and we were introduced. He was from Málaga, somewhat older than I and a bailarín "a la antigua" (old-style) in both his personality and his dance. When we finished rehearsal, Argentinita put El Chileno in charge of finding lodging for me and the two of us went off together; immediately we hit it off and soon were good friends. He knew Paris well -- he had lived many years in the French capital -- and it was not difficult to get me settled in a pretty good hotel on the Rue Pigalle, right in Montmartre and near to where El Chileno lived. I have no choice but to say something about this fellow -- he deserves the trouble. (Not long ago I found out that he had died in New York and the news caused me sincere pain.) He was both bailarín and bailarín, very good in his "style." But as a person, as a man and a friend, he was marvelous. He had a philosophy of life that was different from others and had much luck in all things of his life; he had absolute disdain for social or economic "appearance." His adventures, both as an artist and in his private life, were amazing; perhaps, someday, we will talk about them, but for now I will limit myself to just one: When his luck was at its peak, he handled a great deal of money, was famous (in Paris) as a bailarín, and had other domestic dealings as well. During his best period, he had a stupendous automobile, big and luxurious ("un Hispano-Suiza"), parked in the "Place Pigalle" in Paris, with a uniformed chauffeur and a case of the best French champagne inside -- all at the disposal of any of his friends...! Incredible...but true! May God bless and keep him!

The following night I entered for the first time the bar-restaurant "Le Gran Duc," located on the Rue Pigalle, right in front of the hotel where I lived. This bar, which was quite small, never closed its doors, and the flamencos, the few that there were in Paris in those days, used to stop in there. It was there that I met Relámpago, a veteran guitarist who was married to La Joselito, a well-known bailaora in those times; he played well for the baile. I also met right away an Andalusian señorito who had fallen on hard times, Sabas Gómez, who lived there as a guitarist. I met Carlos Montoya there also; he used to come in from time to time at night, since he almost always was playing in a "boite" called "La Gabaña Cubana" which was located in a basement. Also, there was Fabrián de Castro, Amalio Cuenca (both quite old),



VICENTE ESCUDERO (from Phila Daily News, Nov. 1, 1965; sent by Teresita Osta)

and a good classical guitarist, somewhat older than I, who was named Gil and sweated all the time, like nobody else I have seen in my life; El Chileno used Gil as a guitarist quite often for his artistic tours and, when he played, he filled the fingerboard of the guitar with sweat so that it seemed that water was pouring down the neck -- he used to put enormous quantities of talcum powder on his hands and on the guitar, which created an ugly aspect in his recitals. On some occasions we all traveled together, since Emilio "El Chileno" was paying me a salary when I didn't have a contract -- just to accompany them on their tours -- and I used to laugh at their "cosas." It happened that El Chileno had another use for Gil: When we travelled through central Europe, sometimes the trains were crowded with people and everybody in El Chileno's company had to stand in the passageways; then Emilio would signal to Gil who, neither shy nor lazy, would take out a large piece of "bacalao" (dried codfish) from a valise -- he enjoyed that fish excessively and was constantly eating it, cooked or raw -- found himself a spot in the passageway where he was conspicuous, sat on the floor and removed his shoes; in an instant, an awful odor, terrible and nauseating, like rotten eggs, would permeate the air as it emanated from Gil's feet; I tell you sincerely that his feet gave off blue fumes...and, as El Chileno wished, in a short time we had all the seats we desired in the railroad car.

We speak now about a good flamenco-classical guitarist from Madrid named Carlitos Verdeal; he was twenty-some-odd years old and at that time used to accompany Goyita Herrero, a young, beautiful, and talented Spanish dancer, who was having a great deal of success in Paris; I toured northern Europe with her some time later.

One night, very late (we all came in after work), Verdeal arrived, thin and nervous, at the bar. He hardly greeted us, and then had a "café con leche" and a cognac, and began to play the slot machines that they had there; in a short time he had lost all of the money he had with him. About four o'clock in the morning, he went back to his hotel, the one I lived in, where he had a room near mine. At noon the following day, I was horrified to learn that he had hanged himself in his room shortly after we saw him leave the Gran Duc. Carlitos Verdeal was an enormous guitar player, although not enormous physically -- he was very short, almost a dwarf, little taller than a guitar. He hung himself with a necktie tied to a tall heating radiator in his room. We were all

very moved by his death, for he was a good person, polite and serious, and a great artist. We arrived at the conclusion that he had committed the act in desperation over the civil war in Spain, which prevented him from receiving news about his family in Madrid, and perhaps, also, due to the large amount of money we saw him lose that morning.

Sometimes Antonio de Triana would come by, at the peak of his youth, art and abilities. Antonio danced very well. His "Polo Gitano" by Albéniz, I sincerely believe, has become part of the history of the Spanish dance -- nobody has equaled his interpretation, much less surpassed it. In alegrías, always, in the middle of the dance, when he closed for the escobilla, the audience would applaud; aside from his feet, he won over the public with his unique smile. In London, in our debut, he had to stop the dance and I had to stop playing in order to acknowledge many times the stolid, formally dressed, English public who were madly applauding. On occasion, I visited his house -- he lived in Paris with his family -- and had the pleasure of holding "in my arms," a beautiful señorita named Luisita -- today, Luisa Triana; I should make it clear that, at that time, Luisita was barely a few months old...

One night, shortly after I began to go to the Gran Duc, Relámpago asked me what had happened to Vicente Escudero in Madrid. I, with the vehemence of my youthful ignorance, told him the truth about what happened in the movie house in the Spanish capital, adding loudly that said Escudero was "un chalo" -- crazy -- and didn't know what compás was. The husband of "La Joselito" told me that I should be very careful with Vicente, that he was a bully, "un gitano bravo," that he always carried a large knife and was capable of anything if I were to say things like that. Much later I found out that all of that was a joke -- Relámpago always liked jokes -- but I took it seriously and began to curse myself for having such a big mouth, although my pride at that time made me act the opposite. Today I laugh, since poor Vicente was not a bully, nor a gypsy, nor did he always carry a big knife.

I went on tour with Argentinita -- just the pianist and myself with her -- and we did a number of performances throughout Europe, among them an important one, with the whole company, for the inauguration of television in London in, I believe, 1937. Back in Paris, Encarnación offered me another contract, for Yugoslavia, and later New York. I asked for more money, but she was a bit "corta" in these matters and we did not come to an agreement, even though she was insistent. In the end I stayed to live in Paris (which I loved) and Argentinita made immediate arrangements with Carlitos Montoya and he, therefore, came to the United States with her.

I worked a lot in those days. One year in "Le Moulin Rouge" as leader of the "Cuadro Español," at the same time I was performing in the fashionable "boites" such as "Bagatelle" and "La Vie Parisienne" which was owned by the famous French singer of those times, Suzy Solidar. In "La Vie Parisienne," a very fashionable nocturnal gathering spot, I had the pleasure of meeting great American movie stars who came there when they would visit Paris; I recall Gary Cooper, Tyrone Power, Clark Gable, Spencer Tracy, Cary Grant, Marlene Dietrich (I went out often with her daughter) and others -- with some I became very friendly since I admired them and they liked my flamenco guitar.

Due to my work, I always arrived at the hotel around six o'clock in the morning; after the last show, which was very late, I would eat with other artists in the Gran Duc. One morning, shortly after I had gone to bed, the telephone rang; it was "la mamá," as we called the good and courteous señora who was in charge of the reception desk, and she said, "Mon petite Gaby, Monsieur Vicente Escudero is here and he says he wants to talk to you about something very important...!"

All I know is the fear that went through me; the first thing I thought was to escape through a window that led to the patio. But pride prevented it. I bolstered my courage by lighting a cigarette. Then I put a suit on over my pajamas, a coat and hat, but when I opened the door of my room to leave, I noticed that I was barefoot! I put on my shoes and went out "ready to die."

To give myself more time, I took the stairs -- I lived on the fourth floor -- instead of the elevator, slowly, very slowly. When I lacked only a few stairs before reaching the small entrance hall of the hotel, I saw Vicente Escudero

standing in the center of the hall. Without knowing why, I stopped and looked at him, while he did the same to me; I still remember him at that moment, wrapped in a grey overcoat, his hands in his pockets, his head covered by a hat, also grey, with a wide brim; over his forehead, coming out from under the crown of his hat, were some strands of hair, bangs of black hair, giving his face a certain gypsy "aire marchoso," while his small, sparkling and lively eyes looked at me with malice -- or so I thought at that moment. Later I found out that he had been using a toupee for some time, due to the small amount of hair he had in front, and I also learned that he was not a gypsy. He spoke slowly:

"You are Gabrielillo, verdad?"

"Si señor," I answered.

"Pues, as I imagine that you are a man, I have come to speak with you."

I slowly came down the few steps that separated me from him, as I answered, "Well, here I am, ready to talk about whatever you wish, Señor Escudero."

I had reached his side and stood there; he was a little taller than I, and then, to my astonishment, he put out his hand. At that moment I no longer felt fear, and I knew, I felt, that that man had not come to challenge me to a duel in the "Bosque de Bolonia" nor anything like that -- which filled me with enthusiasm and made me feel like a different person.

At his request, we headed off to the Gran Duc, sat down and ordered coffee. Vicente told me that he knew that I was a good tocaor and he would like me to go to his home-studio someday. I have never been able to understand what impelled him to go looking for me at such an hour to tell me such things. Afterward, we talked a long time, until noon, about his ideas, projects, and how he saw baile flamenco and its future. It was then that I first admired him for his creative genius and imagination. In his conversation (I hardly spoke), he constantly mentioned the names of famous cantaores, bailaores, and guitarristas -- all from the last century -- as well as old and pure cantes; surely, he did it to show me that he knew well the history of flamenco, something that one could see was true and, I supposed that he had read a great deal of what little was written on the subject, but that did not impress me in the least; only his ideas about the baile were really worth something -- although I knew that he would never be the perfect interpreter of that which he felt and desired for the baile jondo...

And that is how I met Vicente Escudero!

Next month: Part III - Performing with Escudero.

DEATH SPARKS A COMMUNITY

(from: CALENDAR, Nov. 29, 1981; sent by Pilar Moreno

by Ed Pardo

Oscar Nieto is, and has been for some time, one of Los Angeles' best known flamenco dancers, as well as unofficial spokesman for other local flamenco performers. But after the death of a close friend a year and a half ago, Nieto saw both roles jeopardized. Indeed, Nieto believes that death also changed the entire Los Angeles flamenco community.

Nieto says young Alfonso Bermúdez was going places: he was just hitting his stride as a performer. In fact, Bermúdez and he were going places together.

"He was my closest friend," Nieto explains. "We toured together, and we studied flamenco together in Spain."

Both considered among top local performers, their closeness stood in contrast to rival-



ALFONSO BERMUDEZ

ries that marked the local flamenco scene at that time. But then Bermúdez became terminally ill with cancer of the colon.

Nieto and other friends did what they could. To help defray the costs of medical treatment, they organized a program at which top local dancers performed. Nieto, the chief organizer, says it wasn't easy. Even in the face of a colleague's impending death, old rivalries surfaced.

"Some people didn't want to perform in the same number as others, or they wanted to go on after so-and-so had," Nieto comments. "But as the program got closer, people pulled together." That was a portent of things to come.

At the finale, Bermúdez was called from the audience to join the dancing on stage. He performed,



OSCAR NIETO

riefly, but with an intensity and passion that through its sheer energy seemed to unite the dancers into a single family. Bermúdez died four months later. He was 29.

That anything positive would come from Bermúdez's death was not immediately apparent. Nieto says he went from a feeling of euphoria at the climax of the program into deep depression. "I was angry at everyone and the dates." He dropped several projects, even disappeared for a while.

Ultimately, he reemerged, stronger, calmer, and more mature. Attending to Bermúdez in his final days, he says, helped.

"You appreciate life more...getting a drink of water, walking over to a window. You're glad you can do those little things."

Now, Nieto's active again. When not performing, teaching or lecturing, he's sending off publicity packages or funding appeals for his various projects.

"We need each other," he says of his flamenco colleagues. "When I have a show, I call Juan Talavera, Roberto Amaral, Angelita Acias (other local talents). The same with them." Such cooperation has come much easier since the benefit for Bermúdez.

In fact, Nieto admits many of his performances are assembled primarily on the phone, with the dancers deciding what each will perform in different segments of the show.

It may seem unprofessional, at best informal. But Nieto believes it works because of the professionalism of the participants. At any rate, Nieto finds such "organization" in keeping with the spontaneous and improvi-

sional aspects of flamenco, a dance form created by Spanish gypsies. Nieto calls flamenco the means by which the gypsies vented the frustrations of an itinerant life. It is these origins of spontaneity, emotional release and suffering, so evident in the finale for Bermúdez, that Nieto tries to capture in his performances and which he tried to inject into a musical he created titled "Gypsy Life."

This program, which Nieto took on a six-month, 100-city tour last year, is a historical overview of flamenco presented through dance, drama and narration. And again, Nieto drew on an emotional experience of the past to fashion the show. His early days as the child of farm-working parents who followed the crops from Texas to Michigan helped him to identify personally with the Spanish gypsies, he says.

"At the end of the day, we'd sing and dance too...The life was hard, but somehow the closeness of the family, the singing, made it almost fun."

Nieto calls "Gypsy Life" his most ambitious undertaking to date, and he's looking for a follow-up tour. Give him another opening, and Nieto begins to talk about fundraisers for the arts and dance academies.

If, in his final days, Bermúdez ever worried about how his friend Nieto would survive his death, he needn't have. It's clear Nieto has more than just survived.



ROMERIA ALPHARETTA

by Marta del Cid



This is not going to be a juerga report or review. Rather, it is intended as a souvenir for all those wonderful flamencos who made our Thanksgiving weekend such a memorable one. There was terrific flamenco, but more than that, there was the warmth of an extended family. There was time and timelessness -- time to really get to know people and the absence of schedule and routine, which allows for deep bonds and relationships to develop. It was a flamenco encounter.

Georgia has captured, although for an all too brief period, Jaleistas' Raul and Charo Botello and daughters, Michelle and Susan, and their close friends (and now ours) Garry and Mary Sol West and children, Pablo and Paloma. Since they are stationed here only until February, I was impatient that they meet our flamenco friends and so settled on the Thanksgiving weekend as one of the few holidays when people might be able to make the trip. Up until the day before Thanksgiving I still had no real idea who was coming, but experience has taught me that when you hear nothing from flamenco (no news is good news), it means that they are still trying to work things out; so I was optimistic though not without a touch of apprehension.

Wednesday morning I was about to feed a pumpkin pie to the oven when the phone rang and a low, growly voice said, "Es el espíritu de Gahanna." Great! Tom and Faith Shepherd, not only coming, but already in Atlanta, had not had time to call when they learned of last minute seating on an early morning flight from Columbus, Ohio. Within an hour we had scooped them up and brought them home, Tom and my daughter Anya were at their guitars together, and Faith was reorganizing my kitchen. I felt such a rush of energy just having them with us that the rest of the baking and other preparations just flew by. With their help the remaining chores were done and the house was ready by the time the Botellos and Wests arrived with car, van, and trailer on Thanksgiving Day. Although they

live only an hour's drive from us, they had wisely decided to live in our driveway for the duration.

As soon as Charo, an exemplary sevillana, and Mary Sol, a gift from La Línea, were in the house, there was singing and palmas and jaleo which continued almost non-stop all weekend. We took a break from the traditional Thanksgiving feast, just barely squeezing all fourteen people into the dining room, and had just begun removing the dishes from the table when sevillanas broke out and Tom ran to fetch his guitar. We continued on with tangos, alegrías, and fandanguillos, and then later went upstairs to the living room to have coffee and pie in front of the fire and go through one of the Botello's many photo albums of San Diego, getting wonderful first hand accounts of all the Jaleistas.

It was sometime after midnight when Raul and Garry had to return to Athens, GA, because they had classes at the university the next day. We had a spare room upstairs that we fixed up for Charo and Mary Sol and put the little ones, who had fallen asleep on the floor, to bed. Then we went down to the kitchen. My husband Sid had worked in the morning and had retired, but the rest of us were turned on and ready to go. After a few unsuccessful but highly entertaining attempts at whispering cante, we decided to take our jaleo out to the trailer, where we could make all the noise we needed for as long as we wanted -- we were determined to keep a vigil until Bob Clark, Char Gerheim and Maria Pontones arrived from Ohio, and we nearly made it. Charo and Mary Sol had Tom racing his cejilla up and down the neck of his guitar as they jumped from one style of sevillanas to another and from there to

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fandanguillos, more tangos, bulerías, rumbas and garrotín. Anya and Michelle came out to join us with hot chocolate at about 4:00 AM and by 5:00 I had to call it quits. As I was going up the walk back to the house, I looked back at the little trailer and it seemed to have a life of its own -- glowing warmly in the black night, enveloped in a haze of smoke, bouncing gently to the muffled sounds of palmas, foot stamps, laughter and cante coming from within. I was ironing Sid's shirt for work, knowing I'd never be able to get up in another hour, when the others came in, giggling and growling "arsa!" at each other.

Miraculously, we were all up again in four hours, sharing breakfast and warming up the cante over coffee, feeling fresh and ready to go. Charo was singing and I was moving around at the stove burning cocoa when I was attacked from behind by our beloved bunch from Ohio who had just slipped in. Another round of eggs and coffee, and the next few hours were spent getting acquainted flamenco-style. Mid-afternoon we all crawled away for needed naps, but were up again for supper when Raul returned. A little later local singer, José García, showed up with friends, and my friend and student, Mikki Clark came with her friend Joe Delgado. We were into our second night of juerga, this time downstairs in my red-lit studio; there was much more baile this night and the atmosphere was very festive and chico. Charo sang some gorgeous media granainas and Char and Bob did their majestically paced tientos; things could have become more jondo except that we all became obsessed with getting rid of one of José's friends who, much to José's embarrassment, was becoming excessively drunk



THE INFECTIOUS BAILE OF MARY SOL



MARY SOL AND CHARO COMBINE IN CANTE
BOB CLARK ON GUITAR

and frisky and grabbing every ruffle in sight. By 6:00 PM they had left and we had to face the fact that it was time once again to pull the shades down and call it a night (or morning).

But another three or four hours later, we were getting up again and I went down to the kitchen to find Charo making churros and yelling "arsa!" at the garbage disposal. Over the next couple of hours, people gradually drifted into the kitchen to eat, visit and listen to tapes. Garry, who had returned in the middle of the night, took his kids out to the movies in the afternoon, my son Stefan was off to a friend's house for a day of "Dungeons and Dragons," but the rest of us stayed put. I set the group at the table to work rolling grapeleaves ("Do we smoke them or eat them?"); Sid was preparing smoked turkey out on the grill, Raul was mixing up another batch of his delicious sangría, Tom and Bob wandered in with their guitars, and we were rolling again. It seemed as though everyone (well, almost everyone -- conspicuously absent and much missed were good flamencos Joe Bubas, Bill Davidson, Frank Miller and Camille and, of course, the entire Temo family) and everything that was important to me was packed snugly into that room, that space in time, suspended in an orb that was timeless, dateless -- the afternoon sun bathing Char and shining into Tom's eyes as they navigated a siguiriya together (Tom saying, "Accompanying you is like playing with the sun in my eyes!"); Charo's beautiful smile and unabating afición glowing through her marvelous alegrías, the airborne sensation that comes with dancing a barefoot tangos on top of exhilarating cante, the smell of good food, the feel of Raul's smooth sangría. The orb gradually darkened with the waning light, a candle was added in the middle of the table, and so it continued with soleá, fandangos grande, and more. As I watched Mary Sol singing so sweetly and with such feeling, swaying softly, dancing her by now, characteristic "baile de hombros," I was cursing myself for having invited such a crowd over for that evening. We were all referring to them as "turistas" by now and had the unpleasant sensation of gearing up for a show. I was feeling such love for these people and felt as though I was betraying them by allowing outsiders to intrude on what had become a very intimate situation. Later, when Mary Sol approached me, concerned because she was in jeans and some of the first arrivals wanted to know where her flamenco dress was, I hugged her and



PALOMA ABSORBED IN HER DANCE; ANYA ON GUITAR; MICHELLE AND MARIA IN BACKGROUND

seriously considered her earlier suggestion of posting a "Quarantined" sign on the front door. I never seem to learn and am writing this now to remind myself to never do this again. Our guests were good friends and all people who have strong afición for flamenco, but they were there to observe, and that's where the friction was. Us versus them. Initially we had some trouble getting warmed up again, feeling pressured to put out, but little Paloma broke the ice, appearing like a flamenco doll in her costume and dancing, and soon different couples began dancing sevillanas.

It was a fun evening, but we never approached the free-flung and infectious spontaneity of the first two nights or the concentrated duende of that same afternoon. Also, we were all reaching our final saturation point, voices and bodies generally running down from constant use and lack of rest. By 4:00 AM, Ohio people were going to bed for a short nap before hitting the long road home. Charo and Mary Sol and I sat in the living room with coffee, struggling to

express what we all felt and therefore didn't need to express, while the men tinkered with a car that wouldn't start. Mary Sol dropped a curse on the car, willing it to blow up in the driveway so they wouldn't be able to leave, but the 'sol' in her could never make contact with those dark spirits and, before long, the car was ready and the sleeping children packed into the van. With tight hugs and kisses and tears they were on their way. I pulled a bathrobe over my dance clothes and curled up on the couch until 6:00, when Bob, Char and Maria got up and the same scene was repeated again. At noon, Sid took Tom and Faith to the airport and I was left with the tomb-like stillness in the house. I listened to Charo's great bulerías tape, slept a bit, and then, as it was getting dark, put on the tape Bob made of Terremoto's last performance at the festival in Ronda the night before he died. On his vitalizing bulerías and magnificent siguiriya, with Bob's voice softly murmuring involuntary olé's, I floated miles away into the night.



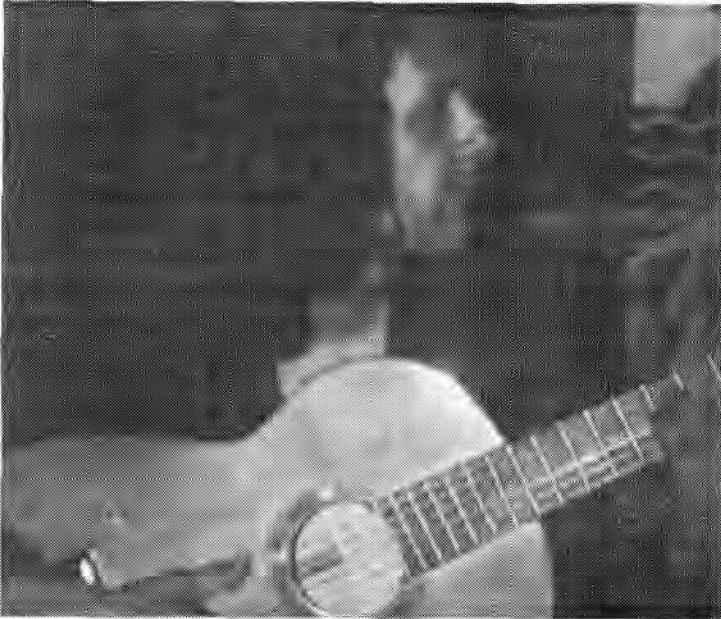
MARY SOL AND TOM



AN INTENSE MOMENT WITH CHARO

SAN DIEGO SCENE

NOCHE DE GUITARRA



In November there was a small gathering at the home of Elizabeth and Juanita Ballardo in honor of Chicago guitarist Arturo Martinez who has recently relocated in Southern California. It was a unique gathering in that the percentage of guitarists was so high. Besides Arturo were guitarists Rodrigo, Paco Sevilla, Yuris, David Millard, Joe Kinney, Louis Hendricks and Damion Ballardo. Also present were singers Remedios Flores and



DAMION BALLARDO



ROSALA AND ARTURO MARTINEZ

María José Díaz, dancer Rosala, the Ballardo seniors and aficionado Jack Jackson. The report is that everyone out did themselves and that the evening will be remembered as one of the highlights of 1981 for those present.

NOVEMBER JUERGA

THE "NON-SMOKING" JUERGA

Since I was not able to be present at the November juerga held at the language school of Silva Jurich, the following is a composite of the views of the participants.

The general consensus was that it was one of our better juergas. A high percentage of the local performing artists were present in the latter part of the evening plus a visiting artist, Chicago guitarist Arturo Martinez. The presence of a visiting artist -- as often happens -- sparked others into action which



RODRIGO WITH ARTURO AT JUERGA

was non-stop for the rest of the evening. Rosala said that there were moments when the palmas all went together, that she felt as if she were back in a tablao in Spain. There was enough guitar support to enable guitarists to do some dancing which is always a unique treat. Our "roving reporter," guitarist "El Chileno," returning from a prolonged stay in the Washington, DC area, was welcomed back in the fold by being stopped at the door because he was not on the membership list.

Although it was to be a non-smoking juerga, the rule was bent to allow smoking in one room. That room became the center of the juerga and so smoke-filled that eyes were running and people had to come out to catch their breath which was difficult as the smoke had billowed out into the rest of the house. For a "non-smoking" juerga, it was definitely judged the smokiest ever.

DECEMBER JUERGA

AFICIONADOS' JUERGA

The juerga was early and the Jaleo was late but quite a few Jaleistas turned out at the Ocean Playhouse for the December juerga in spite of the short notice. It was a juerga dedicated to the aficionados all evening -- There was a great deal of sharing -- of trying out new dances not danced before with the guitar -- of accompanying new rhythms. We hope that there will continue to be an aficionado time at all our juergas.



PACO SEVILLA & EL CHILENO ACCOMPANY STUDENTS



JUANA DE ALVA TEACHES FANDANGOS COPLA TO CAROLINA TERAN MOURITZEN



JUAN TORRA ACCOMPANIES SOLEARES

FEBRUARY JUERGA

This month's juerga will be held, on an experimental basis, at the Community Art's Complex in the "Gas Lamp District" of downtown San Diego. Due to the scarcity of private homes presently being offered, we are looking into alternative sites, including rental spaces for our juergas. There are Pros and Cons to having a permanent rental site versus depending on individual homes. On the Pro side: we would be assured of a monthly place to hold our juergas; we would no longer have to transport juerga boards around the county; there would be no searching around for streets in unfamiliar neighborhoods; there would not be as much worry about damage to personal property. On the Con side: there would not be as much variety

of ambiente and an admission fee would need to be charged to everyone.

This particular location has the advantage of being centrally located with many rooms of varying sizes. Its disadvantages are a healthy flight of stairs which must be traversed, a limited number of chairs and limited parking in front of the building. The Gas Lamp District is gradually improving with the down-town rejuvenation projects but to alleviate your worries the local "Bobby" will be patrolling and you might consider car-pooling with friends.

- DATE: Saturday, February 20th
- TIME: 7:30 to ?
- PLACE: 526 Market St. (between 5th & 6th)
- PHONE: 232-1331
- BRING: Tapas (hors d'oeuvres), folding chair or cushion

Donations: Members, subscribers, first guest of S/G member.....\$3.00
 Non-members.....\$5.00
 Children 17 and under.....\$1.00
 Ajudantes (see below).....Free

Ajudantes: Helpers will be admitted to the juerga free of charge. They must be current members of Jaleistas, must notify the juerga coordinator by Wednesday before the juerga they wish to help and be prepared to donate at least one hour of their time before, during or after the juerga. Call Vicki Dietrich 460-6218 or 468-3755.

Directions: From I-5 So. take the Front Street Civic Center exit and bear left, right on 4th, left on Market. Hwy 94 West empties onto F, left on 6th, right on Market.

Special note: There is a very remote possibility that the juerga might have a last minute cancellation. If this should occur, the cuadro leaders, Junta officers and juerga coordinator will be notified. You may call one of them prior to the juerga to be sure it is still on.

Junta Report

La JUNTA es el grupo que organiza y gufa el curso de JALEISTAS. Se reúne el SEGUNDO MARTES de cada mes en la oficina de JALEO, 162B Fern Street, a las 7 p.m. La próxima reunión será el 9 de febrero. TODOS ESTAN INVITADOS, vengan.

REUNION DE ENERO

Al presentarse el Informe de Tesorería, se indicó muy especialmente que cheques que no estén escritos en dólares estadounidenses no son aceptables como pago de suscripciones de JALEO.

Se discutió el aumento de costos de correos y su efecto en los costos de suscripción. Existe una necesidad obvia de aumentar los precios de suscripción, especialmente aquellas que se envían por correo aéreo y de primera clase. La situación es ya crítica en lo que concierne a Australia, Nueva Zelanda y Japón. El correo de primera clase dentro de los Estados Unidos, a Canadá y México, está ahora a 54¢ por 32 páginas y a 71¢ por 36 a 40 páginas.

El directorio de Artistas Flamencos será impreso muy pronto. Todavía no han llegado suficientes órdenes para llenar el requisito, pero esperamos que la situación se mejore durante el mes de enero.

Se sugirió que la posición de historiador(a) podría incluir, no solamente el coleccionar y arreglar fotos y artículos publicados como parte de un expediente permanente, sino también el tomar fotos de eventos y escribir reseñas para asegurarnos de que todas las actividades y funciones estén incluidas. Esto se discutirá en más detalle con la Historiadora, Nina Yguerabide.

También se discutió acerca de un modelo para certificados de aprecio por contribuciones a JALEO. Algunas muestras fueron sometidas a consideración en cuanto a forma. Esto se resolverá más adelante.

Es de absoluta necesidad el tener MAYOR PARTICIPACION (uso de casas para Juergas, cooperación de miembros de cuadros, etc.) si queremos continuar teniendo Juergas. Una alternativa sería tener Juergas pequeñas, privadas, solamente por invitación.

REUNION GENERAL ANUAL - 1982

La Reunión General tuvo lugar el 16 de enero de 1982, con 13 miembros presentes. In vista de que no hubo nuevos voluntarios para candidatos, se propuso y se aprobó por unanimidad el continuar con la misma lista de ejecutivos:

Presidente	Juana De Alva
Vice-Presidente	Francisco Ballardo
Secretaria	Carolina T. Mouritzen
Tesorera	Elizabeth Ballardo
Directora	Mary Ferguson
Historiadora	Nina Yguerabide
Conjunto de Socios	Tony Pickslay

VICKI DIETRICH ha aceptado el puesto de Coordinadora de Juergas. ¡¡¡Gracias Vicki!!!

Se enumeraron algunos de los méritos de Jaleistas durante los últimos años: a) La incorporación como sociedad no lucrativa es ya casi un hecho. b) El gran aumento de suscripciones extranjeras a Jaleo; ya tenemos suscriptores de todo el mundo. c) Se ha completado el Directorio Flamenco - ya está listo para la imprenta. d) El logro mayor: estamos en nuestro quinto año. e) Hemos podido sobrevivir a pesar de la reducción de fondos para las artes. f) El fantástico esfuerzo que está a nuestra disposición es la razón por la cual podemos continuar. Por ejemplo, el gran número de personas de todas partes que contribuyen, escriben y envían material de publicación; esto es algo muy importante con que cuenta Jaleo y una de las razones de su éxito.

¡SE NECESITAN URGENTEMENTE CASAS PARA JUERGAS! Por favor, piénselo y permítanos tener por lo menos una Juerga en su casa. No se arrepentirá. Todos estaremos pendientes para que todo quede bien y en la misma condición en que la encontramos. Nos podemos adaptar a cualquier tamaño de casa. Si es chica, se puede hacer una Juerga para socios solamente. Avisenos qué mes es más conveniente para usted.

THE JUNTA

The JUNTA is the organizational board which steers the course of JALEISTAS. Meetings are held on the SECOND TUESDAY of every month at JALEO HEADQUARTERS, 162B Fern Street, at 7:00 p.m. Our next meeting will be on February 9th. Do plan to attend, EVERYONE IS WELCOME.

JANUARY JUNTA MEETING

Upon presentation of the Treasury Report, special note was made that checks written for other than U.S. dollars are not acceptable as payment for subscriptions to JALEO.

Increased postage rates and their effect on subscription rates, along with increased cost of supplies and printing expenses, were discussed. An obvious necessity exists for increasing subscription rates, particularly for first class and air mail. The situation has become particularly alarming regarding subscriptions to such places as Australia, New Zealand and Japan. First class postage within the U.S.,

Canada and Mexico is now 54¢ for 32 pages and 71¢ for 36 to 40 pages.

The directory of Flamenco Artists should be going to press soon. It is still short the required number of orders; however, we expect the situation will be better in January.

It was suggested that the position of historian might encompass not only the collecting and arranging of pictures and published articles as a permanent record, but also the recording of events with camera and written articles to make sure that there is coverage of all functions. This is to be discussed further with the historian, Nina Yguerabide.

Discussion was also held on the form for a certificate of appreciation for contributions to JALEO. Samples were submitted for consideration as to form. To be resolved later.

The need for GREATER PARTICIPATION (use of homes for Juergas, cooperation of cuadro members, etc.) is an absolute necessity if we are to continue having Juergas. An alternative would be the small, private Juerga by invitation only.

1982 -- ANNUAL GENERAL MEETING

The General Meeting was held on January 16, 1982, with 13 members present. In view of the fact that no new volunteers were available as candidates for office, it was moved, seconded and unanimously agreed to continue with the same board:

President	Juana De Alva
Vice-President	Francisco Ballardo
Secretary	Carolina T. Mouritzen
Treasurer	Elizabeth Ballardo
Director	Mary Ferguson
Historian	Nina Yguerabide
Membership	Tony Pickslay

The position of Juerga Coordinator has been filled by VICKI DIETRICH. Thank you Vicki!!!

Some of the milestones of Jaleistas during the past few years were enumerated: a) Incorporation has almost been accomplished. b) The tremendous increase of foreign subscriptions to Jaleo; we now have subscribers from all over the world. c) The completion of the Flamenco Directory - it is now ready to go to press. d) The greatest accomplishment: we are on our fifth year. e) We have managed to survive despite the dwindling national funds for the arts. f) The tremendous amount of effort that is available is the reason we continue on. For example, the great number of people from other areas who contribute, write and send material; this is a great asset to Jaleo and one of the reasons of its success.

JUERGA SITES ARE DESPERATELY NEEDED! Please, think it over and let us have at least one Juerga at your home; you won't regret it. Everyone will be on the look-out so that everything will be left in top condition. We will adapt ourselves to any size house. If it's small, we can make it a members-only type of Juerga. Let us know which month will be most convenient for you.

Carolina Terán Mouritzen
Secretary

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, PO Box 4706, San Diego, CA 92104.

JALEO CORRESPONDENTS

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

updates

CALLIOPES GREEK TAVERNA presents flamenco shows Thurs evenings beginning at 7:30pm. Spanish music for dancing is provided in between shows. 2927 Meade Ave, San Diego CA. Reservations for dinner: 281-2610.

MESON ESPAÑOL (4th & Constitución in Tijuana) presents flamenco shows Thur-Sat.

EL CID RESTAURANT now presents 3 flamenco shows Thur & Sun and 4 shows Fri & Sat. 4212 Sunset Blvd., Hollywood, Ca 668-0318.

concerts

CAROLINA RUSSEC & COMPANY in concert Feb 13, 8:30 at the Music Center in Los Angeles.

For Inf. call: 213/972-7211

MORCA DANCE THEATER presents Flamenco Anthology I Feb. 5, 8:15 at the Performing Arts Center at Western Washington University. For information call: 206/676-1864.

BENJAMIN FLORES, ERNESTO HERNANDEZ, Adela Vergara, Ana and Roberto Dalé will appear at the Palo Alto Cultural Center, Palo Alto, CA, Mar 13 at 2pm.

CARLOS MONTOYA to perform Mar 6, 8:30 at the Ambassador Auditorium in Los Angeles. For inf. Call: 213/577-5511

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

classified

FOR SALE: 1966 José Ramirez flamenco guitar. First model, pegs, excellent condition. Asking \$1200. Call: 406/728-1957

FOR SALE: 1978 conde hermanos flamenco guitar \$2,000 or best offer, Sobrinos de Estesos, formerly owned by Mariano Cordoba, flamenco machine heads, plush-lined hardshelled case Robert Arnold 205/872-1493 evenings.

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.

GUITAR MUSIC AVAILABLE: Music of many top artists, both modern and old style, transcribed by Peter Baime, 1100 W. River Park Lane, Milwaukee, WI 53209.

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

PANADEROS FLAMENCOS by Esteban Delgado recorded by Paco de Lucía -- accurately notated sheet music; \$2.75 in USA, \$4.50 foreign, Southwest Waterloo Publishing Co. 6708 Beckett Rd., Austin, TX 7B749.

GUIITARISTS AND GUITAR STUDENTS WELCOME to accompany dance classes, San Diego area.

Call Juana 442-5362 before 8:00am.

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

DIRECTORY

canada

DANCE INSTRUCTION

Maximiliano (Toronto) 463-8948

new york

FLAMENCO ENTERTAINMENT

Chateau Madrid (Lexington Hotel)

Taverna Flamenca (Astoria) 212/545-4036

La Mancha (Brooklyn)

Meson Flamenco 234-9205

DANCE INSTRUCTION

Esteban de Leon 212/724-4913

Jerane Michel 212/222-4937

Victorio Korjhan 212/927-7220

Mariquita Flores 212/582-3350

Alicia Laura (Long Island) 516/928-3244

GUITAR INSTRUCTION

Mario Escudero 212/586-6335

Michael Fisher (Ithaca) 607/257-6615

pennsylvania

FLAMENCO ENTERTAINMENT

Meson Don Quixote 215/925-1889

GUITAR INSTRUCTION

Carlos Rubio 215/732-9610

DANCE INSTRUCTION

Camila Erice (Harrisburg) Y.M.C.A.

Julia Lopez 215/925-1889

virginia

DANCE INSTRUCTION

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

washington d c area

FLAMENCO ENTERTAINMENT

El Bodegon

Tio Pepe

GUITAR INSTRUCTION

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

Mariquita Martorell 301/992-4792

Paco de Malaga (Arlington, VA)

Carlos Ramos (Arlington, VA)

Fernando Sirvent (Arlington, VA)

Torcauto Zamora (Silverspring, MD)

DANCE INSTRUCTION

Raquel Pena (Virginia) 703/537-3454

Ana Martinez

georgia

DANCE INSTRUCTION

Marta Cid 404/993-3062

florida

FLAMENCO ENTERTAINMENT

El Cid (Miami)

Bodegon Castilla

Marbella Restaurant (SW 8th St. 31st Av)

DANCE INSTRUCTION

Luisita Sevilla 576-4536

Josita Molina 576-4536

Roberto Lorca 576-4536

Rosita Segovia 642-0671

La Chiquitina 442-1668

Maria Andreu 642-1790

MINNESOTA

FLAMENCO ENTERTAINMENT

Senor T's 451-9606

GUITAR INSTRUCTION

Michael Hauser (Minneapolis) 333-8269

DANCE INSTRUCTION

Suzanne Hauser 333-8269

FLAMENCO COSTUMES

Jo Ann Weber 612/291-2889

illinois

GUITAR INSTRUCTION

Ronald Radford (Tulsa) 618/374-1055

texas

FLAMENCO ENTERTAINMENT

La Mansion del Rio (San Antonio)

colorado

GUITAR INSTRUCTION

Rene Heredia 722-0054

Guillermo Salazar 333-0830

DANCE INSTRUCTION

Barbara Alba 303/733-4015

washington

FLAMENCO ENTERTAINMENT

Pablo's Especial (Seattle) 284-7770

DANCE INSTRUCTION

Morca Academy (Bellingham) 206/676-1864

La Romera (Seattle) 206/283-1368

GUITAR INSTRUCTION

Gerardo Alcala (Seattle) 206/522-9072

oregon

FLAMENCO ENTERTAINMENT

Norton House Rest. (Portland) 223-0743

DANCE INSTRUCTION

Maria Moreno 503/282-5061

arizona

DANCE INSTRUCTION

Lydia Torea 602/841-0028

Laura Moya (Phoenix) 602/995-1402

california

FLAMENCO ENTERTAINMENT

Don Quixote (San Jose) 408/378-1545

(California continued)GUITAR INSTRUCTION

Mariano Cordoba (Sunnyvale) 408/733-1115
 Rick Willis (Oakland) 482-1765
 Juan Serrano (Fresno) 209/439-2410
 Anita Sheer (Los Gatos) 408/723-0354

DANCE INSTRUCTION

Adela (San Mateo) 415/341-4484
 (Jan Jose) 408/292-0443
 Paula Reyes (New Monterey) 375-6964

san franciscoFLAMENCO ENTERTAINMENT

La Bodega 415/398-9555
 Las Cuevas 415/435-3021
 Flamenco Restaurant 415/922-7670
 El Meson Restaurant 928-2279
 Siboney Restaurant (Berkley)

Las Palomas Restaurant

DANCE INSTRUCTION

Adela Clara, Miguel Santos 415/431-6521
 Rosa Montoya 415/239-7510
 Isa Mura 415/435-3021
 Teresita Osta 415/567-7674
 Jose Ramon/Nob Hill Studio 415/775-3805

GUITAR INSTRUCTION

Mariano Cordoba 408/733-1115
 Ricardo Peti (Carmel Highlands) 624-3015

CANTE INSTRUCTION

Isa Mura 415/435-3021

los angelesFLAMENCO ENTERTAINMENT

Chez Carlos Del Peru Rest. 213/789-6513
 Lares Cafe (Santa Monica) 213/828-9205
 El Cid
 Centro Espanol Rest. 213/328-2366

ACCOMPANIST FOR DANCE & CANTE

Eduardo Aguero 213/660-0250

DANCE INSTRUCTION

Roberto Amaral 213/785-2359
 Pedro Carbajal 462-9356
 Rubina Carmona 213/660-9059
 Manuela de Cadiz 213/837-0473
 Carmen Fabriga 213/589-6588
 Carmen Heredia 862-1850
 Oscar Nieto 265-3256
 Vincente Romero (Long Beach) 213/432-6723
 Linda Torres (San Gabriel) 213/262-7643
 Enrique Valadez 213/589-6588

GUITAR INSTRUCTION

Gene Cordero 213/451-9474
 Gabriel Ruiz (Glendale) 213/244-4228

CANTE INSTRUCTION

Rubina Carmona 213/660-9059

FLAMENCO COSTUMES

Rubina Carmona 213/660-9059

san diegoFLAMENCO ENTERTAINMENT

Calli6pe's 714/281-2610
 Ocean Playhouse (El Cajon) 714/442-8542
 El Moro Cuisine-So. Spain 714/222-2883
 Old Town (Bazaar del Mundo - Sun. noons)

DANCE INSTRUCTION

Juana de Alva 714/444-3050
 Juanita Franco 714/481-6269
 Maria Teresa Gomez 714/453-5301
 Rayna 714/475-4627
 Rosala (call 7-9 p.m.) 714/234-7897
 Julia Romero 714/475-5356

GUITAR INSTRUCTION

Joe Kinney 714/274-7386
 Rodrigo 714/469-7732
 Paco Sevilla 714/282-2837

FLAMENCO COSTUMES

Clara Martinez 714/831-2596

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