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JALEO



newsletter of the flamenco association of san diego

VOLUME V - No. 7

JALEO, BOX 4706 SAN DIEGO, CA 92104

MARCH 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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**The Directory Is Coming !
Don't Despair !**

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ENRIQUE MELCHOR

Enrique Melchor performed in concert in London on June 25, 1981. Ron Bray sent us the program and the above photo. We reproduce the program notes here to let aficionados around the world know a little more about this flamenco artist and his recent activities.

Born Enrique Jiménez in Sevilla in 1951, Melchor takes his name from his legendary father, Melchor de Marchena. He started playing the guitar at the age of 5 and began his professional career at 13, playing for the famous singer Manolo Caracol, in whose opinion the young Enrique was destined for greatness.

In 1969, at the age of 18, he won the Golden Guitar — the top prize in the world's most important guitar competition. In 1978, the Castillete de Oro de Los Toques de Levante, and in the following year, 1979, the Grand Prize for the Best Guitarist of the Year from the Cátedra de Flamencología of Jerez de la Frontera. These three prizes are the most important in the world for the flamenco guitarist. Now, Melchor is asked to judge these competitions — he does not take part in them.

Melchor has worked with many established artistes including Manolo Caracol, Antonio Mairena, José Menese, Antonio Fernández, Fosforito, Rocío Jurado, Lola Flores, Sara Lezana and Paco de Lucía. He has more than one hundred records in circulation on which he accompanies some of the most famous singers of the age.

Melchor has travelled extensively with his guitar — Japan, Germany, France, Holland, Italy, Iran, Austria, Belgium, Switzerland, Venezuela, Mexico and the U.S.A. His present performances in England are in preparation for an extensive U.K. tour to be held during the autumn.

The group is Melchor's idea. Its objective is to fuse pure flamenco music with other instruments and thus to internationalize the appeal of what has been, up to now, a particularly esoteric school of music. Melchor feels that the oft repeated phrase — "Music is an international language" — is simply an empty expression — unless done. When asked about what influences him, he says,

"Everything. If I play alone, I reach gypsies and some Spaniards. If I add a flute, I reach those who like flute. If I add sitar, I reach those who like Indian music. Maybe, if I add everything, I will eventually reach everyone!"

Thus, there are a number of Melchor groups from the extremely concentrated, as in the use of one electric guitar or keyboard instrument, to the much expanded Melchor consisting of many instruments, keyboards, electric guitar and bass, flutes, sitar, tablas, drums and percussion, electric violin — even a full orchestra.

In the present performance, you will experience Oscar Luis, Melchor's disciple and a wonderful guitarist in his own right. Oscar is 22 and he could have played with anyone, but he chose Melchor.

You will also experience Jesus Pardo. He is 27. A jazz pianist and composer who says that if everybody is somebody then nobody is anybody. It was thus that we couldn't find anyone with whom he had played!

photo: Enrique Melchor in Queen Elizabeth Hall, England, June 1981
(photo by Ron Bray)

EDITORIAL

It has always amazed us in the past when issues of Jaleo have developed a central theme without any intentional guidance. Suddenly, we find ourselves with a number of articles dealing with the same subject and then manage to dig up a few more that have been sitting on a back shelf waiting for the right time.

Never has this happened to a greater extent than with this issue of Jaleo. Never have so many articles dealt with the same theme, a theme that is superbly stated in Jerry Lodbill's "Punto de Vista." There is an incredible amount of food for thought in this issue and we hope that all readers will take the time to do the thinking, to read between the lines and contemplate the common thread that runs through all of the articles.

We would like to thank Ron Spatz for his "fingernail" article, the inspiration for the in-depth look at the guitarist and his fingernails that is presented this month.

Special thanks must also be given to El Chileno, who devoted an incredible amount of time to the preparation of the many valuable interviews that we have seen this year. Each interview had to be arranged, carried out, transcribed from tape, often translated into English, edited, and typed -- an awesome task. El Chileno has done all of this while working full time, studying guitar, and studying for medical exams. It is that sort of effort -- going far beyond what is expected -- that has made Jaleo possible.

LETTERS

Dear Jaleo,

We would like to express our thanks and appreciation to Mr. Peter Balme who was a guest in our home last month. While doing some engagement commitments in San Francisco he was able to take some time to journey to Oregon and spend an entire week with our family. During this time he performed in concert at the Oregon Institute of Technology along with some special performances at two of our local high schools. His special personality and unique way of holding the interest of his audience will long be remembered.

While many JALEO readers know Mr. Balme as an outstanding artist in the interpretation of flamenco, there is another talent which was brought to light during his stay -- that of being an excellent cook. The night before he left he took over our kitchen and prepared an outstanding meal. We toasted to a new and lasting friendship.

Sincerely,
Dennis, Maggie and Kim Ellekson
Klamath Falls, Oregon

Dear Jaleo,

Please don't print any more articles that say no one is able to understand flamenco except 60+ year-old maestros like Sabicas! It is discouraging at least. Let's encourage flamenco to flourish!

Halycyon Ida
Santa Cruz, CA

Dear Fellow Flamencos:

As a recent subscriber to Jaleo, I want to say that your magazine is excellent and is everything I hoped it would be. The interviews, pictures, and articles are great and I hope that you continue the superb work. Through your magazine, I was able to order, and receive, the "Archivo de Cante Flamenco" which I enjoyed immensely and is also an invaluable document which captures this exciting folk art at its source. However, I have only one complaint (which is not your fault): Neither the enclosed booklet for the disc give any clue as to who the cantaores and tocaores are. Granted, the list of performers might suffice for those who have no special interest in flamenco, but the aficionados who are studying voice and guitar techniques would most likely appreciate having an idea as to whom they are listening. For example, Diego el del Gator, who I had never before heard (unfortunately), but about whom many good things have been written, is only one of 18 listed guitaristas, and although he may be the tocaor on Record #2, Side A, playing both siguiriyas and soleares, I am not at all certain. For all I know, the

guitarrista could be Joaquín de Parada. The point is that I do care who the tocaor is and I have not been a student of flamenco long enough to distinguish the styles of various guitarists. Perhaps my ignorance can be understood and forgiven. After a steady diet of Carlos Montoya and Manitas de Plata (the latter having a harsh and earthy sound that I genuinely like in spite of his alleged ignorance of the compás), I would like to become familiar with the great players of the past. For all of Paco de Lucia's virtuosity (and he is a genius), I would much rather listen to these unsung but excellent guitarists of the past. There is much to learn from them and perhaps future editions of this folk anthology treasure will at least let aficionados know to whom they are listening. Once again, thank you for your fine magazine, and keep up the good work.

"Buena Suerte"
Stan Peters
Alexandria, VA

[Editor's comment: For a complete list of participants in the "Archivo," see Jaleo, sept. 1981 -- Vol. V, No. 1.]

Dear Friends,

In Dec. 1981, Vol. 5 issue, I read an article "With Paco Peña in Cordoba" which I found very interesting. I would like to go to Spain and take the course. Perhaps you could print details in your next issue of how and where to get in touch with Paco Peña.

Thank you,
Sadana
Tucson, AZ

[Editor: We will print information about Paco Peña's flamenco courses as soon as it is available. Here is his address: Centro Flamenco, "Paco Peña," Calle Reloj, N° 7, Cordoba, Spain.]

PUNTO DE VISTA

TIME WARP

a tale by Jerry Lodbill

Because the ocean is where sonar systems are supposed to work I spend a lot of time at sea-- not a lot of time by a sailor's reckoning, but a damned sight more than an acoustical physicist landlubber like me would think was healthy. I usually take an old guitar along to relieve the boredom during the long and monotonous passages to and from the test area. Over the years I have spent many a pleasant hour playing flamenco and classical guitar (and when pressed, an occasional bawdy song) in the lounge of the R/V State Wave, a research vessel on which I frequently berth. During these relaxing interludes I have also become well acquainted with the skipper, Fred Carson, whom I know to be intelligent, sensible and reliable. I was therefore astonished when I recently received the following material from him:

R/V State Wave
c/o Tracor Marine
Gallows Bay
Christiansted, St. Croix,
Virgin Islands 00820
December 21, 1981

Dear Jerry,

It is only after a great deal of thought that I am writing to you. I am not given to flights of fancy, nor am I a daydreamer or a science fiction nut. Neither am I a believer in the supernatural. I am a practical man. I hope you believe this after our many conversations. It is therefore with great reluctance that I even consider recounting the events of the past week. I apologize in advance for asking your indulgence.

Enclosed you will find a transcript of a radio interview which was part of a ninety minute recording made aboard this ship sometime between Monday and Thursday of last week

as we were enroute from Bermuda to Christiansted.

As you know, we spend most of our lives at sea out of range of land based radio stations. Consequently, we try to make tape recordings of radio programs whenever we can get reception. We have installed an FM band scanner and a sound actuated recording switch in our stereo equipment cabinet. When the scanner detects a radio signal it locks onto the transmit frequency, and the recorder automatically records the program as long as the signal is strong enough.

It was only after our arrival at Gallows Bay that I discovered that a full ninety minute reel had been recorded since we sailed from Bermuda. The tape included some music from a Bermuda station, apparently recorded as we departed. Next came the interview which I am enclosing. After the interview came some strange guitar music which was identified by the announcer only as a selection from the latest hit album of "the great flamenco guitarist, Pablito de Peoria", the artist who had been interviewed. Next came some popular music I recognized, broadcast by a station in Nassau. This continued to the end of the tape.

The odd thing is that the segment containing the interview does not include a station identification or the time and date of the broadcast. However, as you will note, the dates mentioned in the interview are future dates, but they are referred to in the past tense! I'm sure there is some rational explanation. Perhaps someone is attempting to perpetrate a hoax. The guitar music doesn't sound anything like what you play when you are aboard. In fact, it doesn't sound Spanish at all.

None of the crew plays a musical instrument, and none of us know any of the names mentioned in the interview. I'm hoping you can shed some light on the matter. Maybe you will find some inconsistencies in the names, places and dates that will allow us to dismiss this entire business as a hoax. Otherwise we may be forced to entertain the uncomfortable notion that we have been through some inexplicable time warp on this trip through the Bermuda triangle!

Yours truly,
Fred Carson, Master
R/V State Wave

Enclosure:

Transcript:

National Public Radio presents "New Winds", a forum on the arts dedicated to the discussion of fresh, new ideas. This program was prerecorded and is sponsored in part by a grant from International Telephone and Telegraph Corporation. Now, your host, Jack Wilson--

JW: Good evening. Our guest this evening is Pablito, *El Niño de Peoria*, the famous flamenco guitarist. Pablito was born Paul Margatroyd Mackenzie, Jr. in 1975 in Hannibal, Missouri. He is the son of the political consultant who coined the phrase, "It won't play in Peoria," from which, incidentally, Pablito takes his stage name. Pablito has been a professional flamenco guitarist since the age of 13. He has three gold LP albums to his credit and is currently in his fifth tour of the United States. Pablito has millions of devoted fans who throng the coliseums where he plays, filling these cavernous halls with much warmth and feeling.

His music is characterized by breathtaking rapid fire scale passages reminiscent of the picaresque of his predecessors-- but much faster. His speed so impressed Paco de Lucía that upon hearing the young Pablito play in 1987 Paco announced that a new king of the guitar had arrived.

Welcome to "New Winds", Pablito.

P: Thank you, Jack. It's good to be back in New York.

JW: Pablito, many of our listeners are old enough to recall that flamenco was once considered an exclusively Spanish art form. Can you tell us what happened?

P: Yes, well, I suppose it really began to evolve into the international art form it is today in the early 1960's when Donn Pohren, an American, published two books on flamenco, set up a commercial school of flamenco in Morón de la Frontera, and became an international authority on fla-

menco virtually overnight. Many, many Americans, Europeans and Japanese were introduced to flamenco through these efforts.

JW: As performers or as aficionados?

P: Well, at that time it was generally believed that one could not perform flamenco unless one had been reared in the Andalusian flamenco culture, but the foreigners were, in fact, in Morón to learn to perform.

JW: Apparently Mr. Pohren did not agree that only Spaniards could perform flamenco?

P: That's a difficult question. Hmm... On the one hand his books lament the passing of the pure gypsy flamenco as lived and performed by the noncommercial local artists in Morón before the town was overrun by foreigners. But... on the other hand Pohren himself played flamenco guitar and was, in all honesty, the catalyst that changed Morón and the nature of flamenco there and throughout the world.

JW: And what a change it was!

P: Yes, in about twenty years, from the mid 1960's to the mid 1980's, there was a complete redefinition of the flamenco guitar, and since then its popularity has soared.

JW: Tell us about the redefinition of the guitar.

P: Okay. Well, by the mid 1960's the American record buying public had been exposed to the flamenco guitar recordings of Carlos Montoya, Sabicas, and Mario Escudero for... ummm... roughly fifteen years. These three guitarists were labeled (somewhat derogatorily) as "concert" players by Pohren and his followers. Of these three, Carlos Montoya was the most financially successful. It was his success and the phenomenal marketing success of the records of Manitas de Plata in the mid 1960's that first alerted recording executives to the potential profitability of flamenco when properly promoted and packaged.

The primary problem was that the flamenco recordings of that era did not compete in the marketplace with the incredible sales of the great rock bands and pop artists. Something was missing. Montoya tried to work in some American pop music on a few discs. They bombed. Then Sabicas tried a fusion of flamenco with rock music. It was a dismal failure. Escudero came out with an album of flamenco music which added new harmonies to the old forms. It didn't sell.

These experiments occurred in the 1960's. By the early 1970's it was clear that you could never build a cult of followers for flamenco as it was then being offered to the public. So... something had to change if flamenco was to be saved from oblivion.

JW: Ironically it seems that it was flamenco that changed. Some people feel that true flamenco has died-- or at least has retreated to a noncommercial folk art status. It is almost never heard in Spain today.

P: (Chuckle).. Oh, yes. That's an old saw, but there's a sweet tune that plays well against it: The new stuff sells like wild. The audiences go crazy over it. We pack 'em in everywhere. My agent won't book me in any place that accommodates fewer than 8000 people. I have to have a personal bodyguard, and the long green just keeps rolling in.

Personally, I adore the antique, traditional flamenco, but as my father used to say, "It won't play in Peoria."

JW: Let's get back to the redefinition of the guitar for a moment. Weren't there some social factors that aided the transformation?

P: You bet! Young people everywhere in the 1960's became aware of the moral bankruptcy of western society and dropped out by the thousands. A sort of "cult of the new" began to develop spontaneously. Having rejected the old culture and its values the young people began to "do their

own thing" which involved embracing new arts, new life-styles and so forth. A primary criterion for acceptance of any idea was, "Is it new and fresh?" Anything that was traceable to older ways was discounted and sneered at.

JW: Yes. And this is one of the most interesting aspects of the entire story. Here we have an art form steeped in tradition and old culture, with roots tracing back perhaps a thousand years, seemingly inextricably connected to its past... and in twenty years it was seized by a drifting generation of foreigners, torn from its roots, and remolded into something quite different...

P: Hmm... I don't know that I would totally agree with your last statement. After all, we have retained the Spanish identity and the original names of the toques. But... there is a good deal of truth to what you say, I suppose.

At any rate, there was one aspect of flamenco which not only saved it but which drew the new public like a magnet: It was a musical art in which each serious practitioner was expected to do his own thing! Of course, in earlier times guitarists were shackled to strict rules of compás, melodic construction and harmony and were limited to palmas, pitos, and castanets for accompaniment, but these burdens were quickly overcome.

JW: How did this happen?

P: Primarily through the efforts of Paco de Lucía, a noble prince of the guitar who, unfortunately, retired about ten years ago at the early age of 42. Paco broke the resistance to flamenco in the USA through his fusion of the flamenco rumba rhythm with a Latin American percussion section and a kind of Latin jazz melodic and harmonic structure. Shrewdly he followed this breakthrough with a series of joint recordings and tours with Al DiMeola and John McLaughlin who were at the frontier of the avant garde guitar world at that time. This was in the early 1980's.

Once the old Spanish sounding scales, harmonies and strict meter were gone the lid just blew off, and the new flamenco was born.

I was just a kid at the time. Paco was my idol. I first saw him in St. Louis in 1982. He was just beginning to use the steel stringed flamenco guitar which was especially built for him by Kaman. It was called the Paco de Lucía Standing Ovation model. Kaman must have sold thousands of them after Paco began to play it. My dad bought me one as soon as they hit the market. I never played a nylon stringed axe after that. But I seem to be digressing.

JW: So the internationalisation of the flamenco guitar was essentially accomplished by about 1982?

P: Actually a little earlier. Beginning about 1980 people writing in the now famous American flamenco magazine, Jaleo, would, in all seriousness, write such phrases as "we flamencos" and "our art" and sign their articles and letters with a good old Anglo-Saxon name. Hell, nowadays you don't even have to use a Spanish stage name to play professionally. I'm a little uneasy about that. I think maybe things are going a little too far. But who knows? After all, a true flamenco has to welcome change. We are free spirits riding with the wind!

JW: Speaking of change, you are now the best selling flamenco guitarist in the world, and you have changed the art considerably since your debut in 1988. How can we get a handle on the term "flamenco" so that everyone understands what is meant by the word? I mean it changes so rapidly...

P: Okay, I think I know what you're driving at. Well, the flamenco recording artist defines it at the moment he plays it, but strictly for that moment. By definition, flamenco is what an accomplished flamenco artist plays, don't you see?

JW: I'm not sure that I do. If the flamenco artist defines flamenco, what defines the flamenco artist?

P: (Chuckles)... Why, the kind of music he plays, of course! No, all kidding aside, you have to be careful when you think about flamenco. Aristotelian logic doesn't apply. You have to resist the temptation to classify and limit everything. That's the beauty of the new flamenco--it has no limitations, no little rules, regulations, traditions, etc. It is a continual revolution, and as I say every time I make a bank deposit, "Viva la Revolución del Flamenco!"

JW: Your mention of bank deposits leads nicely into my next question. Isn't it really true that these vast changes in the flamenco art have been economically inspired, and that the business executives of the recording industry have, in a very real sense, dictated the direction the changes have taken? If so, it would seem that flamenco has become a Madison Avenue cultural art form, wouldn't it?

P: I wouldn't put it that way. The changes reflect what the record buying public wants. Yes, the changes have been economically inspired. So what? You have to remember that the recording industry is in business to sell a lot of vinyl at the highest possible price, and it is an industry that supports a lot of people. We're talking about jobs and prosperity. When I get up on stage and really give of myself to the art night after night these are the issues that I have to consider. When you look at it this way you see how irrelevant and esoteric it is to muse on the forces at work on the art form.

JW: We're just about out of time. On behalf of all our listening audience I want to thank you for sharing your thoughts with us this evening on "New Winds" and, as you said earlier, "Viva La Revolución del Flamenco!"

After a little thought and research I posted the following reply:

January 6, 1982

Dear Fred,

Paco de Lucía was born in 1948 according to Donn Pohren's book, Lives and Legends of Flamenco, which was published in 1964. This would tie the broadcast date down to the year, 2000. A.D. All of the names, facts and historical dates prior to the present are accurate, although Pablito de Peoria hasn't yet appeared on the scene. (He would only be six just now.)

As to the depicted future-- it certainly seems to be a logical possibility to me.

Is it a hoax or a time warp? If you don't know, shipmate, I'm sure I don't. A sailor once told me how to tell the difference between a fairy tale and a sea story: A sea story invariably begins thusly, "All right, now hear this, you lubbers, and this is no \$*#!" Obviously we don't have a sea story here.

By the way, I'll see you in March. Save the tape. I'd like to hear the guitar piece that follows the interview.

Yours truly,
Jerry Lobdill

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Conversaciones con... Raquel Peña and Fernando Sirvent

by El Chileno

Of the many talented husband-and-wife teams in the world of flamenco today, there are only a few which have achieved that wide acclaim and recognition that places them solidly among the great artists of all time. Raquel Peña and Fernando Sirvent are such a team. With a long and distinguished career in all phases of "el arte" as performing and recording artists, as well as teachers, they have become some of the most highly regarded and sought-after flamenco artists in the USA and Spain today. It would be indeed hard to conceive anyone being more active and deeply involved in flamenco than these artists. Nightly performances at El Tío Pepe Spanish Restaurants, where they are resident artists, frequent appearances around Washington, DC, ranging from schools and universities to the Kennedy Center for the Performing Arts, are in addition to teaching large numbers of students every week. Hardly an issue of the Washington Post or the Washington Magazine goes by without mention of their names -- to the point where they have become synonymous with flamenco in the Capitol City area. Washington is their home base of operations for most of the year. Some time prior to Memorial Day every year, Raquel and Fernando travel to Spain, where they divide their time between Madrid and Alicante until they return to Washington around Labor Day. Ostensibly a "vacation," their stay in Spain is filled with professional activities as well, leaving them just enough time for rest and relaxation with family and friends over there.

I had the good fortune to get to know these artists over a period of several weeks last fall while in Washington, DC. I was also able to listen to them, watch them, and study with them, all of which was one of the most fun and rewarding experiences I've had in flamenco. The artists shared many of their experiences very willingly and openly with me. I present it here for Jaleistas as a token of appreciation and admiration to this most remarkable team of artists.



We opened our "conversación" with the subject of guitars (what else?):

FERNANDO: I always play a Ramírez (he hands it to me). The other one I have, the mate of this one, has "clavijas," but this one, as you can see, has machine heads. I prefer clavijas because then the guitar weighs less and it is more comfortable for me. There are some people who cannot tell the difference, but one of the characteristics of flamenco guitar is its lightness. The type of wood used (cypress) is very light and, well, that is a characteristic you are thankful for when it comes to selecting a guitar to play flamenco. For the classical guitar, the materials are heavier. They weigh almost twice as much as a flamenco instrument. Now, in Spain, Ramírez is pushing for a new type of guitar that is made of "palo santo" (rosewood). He calls them "mixta" and they are very good for solo work. I have not decided to acquire one of those yet. You have to get used to a guitar, and that takes time. It takes about a year to feel comfortable with a new guitar. Travelling with a guitar nowadays is a serious problem. In the past they used to allow you to bring it in the airplane with you; that was before the high-jackings began. The flight attendant would put it with the coats and it was very easy. But now they won't let you. So, I have a guitar in Madrid and another one in Washington, the two places where I work.

JALEO: What type of strings do you use?

FERNANDO: Augustine, the first three, blue, the high tension ones, and Savarez for the "bajos." I have been using that combination for a long time and I am very satisfied. I have not found other strings that suit me as well as those.

JALEO: How many recordings have you done?

FERNANDO: I have recorded six LPs on "Audio Fidelity" and "Prestige" labels. When I record, I have many guest artists for the singing and dancing and, on one of those records, I had Manolo Leiva. I recorded all of them in New York. There is also an anthology which we recorded with the most outstanding singers in Spain, like Manolo Vargas, Varea, Pepe El Culata, Caldera de Salamanca, and Tomás de Huelva. Two of them have passed away since we made the recording. That anthology has not been published yet. It is 110 minutes of extraordinary music. Raquel was in charge of "el baile," but the anthology is mainly in "el cante," and it turned out very well, with "El Cuadro de Zambra" doing palmas and jaleos. I



FERNANDO AND RAQUEL IN THEIR FIRST
PUPLICITY PHOTO

believe they are waiting until it becomes something of historic interest to release it, as an "archivo." On guitar we had Marote, Paco de Antequera, Emilio de Diego, and myself. The four of us. Five cantaores, El Cuadro de Zambra (they were about nine of them), and Raquel dancing.

RAQUEL: (Showing me some recent photographs and programs.) Here I have some current material; most of what we have though is back in Spain. Here, in the U.S., I only keep the most recent things. This is something interesting we did in Los Festivales de España, which was held in La Union, Murcia, the famous miners' zone where "el cante de levante" was born. They featured us, Fosforito, and Paco Cepero. The King sponsored the festival.

JALEO: Do you go to Spain on a fixed date every year?

RAQUEL: We already have our airline reservations for 1982. We have our last concert here on May 22nd, and we leave for

Spain on the 24th. We will arrive in Madrid during Las Fiestas de San Isidro (the Patron Saint of Madrid) and there is always a lot of flamenco activity going on at that time. We already have our engagements set in Spain -- that is why we have to leave on a specific date. We spend our time in Spain doing "galas," concerts, and teaching, and in general trying to see as much dance and guitar activity as possible. Fernando and I are always busier over there than we'd like to be. We take one month to rest...

JALEO: Do you teach much while in Spain?

RAQUEL: Though we both prefer not to teach, the demand gets bigger each summer, as there is tremendous interest by both the Spaniards (many children) and the tourists. I have been asked by two of the Conservatorios de Musica y Danza to teach both students and teachers. And for next summer, they have asked me to do several choreographies for them.

JALEO: Do you give private lessons, too?

RAQUEL: Yes, I give private lessons as well as group classes, but I only give private classes for advanced levels or for professional choreography. I prefer that people learn in group classes. The atmosphere and, yes, competition, is very stimulating for a beginner. They can help each other and progress together. I really do not have the patience to teach beginners in a private class, yet when I give group beginner's classes, I really can push them and make them progress very quickly and I enjoy every minute of it.

JALEO: Who are the quickest students? The American, Spanish, or the Japanese?

RAQUEL: The Japanese are "muy listas." They catch on to everything. You really have to admit they dance very well, the rhythm, good arms, and very strong feet. As for guitarists, there is virtually a "plaga" of Japanese in Spain. I have also seen Americans who really impressed me. I think that the Japanese and the Americans have a special drive that makes them really get ahead. There is nothing unusual about seeing them in the studios from early morning until late at night rehearsing, taking classes, exchanging steps, etc. Spaniards are not like that. They work hard, take their classes and do rehearse, but not with the same dedication...yet...I have been seeing some fantastic dancers, some of them in their young teens. The Spaniards are now studying much more and longer than before. They have good preparation and continue studying, not like before, when they would learn a rumba and then go off to work. My biggest problem this past summer was getting to see professional dancers. Although we were in Spain from June until September, there was not much going on. We just missed the Ballet Nacional (though we heard they were excellent, but don't really do that much flamenco in their program). We also missed Antonio Gades and his company, but again we heard they are outstanding. We did see their new movie "Bodas de Sangre" and we were very impressed with how it was presented. Very clever. I highly recommend it. We did see quite a bit of dance on T.V. but we all know what T.V. does to dance, especially flamenco!

JALEO: Is it very hard for a foreigner to find work as a dancer in Spain?

RAQUEL: I believe that finding the work is not a major problem because there is plenty of work for everyone from

FLAMENCO...the Music of Spain, Fernando Sirvent and his Guitar



AFLP
1848

LA ZAMBRA, Sirvent, Flamenco.
Farruca, Fandangos, Recuerdos De La Alhambra,
Tientos, Verdiales, Asturias, Seguiriyas, Granadinas,
Alegrias

AFSD
5848



AFLP
1896

GUITARRA FLAMENCA, Fernando Sirvent, Guitar.
Sevillanas, Zambra, Tarantas, Cauricho Andaluz,
La Zambra, Bulerias, Seirranas, Soleares, Playera
Granadinos, Fandango de Huelva

AFSD
5896



AFLP
1951

SONGS OF SPAIN, Espana Canta, Sirvent.
Mi Jaja, Jota La Dolores, La Morena de Mi Copla,
Ay Tani, Tani, Si Vas A Catalunya, Amorinos, Los
Borrachos, Arambillote, Doce Cascabeles, El bi
Madrid, Ay Maricruz

AFSD
5951



RAQUEL AND FERNANDO WITH THEIR COMPANY IN 1970

early Spring until October. The problem is getting a work permit, which is very difficult. I think it is very untimely for someone who is beginning to dance to go to Spain to study. It is a waste of time. In the classes over there they do not break things down. For those who have a good basis and the rhythm, they can catch on quickly. But over there, teachers go very fast. They show you something a couple of times and then on to something else, and if you do not have the basis for understanding the rhythm, then I see it as a waste of time. I have seen those who come from abroad, especially the ones who come over for a short period of time (one or two months) and if they do not have a very strong preparation, really leave with very little. First of all, you come into classes that are already in session and you have to have the ability to pick up complete dances that everyone already knows, plus you must deal with each teacher's individual style and ways of teaching. It can be a very frustrating experience for the dancer who is not experienced enough. JALEO: Is the way of teaching that much different over there?

RAQUEL: Depending on where you go and what you are looking for, and what level you are at. There are academias there for children and beginners with once-a-week classes. But most people who go to Spain from other countries want more than that, so they have to go to the professional classes. These are classes held every weekday, move very quickly, are usually very large, and do not teach rhythm or basics. You must be a prepared dancer to really get anything out of those classes. You must know your rhythms and also be at a high level technically. I prefer that only my advanced students and company members go to Spain to study. The other

students, I prefer to prepare more so they get the maximum when they finally go to Spain to study. Next year I have five advanced level dancers that will be going over to study. I do encourage my people to study in Spain as they are dancing very well, have excellent rhythm and pick up quickly... so they will get a tremendous learning experience from this. JALEO: We were discussing the other day some of the unusual things that some groups are doing over there.

XVII FESTIVAL NACIONAL DEL CANTE DE LAS MINAS - LA UNION

HOY, 10,30 NOCHE - JARDINES MERY

II JORNADA DEL CONCURSO DE CANTE

INTERMEDIO CON

**RAQUEL PEÑA
Y SU CUADRO FLAMENCO**



FERNANDO: Well, that is in the commercial arena. They are not exactly cheating people, but are doing things that they, the artists, think can take the place of flamenco as we know it. Introducing what they call "flamenco moderno," with pitos, bongos, flutes, clarinets, saxophones, and everything else. And "nada," playing with cadences that they claim to be the "flamenco spirit." They are going a little too far. They are endangering the public's perception of what flamenco really is.

JALEO: But is the public accepting it?

FERNANDO: True, the intelligent public is not accepting it. But the public "da de comer" (pays your bills) to the professional. And the public who has never become aware of what flamenco is, or if they are entertained by those themes, they become confused, and that is destructive.

RAQUEL: Last May there was a big festival in Madrid. They filled the stadium "El Palacio de los Deportes," a place as large as the Armory in Washington. They gave a flamenco festival there; all the greats of Spain went, the top singers, guitarists, all "flamenco puros." They filled the place completely. They also included one or two of the "modern types," but people booed them. There were many young people there and they were not fooled.

JALEO: Is it that those "modern groups" cater to the tourists mainly?

FERNANDO: Not really. It is the Spaniards they cater to, to the gypsy field. Within professional circles the gypsy field

is a separate one and there is where most of the innovations are being made. Payos are generally not involved.

JALEO: Is it just a passing fad?

FERNANDO: Well, they are trying. If it works, they will pull it off; otherwise, people will return to what is traditional, which has always survived in the end. The "new stuff" will fade away...

RAQUEL: The one who is pushing that sort of thing is that "flamencologo" who has a weekly program on T.V. called "Flamenco" where he promotes the modern style. He seems to love it...

FERNANDO: He presents it as something of value as a special weekly feature. He also plays other things, but if he legitimizes the "new" style by playing it in a program called "Flamenco," then he is making a mistake, because that is not flamenco puro.

JALEO: How is this modern tendency reflected in the dance?

RAQUEL: I have not seen it reflected in the dance as much. But it is reflected in the guitar styles. Since Paco de Lucía, who is undoubtedly a genius, everyone who has followed tries to imitate him--and poorly at that. Everyone is trying to play like him, doing new things, but there is only one Paco de Lucía.

FERNANDO: He does things that have an irresistible appeal. He has some excellent details, and one cannot avoid a good thing.

RAQUEL: In the dance, I have noticed that everyone is in... like a rut. There was a girl, I cannot recall her name, a gypsy, very good dancer, but she would do nothing but bulerías, fantastic...

FERNANDO: Yes, gypsies have great style, very colorful, and an extraordinary "aire." The first thing we do when we arrive in Spain is to surround ourselves with gypsies, from three to five of them--one who helps me with the guitar, another with the palmas, or with singing.

JALEO: Who are the most outstanding singers right now in Spain?

FERNANDO: I could not think of anyone who has greater prominence than Fosforito. There are some people who say, "No, I like more pellizco!" They say he is cold. But I do not think so. Absolutely not! He is a man of extraordinary depth in the cante. Other people would rather listen to other singers, but not me...

JALEO: Who are the most outstanding guitarists?

FERNANDO: I particularly like Paco de Lucía and Serranito, and, of course, Sabicas, who lives in N.Y. There are many others, but some are not what they used to be. Some of them are extraordinary guitarists when they accompany, but some have become soloists ("se han dedicado al solitismo") and I have lost interest in them, absolutely, because they no longer play flamenco, they play something else.

RAQUEL: One who is excellent, although he does not have a big name yet, is Paco de Antequera. He plays very well.

JALEO: What are the big names in the dance?

RAQUEL: I have seen one whom I liked very much; her name is Blanca del Rey. It is incredible though, that we go to Spain and it is almost impossible for us to see anything. In the tablaos, only every now and then do you see someone really good, only rarely. This Blanca del Rey, I saw her at El

LA MANGA DEL MAR MENOR (Junto al Cine)

TABLAO FLAMENCO
"CAFE DEL PUERTO"

SABADO, 27 marzo

SHOWS:

23h - 1'00 y 3'00

Presenta el Ballet de:

Raquel Peña

Reciente gira por los Estados Unidos

Cantaor: PEPE DE CADIZ

Guitarristas: José Salguero y A. Campanero

Concertista Solista: FERNANDO SIRENY

Corral de la Morería. The one who won the Premio Nacional this year, for me, she wasn't really the top one. We did not get to see the Ballet Nacional. I have not seen many...that does not mean that they are not there; it is just that I have not had the opportunity to see them. Also, I wanted to see how the flamenco fashions are changing.

JALEO: What are the latest fashions?

RAQUEL: "De los volantes pequeños." Dresses with small ruffles, "poca enagua"...lots of eyelets or very plain, shiny material, lots of polka-dots are all "in."

JALEO: Are they using leotard tops as they do here?

RAQUEL: No, no! Besides, I do not care for them. I like "trajes." I understand that leotards are practical, but I do not like them. We do not use them in the Company either.

JALEO: What do you enjoy the most about your trips to Spain?

RAQUEL: What I enjoy the most is just breathing the air! Just observing the people and, of course, watching the gypsies. They fascinate me. We have been very lucky in knowing several gypsy families in a way that most payos are not accepted. It has been a marvelous experience.

FERNANDO: Our visits to Spain are very good to break the monotony...

JALEO: I understand you have two daughters in Madrid. Do you spend most of your time there, or do you go to other places as well?

RAQUEL: We spend one month in Madrid, then the whole family goes to Alicante, where we have a summer home.

JALEO: Fernando, where are your roots in Spain?

FERNANDO: I was born in Madrid, but grew up in Almería, and my name belongs in Alicante. It is a very "levantino" name. All my family, both from my mother and my father's side are "almerienses" for generations.

JALEO: Raquel, you have an interesting mixture of nationalities yourself.

RAQUEL: My father was Spanish, but I was born in Haarlem, The Netherlands. We left when I was only a year old to return to Spain. My father was a film-maker, documentaries mainly, and we travelled extensively. We just happened to be in Holland when I was born. My mother is Dutch and they had met over there. I still speak some Dutch...

FERNANDO: Sometimes the Ambassador from The Netherlands comes here (to El Tio Pepe) and speaks to Raquel in Dutch after seeing her dance. Incidentally, there are some Dutch dancers who have been very successful in the Spanish dance, the most recent one being Alberto Lorca, the best known choreographer in Spain.

JALEO: Raquel, when did you take your first steps in flamenco, so to speak?

RAQUEL: I really cannot remember, because I have been dancing practically all my life. My mother always wanted to dance, and her family wouldn't let her. My sister, who was ten years my senior began to study dancing. She didn't really want to. They would try to force her, and it was always a tragedy at home, so when I was born, my mother didn't want to have anything to do with dancing. However, when I was four or five they relented and sent me to the Academia Pericet in Madrid. Later I studied with Ciro, Paco Fernández and Pedro Azorín. When I was ten, we moved to the U.S. I had already been dancing steadily for at least four or five years. My first teacher was Pericet, not Angel, but his parents and his Aunt Luisa. After we moved to the USA, I would return to Spain every summer to study. In New York I studied with Manolo Vargas, M. Flores, La Meri's Ethnic Dance Center and with artists passing through N.Y.C.

FERNANDO: Don't forget Carmen Amaya...

RAQUEL: Well, I was a little older than, about 16 or 17. I was very fortunate in that I came into contact with Carmen Amaya at a very crucial stage in my career. If I had been younger, I would not have benefited as much, and if I had been more developed in the dance, "tampoco." I would watch her night after night...She did have a strong influence on me, but I have never tried to copy what she did and I am a little annoyed when they call me, or anyone, "a new Carmen Amaya," because there will never be another Carmen Amaya. We saw in Spain recently, one of her old movies, and there is really no one like her...

JALEO: How did you meet her?

FERNANDO: It was in New York. She was a friend of the family. Her husband was "un compañero mío de fatigas." We were both beginners on the guitar when we first met. She was then with Sabicas, whom we have known for many years, too, so



RAQUEL PEÑA AT 17 YEARS OF AGE

it was a matter of being around her all the time.

JALEO: What kind of person was Carmen Amaya?

RAQUEL: She was an extremely simple and sincere person. It is said that true artists are like that, and she was one of them. She was a very charming person, too.

FERNANDO: She was a true genius.

RAQUEL: She was also a very good and generous person, which made her suffer, too...Better not talk about that. She was not a teacher though, because her style just could not have been taught. It was something very personal of hers.

FERNANDO: It was "sobrecogedor" to see her dance. And she was still as strong and great when she was 50...

JALEO: I understand she had a kidney ailment.

FERNANDO: Her kidneys hadn't developed right, and with the intense exercise involved, blood had to circulate much faster...When she was 50 years old, some people of the same age would remember her when she had first appeared in public, and thought she must have been at least ten years older, but what happened was that at the age of 11 she was already widely known...

JALEO: She had several sisters, didn't she?

FERNANDO: Yes, there was Maria, Leo...but I knew few of them, because when we knew her best was after she was married to Juan Antonio. There were some nephews like Curro, Diego, her brother Paco...

JALEO: What personal traits do you remember best of hers?



photos by Ruth Bolduan

RAQUEL PEÑA AND FERNANDO SIRVENT IN CONCERT, 1981



POR SOLEARES

FERNANDO: She was in general a very kind person. Sometimes she would get mad and blow up, but it wouldn't last long. She was a very affectionate and generous person, particularly with children.

JALEO: Raquel, you do not like to be compared with her, but how do you think her style might have influenced you?

RAQUEL: Well, before Carmen, women did not dance with their feet as much. Men did, but women danced primarily with their arms in those times, and she changed all that...

FERNANDO: It is just like in the guitar. Sabicas, for example, opened our eyes to how far you could go in guitar technique. The technique that Paco de Lucía has today is due to the fact that Sabicas "nos abrió los ojos." Carmen Amaya and Sabicas were made for each other artistically. They should have teamed up from the minute they came into the world. She also revolutionized women styles, introducing greater virtuosity, making it "arrollador." With Sabicas, they became a team of giants of the art...

JALEO: Who had the greatest influence on your style Fernando?

FERNANDO: For me it was Manuel Bonet. He was my teacher. After that it was the "convivencia," the professional contact with others.

JALEO: Did you have personal contact with Ramón Montoya or Niño Ricardo?

FERNANDO: Not with Ramón Montoya, but I knew Ricardo well. He (Ricardo) was also a great painter. At home we had several of his works. He was a very serious painter, too, besides being a guitarist. He did it just for fun, though. Sometimes he would do wonderful things while playing poker, just with a ballpoint pen. He knew all the techniques, such as watercolors, oils, etc. But he never did it professionally.

JALEO: When did you come to the USA?

FERNANDO: I came to New York under contract in 1951. I stayed there, going back to Spain occasionally at first. For the past ten years or so, we have gone every summer with Raquel.

JALEO: How did you and Raquel meet?

FERNANDO: In New York. I had just made a record and all the proofs they showed me for the cover were awful. I rejected them all, and I began looking for someone to appear on the



"ZAPATEADO DE LA GARROCHA" 1981; (L TO R) RAQUEL, FERNANDO, SUSANA ARANDA, JUAN VALENTIN, ESTEFANIA NEIRA

cover. So I went to a studio -- that was in 1956. Raquel was just a girl and she was rehearsing in a studio called Roseland. I went over there and asked if there was a Spanish dancer who would like to work posing for a picture. And that is how we met. It also happened that her mother made costumes for the theater as well, and I needed a few things such as jackets, etc. I would go to her mother's home to have them made. So we began to see each other, to rehearse together, and eventually ended up getting married in 1957. We have also worked together since.

JALEO: Is it difficult to work as a husband and wife team?

FERNANDO: I think we understand each other well, and it is very convenient.

RAQUEL: Well, when you have two people involved in the same thing...at first they would call Fernando to come and do this or that, and I would have my own engagements, so that wasn't working. We soon realized we would have to work together. One of us going one way and the other in the opposite direction just didn't work for us. There are some couples who do it, but it was not for us. So, we have been working together ever since, and it has worked well for our marriage and our careers.

FERNANDO: We are very involved, and I think it is a great advantage.

JALEO: How long have you been appearing at El Tío Pepe?

FERNANDO: We have been here since 1967, always travelling to Spain every summer, until 1973. That year we were offered a contract to tour Europe, plus we went to Canada, and we were away from Washington for four years. In 1977, El Tío Pepe called us in Spain asking us to return as their resident artists, which we did. Now, when we leave for the summer, it is our responsibility to find substitutes. We can do many other things as well, concerts, etc., as long as we find substitutes.

JALEO: Have you ever had difficulty finding someone?

RAQUEL: No, because there are always members of our company to substitute for us.

JALEO: Who looks after your home in Spain while you are here?

FERNANDO: My daughter, Luisa, who is 22. She handles everything here. She teaches English in Madrid. She has a degree from Cambridge University. They -- both of my daughters -- have very definite ideas about American society. In many ways they are American, but in many other ways they are very Spanish. They have absorbed from each culture what is valuable, and that is good in my opinion.

JALEO: Will you move to Spain permanently some day?

RAQUEL: We are well-established here. This is a good base which allows us to do many other things.

FERNANDO: We have many long standing friendships here, very deep, which we value very much, and would not want to leave.

JALEO: Have you taken up American citizenship?

FERNANDO: No, I am a Spanish citizen. Raquel has dual citizenship. My daughters also have dual citizenship.

JALEO: What projects do you have for next summer in Spain?

FERNANDO: We will be doing among other things, "El Festival de la Union." It will take place in Murcia. We have several other engagements here prior to that. On October 3rd, we will be doing a T.V. show. We also have many other programs, educational shows in schools, public appearances at special events, etc. We have people here who keep things running for us while we are in Spain. Things just can't come to a halt when you are away.

JALEO: What activities are you presently involved with in the Washington area?

RAQUEL: There is so much always going on in this area. Among other things, we are involved with the professional



REHEARSAL OF RAQUEL PEÑA'S BALLET "LA VIDA SIGUE"; (L TO R): JUAN VALENTIN, ELBA CRAUN, RAQUEL PEÑA, MORA SOLANO, SUSANA ARANDA, GOYO PALMA, ANDREA, JACKIE, ISABEL, ALEJANDRA

company, composed of six dancers, Fernando on the guitar, and a singer. We also have the student company, which is open to all students of the Spanish Dance and Guitar Center. We do many concerts, "galas" for the Embassies and government organizations, T.V. programs, concerts in schools and universities. We direct the Spanish Dance and Guitar Center, we give master classes, lectures and demonstrations, and last, but not least, we perform every night, except Sunday, at El Tio Pepe.

JALEO: That certainly sounds like a full schedule to me, and watching you work for the past few weeks, it is hard for me to imagine where you get the energy to do everything, and so well at that. Before we close our interview, I'd like to ask you what advice you would have for a beginning student. Should she (or he) stick to just one teacher? Or should she try several different ones?

RAQUEL: I think that the answer to that is very simple. When little children go to school for the first time they do not jump around from teacher to teacher, but they stay with one until they are formed. When they reach high school they will have several teachers. A beginning dance student should stay with one teacher who can give her the basics. After a certain point, she will benefit from other teachers. I want my students to do that when they are ready.



Raquel Peña

(From: The Washington Post, May 17, 1980)

by Alan M. Kriegsman

Washington is exceedingly fortunate to have been chosen as a place of residence for Raquel Peña. This extraordinary exponent of Spanish dance belongs to the world—she has toured internationally, and in this country she's appeared in such diverse places as Carnegie Hall, Jacob's Pillow and TV's "Tonight" show. But, lucky for us, it's here that she lives and here that she can be seen most regularly.

Peña and her Spanish Dance Company made their first appearance at the Kennedy Center's Terrace Theater last night, under the auspices of the Washington Performing Arts Society. If it was their intention to be in particularly spectacular shape for the occasion, they succeeded resoundingly.

As an individual performer, Peña has been consistently superb. At other engagements, however, the rest of her troupe has sometimes appeared merely to be engaged in a diversionary holding operation between Peña's solos. This time, though, the entire company was in excellent form, including Fernando Sirvent, whose guitar playing was unusually fluent and articulate; flamenco singer Manolo Leiva, whose pitch and timbre were more on a par with his expertly stylish ornamentation; the five women dancers of the troupe, looking more polished than ever; and an outstanding guest artist, an intense male dancer who goes by the name of Edo.

relative isolation from Western Europe; that, along with infusions from the East (the Moors, the Sephardim, the gypsies, and others) and regular colorations have given Spanish dancing its exotic, highly individual flavor.

Flamenco appears to be Peña's personal specialty; her solos in this genre last night were nothing short of electrifying. Her heel work, astonishingly controlled in rhythm, dynamics and sound, sometimes raced to tempos that seemed to defy the threshold of audible speed. The proud, sultry carriage of her upper body, and hands that twisted alluringly into conch-like whorls, added to the thrilling emotional concentration of her performances.

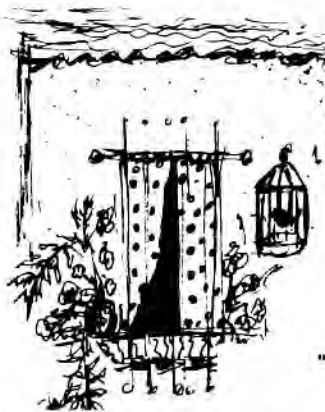
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FERNANDO ACCOMPANYING CLASS WITH SUSANA, ESTEFANIA AND JUAN



FERNANDO EXPLAINING FINE POINTS TO STUDENTS



FESTIVALES 1981

VII NOCHE FLAMENCO DE ALCALÁ DEL RÍO

"The cante is not for the deaf."

(from: ABC, August 6, 1981; sent by Gordon Booth; translated by Roberto Vázquez)

by Miguel Acal

One has always believed that the cante is a pang that enters through the ears and goes to the marrow. In one's gullibility, each day one gets more convinced that there are no two ways about this truth. There are those who exchange the pang in their gut for an explosion of the eardrum, who, since they don't know how to listen, want to hear great loudness. Let's say that they prefer a howl to a modulated shout.

In Alcalá del Río, one could hear, perfectly, the rubbing of a mosquito against the microphone. It is a good and wise step to have a perfect megaphone at one's disposal and the public has some of the old respect, the respect that allowed the cantaor to give all, or almost all, that he carries inside, that only interrupted with applause or with the voice of enthusiasm speaking at the right time. The first part of the festival, that of the aficionados, had excellent quality. Justo Muñoz, of Mairena de Alcor, won the first prize, according to the decision of the jury. And, to end, Valentín Hernández, last year's winner, showed himself to be -- doing the granaína with the malagueña and some fandangos -- knowledgeable, and calm, with force and quality.

Fernando Zambrano opened the second part; Juan Habichuela accompanied him. Por soleá, por siguiriyas, por fandangos, he did well, but without repose, in a state of fluster. José Antonio Rufo sang por malagueñas -- very good -- por soleá, por tientos and por fandangos, with the guitar of Pedro Peña. Then the dance. Ana María Bueno was not up to other occasions, although, to be fair, she did not work well with the cuadro that accompanied her.

The 31st of July was the 10th anniversary of Juan Talega's death. Rancapino wanted to make him a toast. And Juan, from up there, took him by the hand, by the paths of the best cante of Alcalá. Even the air was quiet and a certain warmth was filling the area with enthusiasm. Then, the cantes of the one from Carsá lived in the voice of Alfonso and por alegrías and malagueñas he brought the whole body (of Cádiz) to Alcalá del Río. At the end, with much art, the "Carcelero" of Caracol. Too bad the Japanese guitar of Pepe Chocolate -- Chocolate from Tokyo, let it be understood -- wasn't up to it.

Calixto Sánchez closed the evening. He sang well, with force, but with uncertainties unsuited to him. He did granaínas, peteneras, fandangos and tientos with his characteristic ease, but without the flavor of other occasions. He showed a large knowledge in the final round of Martinetes. And a final phrase for Pedro Peña and Juan Habichuela: What a pair of phenomena!

THE UNAVOIDABLE PRESENCE OF ANTONIO MAIRENA

(from: ABC, August 8, 1981; sent by Gordon Booth; translated by Roberto Vázquez)

by Miguel Acal

A good day -- for some, myself included, a very bad one -- Antonio Cruz García, fed up with all the bickering, has left the field to the younger ones. Tired of internal struggles -- whether he is cold, or an imitator, whether he is import-



JUAN DE MARIANA



MIGUEL EL FUNI



CONCHI VARGAS



JUAN PENA LEBRIJANO

XVI Caracola de Lebrija

photos by Mario



FOSFORI



CURRO MALENA



MANUEL MAIRENA



JOSE MENESE



MIGUEL EL FUNI



CONCHI VARGAS



DIEGO CLAVEL



JUAN



JUAN PENA LEBRIJANO



FOSFORITO



MANUELA CARRASCO

Festival Joaquín El de la Paula

photos by Paco Sánchez



MANUEL MAIRENA



JOSE MENESE

XVI Caracola de Lebrija

photos by Mario



DIEGO CLAVEL



JUANITO VILLAR



UNA ESPONTANEA CON GRACIA



MANUELA CARRASCO

Festival Joaquín El de la Paula

photos by Paco Sánchez



CHANO LOBATO

IX Noche Flamenca de Cadiz

photos by Carlos Sancho



TURRONERO WITH PACO CEPERO

ant as a collector, and nothing more, whether he singe well, but...Antonio threw in the towel and left for the others the struggle for seriousness, for compás, for knowledge and for not looking back.

And what happens? Many of them, without making unnecessary distinctions of race or background, got tangled up in a fight to earn pesetas. And here, foolishly, the story ends. The important thing is to sell. Good or bad, just sell it.

And so, we are making fools of ourselves, empty festivals, records that don't sell, weariness on the part of the old aficionados, disillusionment for the new ones...

One singer devotes himself to singing new "creations" that destroy the music that made him important; the other follows, hit or miss, singing the same thing he did twenty years ago. And, of course, in either case, one discovers there is convenience and extreme ease. The new ones, the ones who want to eat up the world, follow the path that will allow them to get there the easiest. The ones who don't change, because they neither know how nor are able, grab a hold of a stale "purity" in order to maintain their ground.

And so, how does the picture look? God knows, we don't want to have a pessimistic view, but we have no choice but to remember. Between the "tu y yo" of Chiquetete and the cantes of Augustín Talega that Antonio Mairena sang in the XIV Pota de Utrera, there is an abyss, that which goes from the glorious feeling of the authentic gypsy to a miserable selling of an empty and corrupted music. Or that which lies between the work of a man who brought dignity to an art and those who could have gathered the fruits, but, instead, are treading on it.

What a sad glory is that of the "puntillero" (the one who finishes off the bull for the matador).

ALCALÁ DE GUADAIRA

"Some nice details, but in a minor tone."

(from: ABC, August 18, 1981; sent by Gordon Booth; translated by Roberto Vázquez) by Miguel Acal

The bullring in Alcalá is ample and well-proportioned. It is too bad that the show that was offered Thursday night -- it was named for Joaquín el de la Paula, although I don't know for what purpose or by whose permission -- had only a big crowd. It was not a good night of cante, although to tell the truth the audience enjoyed themselves in a dry way, without delirious enthusiasm. Quality and amusement are two quite different things.

As almost always, it was opened by Diego Clavel. He is accompanied by José Luis Postigo. They do polo, two good cantes por malagueñas, with a remate por verdiales, and, then kills his bull with cantes por siguiriyas. The final kill. The siguiriyas of Manuel Molina -- an almost obligatory form for this man -- was given without forcing, but "por derecho" (correctly). His work was clean and rewarded with many applause.

Posforito is received with many applause. He is accompanied by Paco Cepero, and we are very much afraid that the results won't be very successful. Alegrías, soleá and tientos with the muleta, without totally centering. He seems tired and stiff, very furred. He gets a little in tune por tarantas and leaves us some details of quality. At the end he does some cantes de Cádiz, por bulerías, in order to let Cepero show off. Opinions are divided, although there are more applause.

The first part is closed by Manuel Mairena, with Postigo on the guitar. He throws out an accusation, saying that there was somebody who did not want this festival to take place; that seemed to us a little out of place. But then he offers a profusion of talent por soleá -- cantes de Alcalá, authentic, but without zest -- por bulerías, por tangos and por siguiriyas. He let a good bull get away.

The second part is opened by Menese, who sings por tientos in a magnificent way. We had not heard him for a long time. He starts a long and substantial show with rantes de Alcalá, with good execution, mixing airs of Frijones and of de la Matrona, in a splendid form. Por siguiriyas, he did a cante of José de Paula, with force, willingly and with pain. How the great ones sing! A great ovation culminated the applause that he obtained at the end of each cante.

Then Turronero and Paco Cepero. A perfect conjunction for the present moment. They know what the public wants and they give it to them. Applause marked each one of their presentations por tientos, por bulerías and por tangos. Turronero has a rante that electrifies the masses and he knows how to use it perfectly. He is an artist, no doubt about it.

Manuela Carrasco closed the show with her usual force, despite the fact that the tablao was not precisely the best, with her duende, and very well-attired, as always. A festival -- that should not have been called -- "Joaquín el de la Paula" -- of which the memory of the rantes of José Menese remain, of the danre of Carrasco, a few things of Cepero and the sober guitar of Postigo. The rest: The honesty of Clavel, the force of Mairena, the electricity of Turronero and the weariness of Posforito...as always.

XVI CARACOLÁ LEBRIJANA

"THE NEVER ENDING TALE"

(from: ABC, Aug. 29, 1981; sent by Gordon Booth; translated by Roberto Vázquez) by Miguel Acal

When I returned from the festival, my niece Mariló -- not attending caused her to go into a tantrum -- asked me, "Was it good Tito?"

And I answered, without anticipating how inquisitive children are, "It was a never ending tale, hijo. The things 'del doblote.' As for the rest, it was good."

She jumped on me immediately, "And what are dabletes, Tito?"

And here the problem begins, because how do I explain to my niece the mess Lebrijano started, with the blasted doblote?

Juan de Mariana, por romeras, started a performance where he showed himself to be still very green. But the kid has his things. He has a long way to go to mature, but he is on the way. Behind him is the knowledge of Calixto Sánchez, perfect por granáinas, although he wasn't to succeed in shaking up the audience. It was por fandango that he got some enthusiasm. He did the much-abused cantes of Cepero and of the Carbonero, perfectly assisted by the guitar of Pedro Bacán. Por siguiriyas he left his banner flying high. The young winner of the Bienal has more than enough strength and knowledge. He needs more pellizcos to reach the aficionados deeply.

The uncontrolled whirlwind of Fernando Terremoto is next. He is capable of either attaining unreachable depths, or of passing indifferently through the tones. He did a song of Paco de la Luz that left us delirious. The rest, without trying too hard, although, por ssisares, he left an exquisite flavor, above all in the cantes of Frijones. Then, with some festeros from his family behind him, he sang and danced por bulerías, the way only he can do it. Que Maravilla!

It was the turn for the dance. Martín el Revuelo and Pepe Priego serve as a base for Conchi Vargas, in her hometown, developing a whole new theory of radicalism in compás.

In the second part, Maquel el Funi was as always, when he feels well. He did things of Juaniquí, perfect in execution, with an indescribable flavor of good cante. And then por bulerías, he was once again the Funi who is many light-years away from any other featero.

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The public did not behave properly with José al de la Tomasa. Lebriano had appeared on the premises and had created a certain commotion that would upset anybody. José overcame the incident the best he could, and por soleá, por tarantas, and por fandangos, he left a record of his class. Then Curro Malena sang extensively, por granáinas, por soleá, por siguiriyas, por bulerías. He showed his honesty and his selflessness to an audience divided between the attention to the singer and to the just-arrived artist, who was strolling around the area. And all of that happened because, on the 6th of March, Lebriano's exclusive agent had signed a contract for his appearance -- at 9:30 PM -- in the Caracolá, but Juan Peña (Lebriano) had performed that same night in Cádiz, where his appearance had also been committed.

That is the doblote, Mariló. It is to be in two places at the same time. You don't understand it, do you? I understand it, but I don't admit it. And the mayor of Lebrija had to intervene before what could have degenerated into a public disturbance. Juan sang. And, between cantes, he said that his fees would go for flowers to the Virgin and, thereby, he won over the public. He sang por soleá, por tientos, and por bulerías, as it has been habitual in recent times -- without delivering, just enough to get by, with knowledge, for he does know it all, and more!

The story without end, Mariló. A cantaor -- or his agent -- who signs two contracts for the same date, at different places; an audience that feels cheated; an organizing committee that feels defrauded and is about to exchange the canes for spears, and the public guardians who have to intervene convincing one and the other that peace is necessary, that more was lost in Cuba.

Cantaor, agent, organizing committees, the public... Among them all they killed it, and it, alone, died.

MORCA

... sobre el baile

ARE YOU A FLAMINGO DANCER?

The above title may hit the flamenco artist and aficionados as a bit funny or even sad, but in reality, it is one of the most often asked questions in this day and age where flamenco is seldom seen, where across the whole United States you can count the places that flamenco can be seen on two hands; the present generation of sponsors who are buying talent for the college, university and community concerts have never seen flamenco, never heard of Carmen Amaya, José Greco or even contemporaries like Paón de Lucía or Antonio Gades.

I have recently, in the last few years read many articles on the demise of flamenco and other forms of Spanish dance. Most of the articles are quite negative, such as the ones that blame the exciting art of Carmen Amaya for the ruination of classical Spanish dance, or say that too much flamenco has ruined the concert Spanish dance field, that too much technique has ruined the "old school," etc. Basically, this is all negative hog wash and cop outs, for art does not negate art.

I have listed here a few questions that are often asked me and hope that the answers will help to give a bit of positive understanding to this field of art that is so alive and loved. No art dies or dies out. It may enter a cycle where the public that is patronizing this art is in the mood for something else, but the art does not die -- it is just in another cycle. Just because no one bought Van Gogh's paintings when he was alive, does not mean that his art was no good; Bach is more popular now than when he was alive. All art forms go in and out of cycles of public popularity. When Spanish and flamenco was in a golden age of popularity, in the 1930's, through the 1960's, ballet and modern dance were playing to empty houses, but the art of ballet and modern is art nevertheless and now they are in a popular cycle.

What is Spanish Dance?

First of all, I would like to explain what "DANCE" is. Long before there were categories of dance, man danced his thoughts and feelings of life. Dance is the oldest form of intimate communication between man and fellow man, between man and his thoughts about his world, both physical and spiritual. A few hundred years ago, when dance became not only a personal expression, but a social expression, various forms were given titles, such as social court dance, folk dance, classical, etc. Spain, being one of the richest countries in all forms of dance, actually has a rich mixture of all the recognized forms of dance. One of the four main forms of dance in Spain is the individual regional folk dance of which there are hundreds in the thirteen regions of Spain. Spain, being a very regional country, is like a country of many countries and these dances of the people, done mostly for their own enjoyment and not for performances in concert, are quite diverse and unique. In the northwest of Spain, the dances are Celtic influenced, like the highland dances, with bagpipe accompaniment. In the Basque regions, you see century old dances that gave birth to many of the techniques now used in classical ballet. From region to region, you see literally every style of folk dance in the world.

Another form of Spanish dance is called the "Bolero School," basically, classical Spanish dance. Classical ballet was born in the courts of France, Italy and also Spain. Being such a regional country, the classical school never went national until recently. The first form of Spanish dance to come to the United States was a classical dance, brought by the famous Fanny Ellsler in the 1800's. You see many of the bolero dancers in the paintings of Goya.

Another form is flamenco, not flamingo, although I am sure that every flamenco dancer would like to be as graceful as that beautiful bird. Flamenco is that unique dance form, born in the melting pot of various cultures in Southern Spain, known as Andalucía. Flamenco is unique in the world in that it is a blend of rich, Eastern and Western cultures in both a visual and auditory sense. The catalyst that made flamenco into what we see today was probably the gypsies that came from India about 500 years ago, bringing with them the age old dances of India which go back in classical history many thousands of years. More details on flamenco later.

The fourth and most recent form of Spanish dance can be called "contemporary theatre dance." This form was born in the early part of the 20th century, much like modern dance that was born in Germany and the United States. Concert dancers started to choreograph to the music of the Spanish composers such as Falla, Granados, and Albeniz, using a mixture of regional, classical, flamenco and creative movements of their own invention and, thus created a theatre form. At the same time, composers from other countries were "discovering" the rich music of Spain and some of the most "Spanish" music came from the pens of Frenchmen like Riset, Ravel, from Russians like Glinka, Rimsky-Korsakov and many others.

What has happened to Spanish dance and why is it so seldom seen today?

Basically, nothing has happened to Spanish dance. Art goes in cycles. Michaelangelo and Leonardo da Vinci lived at the same time, two of the greatest sculptors and painters the world has ever known; many of the greats in Spanish dance were of the same "golden era" of the 1930's through the 1960's, such as Argentina, Argentinita, Pilar López, Carmen Amaya, Antonio and Rosario, Vicenta Escudero, Teresa and Luisillo, Ximenez-Vargas, José Greco, Roberto Iglesias and many others who just happened to be more or less of the same era. The great art of Spanish dance still exists and we have to thank the above innovators and veterans of the Spanish dance who took it to the corners of the world. There are still many fine artists who practice the art of Spanish and flamenco dance, but it is a question of universal popularity, much of it based on what happens in the United States, which at this time is enjoying a flood of fine ballet, modern, jazz and other forms that were on the back burner of popularity when Spanish dance was in vogue.

What is the future of Spanish dance?

First of all, with the exception of the regional folk dances of Spain, the other forms such as flamenco, theatre and classical dance styles are not just of Spain anymore. These forms, like classical ballet, are of the world theatre.

They are broad, artistically creative forms that have adapted to theatre and concert and have become arts in themselves. One does not think of the courts of King Louis XIV when one watches ballet, or that it is French. Spanish dance just is and will evolve with individual artists and the times; like other dance styles and forms, I am sure that it will always have an audience, large or small.

Flamenco is the art, the music, the dance, the song, the way of life of Andalucía, of Southern Spain, a melting pot of many exciting cultures that over the centuries have blended their cultural and artistic heritage into one of the most unique art forms in the world. Flamenco is ancient yet new, evolving with the times like other great art forms. Like the roots of "jazz, blues, soul," flamenco was born of peoples expressing their feelings and emotions, their joys and sorrows, and also, their art and beauty as a way of life.

Flamenco is an improvised art form within a very complex rhythmical structure -- actually a set of structures that have evolved over the recent centuries. There is no written music in flamenco. There is a total interplay between guitarist, singer and dancer -- in music, rhythmical expression, interpretation and inspiration. It is a blending of feelings and emotions, inspirations and art. It is to experience the feeling of the dance, the song, the music, the all important "duende" or inner soul and spirit. The flamenco dancer's whole body is a musical instrument, visually and audibly expressing the total art of flamenco, a serious art form born of the highest cultures of East and West, a form like classical ballet, belonging to the world.

Is there a set technique for learning flamenco dancing, like there is in ballet?

Yes and no! There are very good teachers who have developed individual styles that are strong and within the tradition of the basic movements of flamenco; some have developed methods of teaching that are good for some and have great followings. But flamenco is such an individual form of expression, even within the tradition, that many teach just parts of it, such as beginning with footwork to titillate the student, or teach just routines without a good foundation of technical and interpretive knowledge.

Since flamenco is such a complete dance form, using the whole body, it should be taught in a fully structured class with total technique and interpretation that will enable the student, like in ballet, to find his own style and individuality.

What are some of the unique qualities of flamenco?

What I found so unique about flamenco when I first saw it over thirty-three years ago, and still find so unique, is the instant energy and emotion that both artist and audience can experience if it is "really happening." It is human to the core, in the most natural animal sense, and at the same time it has the built in artistry of a long, ancient history of cultured peoples expressing themselves.

Another unique quality is the total blend of visual and audible art. The footwork, handclapping, pitos, tongue sounds -- all musical instruments -- the pride of carriage in a totally integrated body, expresses every feeling and nuance of life. I have always felt at home with the rhythms and counter rhythms of flamenco and, really, their uniqueness is that they are so natural. It is the pulse of nature and, in this day and age of almost all 4/4 time, people have forgotten that, but it is true; even Carmen Amaya said that she was inspired by the uneven pulses of the ocean waves.

One of the most unique facets of flamenco that affected me was the great possibility of expressing your individualism. In a corps de ballet, you can be a clone and get away with it, but fewer is better in flamenco. A strong soloist is more exciting than twenty people lined up doing the same thing. The excitement of "becoming" the dance, of what is known as experiencing "duende" once it has possessed you or visa-versa, you are addicted for sure, and this great event is quite unique.

What is duende? Can you explain it in more detail?

There has been quite a bit written about what duende is and isn't. It is a bit like explaining love. There are so many personal explanations, even though there is a literal translation. To me, it is getting into that sensitivity of the art that you are performing, interpreting, whether sing-

ing, playing, or dancing. It is becoming the dance, not an extension of the dance. It is letting the technique carry you to the point of release and then letting your spirit and soul, which are words that represent our intunement with life itself, take over your being. You do not have to perform flamenco to have duende, for duende is universal to many great artists. I do not mean technical artists; it could be grandma next door, lifting an arm in song or dance -- she has it. Federico Garcia Lorca wrote and lectured on duende and he mentioned that when the famous flamenco singer, Pastora Pavón heard the music of Bach, she said afterwards, "Bach has duende." Like anything else, some people are able to "become" their art easier than others, but my personal feeling is that if an artist's love comes through and they really are genuinely searching for that interpretation that they feel within and it is honest, then they will experience duende; they will become the dance.

What is a juerga?

In the truest sense, a juerga is a gathering together of flamenco artists and aficionados for the purpose of "sharing." I make a point of this because I have been to many juergas that actually are performance oriented; the people who come as spectators, expect to see a show and the artists come to impress. To me, this is not the true spirit behind the meaning of juerga. Like jazz musicians that I saw in New Orleans when I worked there, who got together to "jam," to enjoy each other's art with a sharing of all the elements and were able to create a bit of universal "duende." When a guitarist starts to play and the singer starts to sing and they both are in tune with tone, feeling, rhythm, interpretation, and then the dancer joins and the jaleo starts and this energy of artistic sharing, all looking towards the same feeling of experiencing the living art -- when this happens, then that is what a juerga is all about and it cannot be rushed. It is not an 8:15 performance, and the aficionados who come should not expect a performance. They should enjoy flamenco for itself, whether "something happens" or not.

What part do the gypsies play in the over-all art of flamenco?

At this time, we think of flamenco as almost a total Spanish-gypsy art form. The gypsies, for sure, have been a very important element and, as I said before, a catalyst to the evolution of what we know as flamenco today. When the gypsies arrived in Spain, Spain was already very rich in music and dance, with the cultures that were in Southern Spain at the time -- the Arabs, the Jews, the Greeks. The gypsies came into a very rich cultural area. As I said before, there is very little written history giving any credit to the Arabs, Jews and even the gypsies in regard to the arts of Spain, even flamenco -- probably for political and religious reasons.

It is known that the gypsies came from India and Indian dance, music and total art involvement is age old, complex, and classic, and the gypsy, for sure, must have come with this art. They mixed with the existing cultures and, with their genius for "gypsifying," for sure played a great part in both creating and developing what we know as flamenco. In India, the dance is total involvement, with every movement of the body, including complex footwork such as in the Kathakali and the Kathak, playing an important part in the total dance expression. This is so with flamenco and the roots of almost a religious expression is also similar to both worlds. Summing it up, it is for sure that the gypsies have and will continue to have a great influence on the total art of flamenco, but at the same time, flamenco is a world class art form and many non-gypsies have been the ones who have carried it throughout the world. With great care, class, style and respect they have been responsible for much of the great flamenco, the spreading of good flamenco and making the world aware of this great art form.

What are the forms of flamenco and how are they evolving? And is flamenco as a whole evolving?

If one were to have seen flamenco even one hundred years ago, it for sure would have looked very different as far as the dancing and the music, but not so much the singing, even though the styles have changed. First of all, the various forms, such as soleares, bulerías, tangos, and tientos, are all old forms that developed a certain rhythmical structure,

interpretive feeling and over-all structure, many years ago. But they all are in a constant state of flux, of change, some of it in rhythmical and musical interpretation, much of it technical. For example, in dance, tap dancing and classical dance have been a great influence on the over-all technique and interpretation.

The rhythmical structures of 12, 4 and 6, make up most of the dance forms, but what can be done with them is endless and ever-changing, as it should be, for what stands still, dies; as long as tradition is respected with regards to the roots and meaning of flamenco, then change is fine.

The over-all evolution of flamenco is on-going, much like styles of clothing. Some changes work and some do not enhance the art. The guitar has become a solo instrument in the last few years. This has been an interesting change -- the creativity and expansion have been enormous. The dance, becoming a performing art over the last few decades, has absorbed much in its technical growth, becoming very complex. But if it expresses the roots of flamenco, then all of this technical expansion is fine.

The main point is that flamenco is a living, breathing art form, and with the creative art of the inspired individual, it will continue to grow branches, to flex, expand, and even lay to rest unused portions of the art itself.

You mentioned "sponsors" asking about flamingo instead of flamenco. Why is that? Shouldn't they know about the arts that they are seeking to present?

This brings up the summation of this article. As I mentioned, there are various reasons for flamenco not being seen, besides the cycles in the arts. Some of the great flamenco and Spanish artists were, in the golden age of flamenco, presented by impresarios such as Sol Hurok, who knew the dance, who knew theatre, and that exciting dance was exciting dance, no matter what the label -- ballet, modern, Spanish, Indian, ethnic, etc. They presented in theatres across the country and people went because they knew that it was good dance that was being presented.

What has changed in the last few years is that, for better or worse, the main presenters have become the college and university. Many of these sponsors are into buying a label. Is it modern, or ballet or ethnic? These are three very frequent labels that one hears today and flamenco is under "ethnic," which at this time is not on the most popular list. Good dance for the sake of dance is not the priority -- it is the label. It is very funny to me at times, because the United States is the most ethnic country in the world and all dance is ethnic, of the people; we cannot get snobbish about it and say that one form is better or more artistic than the other.

When sponsors do their homework, are open-minded, and are in the frame of mind to buy good art, no matter what the label, then flamenco will share in their buying, for the audience still loves a good performance. As Martha Graham said once, "There are two types of dance, good and bad!"

This article will be on-going and does not in any way try to answer all questions about our beloved art, the art we call flamenco, not flamingo....

-- Teo Morca

GAZPACHO DE GUILLERMO

A NEW LOOK AT MORÓN

The following is a dialogue between Ted Bakewell of St. Louis and Guillermo Salazar. The two guitarists met in Morón de la Frontera in 1971 and have been friends since then. The conversation is a reconstruction of several long distance telephone calls during 1981:

TED: I recently returned from Spain. I am sorry to report that the flamenco record scene is pretty bleak. Admittedly, I spent most of the trip traveling with Donn Pohren on one of his splendid gastronomic tours rather than record hunting, but nevertheless I noticed that the usual outlets, such as "Corte Inglés," had next to nothing.

GUILLERMO: Did you get to Morón?

TED: Yes, unfortunately, I did. And, as a matter of fact, it was the low point of the trip. Morón has devolved into the most depressing pueblo in Andalucía, even including Corripel. The town was even more industrialized by the cement factory and much more polluted than I had recalled. The central block of town just west of "Casa Pepe" has been razed and partially replaced by new midrise shlock. Even the statue of Diego in the Park had been defaced with a graffiti moustache and sideburns -- I couldn't wait to leave.

GUILLERMO: Those old days are gone for good. Why do you think this has happened? Do you see any possibility for a renewal of the old excitement?

TED: I really don't, at least not in Morón. Diego del Gastor was such a force holding the whole thing together. His death, combined with the modern industrialization, was probably the end of the whole thing. True, Paco and Juan Gastor are around, and Joselero...and I even saw Dieguito briefly at the newly renovated "Pensión Pascual," but they don't seem to have reconstructed what you could call a scene there. I've thought about the reasons why it was so magical back in those old days and have a few insights. Recently I received a supply of cassette tapes of Diego, Dieguito, Paco del Gastor and Agustín. The cantaores who appear are Joselero, Manolito de María, Fernandillo, Fernanda, and even Dieguito sings.

GUILLERMO: I didn't know that he sings.

TED: Oh yeah. Here, listen to this (pause 30 seconds)

GUILLERMO: That's really good singing; he has that feeling.

TED: I don't understand how you can say you like this funky stuff when you have often spoken against tradition.

GUILLERMO: Well, I like it because it's good, not because it is traditional. I don't think anything that my grandfather did is sacred, and I wouldn't want my grandchildren to think anything I do is sacred. If something is of good quality, then it is worthy of appreciation. Keep what is worthwhile; get rid of what is not!

TED: When you explain it that way, it doesn't sound so bad. GUILLERMO: Diego del Gastor played lots of things that were not traditional. Don't you remember him playing that melody of "A Little Spanish Town" in bulerías? Also, he did some classical melodies for bulerías. Diego would spend lots of time making up new ways of playing some of his old stuff also. That way you could say that what he was doing was contemporary and alive.

TED: Diego's Morón was very alive, that's for sure!

GUILLERMO: What were some of the reasons for this Morón phenomenon?

TED: I've often tried to figure it out. I think a lot of it had to do with what you might call the "support structure." With that ever-present, fiesta-prone environment around the artists, incredible things were possible. The supportive afición of the local bar Pepe crowd, especially when they were in the right mood, could really get things cooking. Of course there were plenty of mediocre or even boring juergas, when things just could not get going and the support



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structure was not pushing the artists to their maximum potential. Often, several days of mediocre fiestas were required before the really memorable moments happened. That's why anyone who has heard just one or two Morón tapes can't really tell what it was like.

GUILLERMO: So the "support structure" could be described as the local aficionados.

TED: Yes, and more accurately, their drunken encouragement. And obviously this is what Pohren calls "A Way of Life." I would differentiate between praise and encouragement. Without the support structure some of the same artists could be judged negatively. It was that important. With the right support structure the unbelievable came true. I don't know how else to describe it.

GUILLERMO: Almost like a trance.

TED: Very true. If you have ever been to Africa for any extended musical events, you know about it. Flamenco utilizes much of the same rhythmic drone effects of the African music, which means repeating subtly intricate variations on a persistent rhythm without being repetitive. Bulerías can be like someone setting you up within a resonant field of rhythmic expectations; then just when you are most vulnerable, kicking you in the solar plexus with a hot remate. Diego was a genius at this, and so are musicians I've heard in Algeria and Sudan. And when someone like Fernanda sings on top of this, it really dramatizes how far removed this kind of flamenco is from Western music.

GUILLERMO: I remember that feeling.

TED: Morón was the focus of that type of flamenco. I really had forgotten how great it was until recently when I received these incredible tapes from a friend in California. Then it all came back. The tapes have inspired me to play guitar again. It's hard to be motivated when you live in St. Louis.

GUILLERMO: Hard, but not impossible!

--Guillermo Salazar



MAESTRO CARLOS RAMOS GREET'S CHARLIE FOLLOWING HIS PERFORMANCE

ARTIST IN PROFILE

CHARLES MOESER

by El Chileno



CHARLIE MOESER AND DANCER ESTEFANIA NEIRA AT RUTH'S ART SHOW OPNING

This Washington, DC, Jaleista, and director of La Peña Flamenca in Washington is an active performer and teacher of the guitar. Although Charlie, as he is known among his friends, is also an accomplished classical guitarist and has also dived into "other" styles, his first love is flamenco, in which he is deeply involved. Charlie has studied in Washington with Carlos Ramos and Fernando Sirvent, among other teachers. He has also travelled and studied in Spain quite extensively, having managed to become quite fluent in Spanish. Besides carrying a rather full load of students, Charlie appears regularly with dancers at special events around the Capitol City and does occasional solo appearance in concert. His wife, Ruth Bolduan, is a well-known painter who teaches in Silver Spring, Maryland, where she recently had a one-woman picture exhibition. One of her greatest "hits" was a portrait of a flamenco dancer which served as a backdrop for a brief performance presented by Charlie and dancer Estefania Neira. This livened the opening of the show considerably, and set the tone for the rest of the evening, which was spent talking as much about flamenco as about painting. The picture of the dancer was sold even before I could put in my bid for it, but Ruth has promised that more flamenco-based paintings are in the offing. Charlie and Ruth make their home in Chevy Chase, Maryland. In the not too distant future, they plan to take an extended trip throughout the USA and we are certain that "el arte" will not be neglected.

CANELA

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Nailing Down Nail Care

by Ron Spatz

Nail care is a subject paramount to classical and flamenco guitarists, unless one subscribes to the no nail philosophy of Sor, Tarrega, Pujol, etc. I have never personally met or read about any flamenco guitarist who does not use nails. In fact, there is probably more truth than fiction in Bob Baxter's statement in Guitar Player magazine, "Ask a flamenco guitarist if you can clip his fingernails and he will probably feed you to his pet piranha" (a statement which also testifies to his lack of knowledge about the origin of the typical flamenco guitarist).

Shaping

The most critical facet of nail shaping is length--it not only affects tonal quality, but can be a determining factor in how often nail damage is experienced. While every guitarist has to determine his or her own best length, here are a few rules of thumb (no pun intended) to consider:

1. Shorter nails do not wear as fast.
2. Long nails are not necessary for speed (Paco de Lucía, Mariano Córdoba, and Serranito are among those who keep their nails quite short).
3. A bit of flesh on the string greatly improves tonal quality.

The length suggested by most classical and flamenco guitarists queried on the subject is the tip of the finger (Serranito makes an exception for the pinky nail, which he keeps longer for help with rasgueados and tapping). This can be determined easily by placing the tip of the finger perpendicular to a flat surface. The nail and the tip of the finger should touch simultaneously. Another method is to turn your palm towards your face with your arm parallel and look into the daylight (or a lamp). You should not be able to see any nail protruding. The shape of the nail should be rounded, approximately following the contour of the fingertip. The right and left side should be symmetrical. While classical guitarists use mostly the left side (there are exceptions, such as Liona Boyd), proper flamenco technique attacks both sides and the front part. An easy way to check for symmetry is to place the nail over the edge of a flat surface. The bottom edge of the nail tip should touch evenly all the way around.

Polishing

No file is smooth enough to polish the edge of the nail. If it were, it wouldn't be effective as a file. There are many different methods of polishing, not necessarily all expensive. Extremely fine finishing sandpaper seems to be the most popular. Classical guitarist Michael Lorimer suggests wrapping the paper around a flat surface, such as a file. This allows an even application of pressure. In fact, you might want to take Bob Baxter's advice, "Paste strips of #400 sandpaper on ice cream sticks and mail them to your friends at Christmas. Sure they'll call you a cheapskate, but they'll have great nails."

Another less well-known tool (and my preference) is the Revlon polishing stick; while designed for buffing the top of the nail, it is very effective for the edge. Incidentally, a good emergency tool is a plain old everyday matchbook striker.

When properly polished, the edge of the nail should not look white, which indicates a rough edge. As a final touch, some players rub their fingertips on their clothing. Others rub their fingers through their hair or alongside their nose for the body oil (if this sounds too disgusting, you might want to try olive oil instead).

Damage

Rare is the flamenco guitarist who has not agonized over a broken or split nail. All are aware of the various products available on the market. Some have tried several. Many use airplane glue (for the love of God, don't put a tube in your guitar case. The fumes could devastate the guitar finish). While this may be necessary in some emergencies, it can have disastrous results. I know of at least one case where a fine player lost his fingernails after experiencing an allergic reaction to the glue. I had a disastrous experience of my own last year. About two weeks prior to a performance, I began using a nail hardener. Shortly after applying it, I would feel a pulling sensation. I attributed it to the drying process and thought nothing of it. I got through my

performance with no trouble, but a few days afterward, the ends of all my nails began to split, with the resultant affect being nails as thick as saran wrap. This horror continued until my nails had completely grown out. Needless to say, I have never attempted using anything of this nature again. When I break a nail now, I just trim it down and dig in a little more when I play.

Nutrition

A packet of gelatin in your milk every day will help, but not because of the gelatin, or even the calcium in the milk. The vitamin A may help, as will vitamin E and lots of protein. Eggs are recommended--you may wind up with a paralyzed left arm from a stroke, but you'll have terrific nails.

Psychology

Many of the deeper thinkers of the guitar would agree that mental attitude can have a great deal to do with nail problems...from wearing down to outright accidents...Sort of an excuse for not playing well. Developing a more positive attitude about yourself and your playing may also make you more careful automatically...sort of a cautious relaxed state. Of course, it's difficult not to be nervous before a performance, but who has not had a bad performance? I certainly have and nobody has thrown me into guitar prison yet (though some may have wanted to). There are, of course, some conscious steps that may be taken to cut down the odds...such as filing a little every day so the nails do not have the opportunities to break that are available to their longer brethren...and never, I repeat never, reach into an area where you can't see...or do something with your fingers without looking. I would like to have a can of guitar polish for every time I've sliced off an index nail with a car ignition, or bent back a nail picking up something without having a good grip on it.

In conclusion, I have probably not said anything new about nail care in this article, but I hope that I may have repeated a thing or two that perhaps some of you may not have thought about. And if I have helped one person to improve his sound, that is reward enough for the effort.

NAILS AND THE FLAMENCO

(from: FISL Newsletter, Feb. 1969)

by Morre Zacania

It is my feeling that the flamenco can best deal with his nails and their problems if he has a basic understanding of their nature. Although this article is directed mainly to the guitarist, it can also be of interest to the dancer with nail problems on feet and on hands when playing castanets.

"Nails," as defined by Diana Kimber in Anatomy and Physiology, are clear horny cells of the epidermis joined so as to form a solid continuous plate upon the dorsal surface of the terminal phalanges. However, for our purposes it can be regarded as a very wide flat hair. The root of the nail is in a kind of groove, or fold of the true skin, at the bottom of which are "papillae" housing the nerve endings, and small blood vessels called capillaries. Soft cells multiply here and are transformed into hard, dry scales which unite to form a solid plate. The nail, constantly receiving additions, slides forward over its bed and projects around the finger. The nail grows not only at its root, but all along its bed which is of true skin; hence, its thickness increases as it approaches the tip of the finger.

The growing time for a nail, from root to fingertip, varies in different individuals from 3 to 6 months. This period can be measured by striking a sharp blow at the base

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of the nail, which results in the formation of a blood clot which grows out with the nail. However, care must be taken. If the blow is too forceful it may lead to loss of the nail. This loss may be permanent if the papillae at the base of the nail are damaged. This brings us to the subject of nail care.

The majority of nail problems, as with world problems, are due to ignorance. In manicuring nails, a file should be used, or cutting them is claimed by professionals to make nails brittle. [Editor's note: This is highly unlikely, just as cutting hair does not make it coarser or speed its growth.] of course, brittle nails can also be caused by other sources, such as a nutritional deficiency, detergents, non-oily nail polish remover, or old age.

Cuticles should be pressed back to prevent hangnails. Hangnails should be cut, and the cut base touched with tincture of iodine. Of course, no nail preparations should be used until the skin cells have had time to heal. It should be remembered that the cuticle is often the place where infection begins. The infection is called "paronychia" and is characterized by swelling, and extreme tenderness of skin around the nail. The condition is complicated when infection spreads under the nail. It is often produced in guitarists by the strings striking the skin at the base of the nail. In most cases it can be corrected by raising the tension of the strings by tuning up a half tone, or by not over-playing the guitar. Guitarists who over-play and sound as if they are always out of tune, are certain to have callouses starting at the cuticle and sometimes running up to the first joint of the finger.

Callouses are also common at the tips of the fingers under the extension of the nails of the right hand. Guitarists who do the dishes find that the soap and water remove these callouses, leaving them with blisters after their next day of hard playing, or, worse yet, they crack and become infected.

Guitarists who use nail applications which are very hard, and who have found the secret of keeping them on for two or three weeks, have been blessed with a disease we at the FIST call the creeping curvies, or the CC's. The symptom first noticed is that of the nail had not detaching itself from the nail, unless pushed back a little each day. The skin may detach itself, unfortunately not from the nail but from itself leaving an open crack for infection. The condition is further complicated by the nail's not being able to grow with its natural downward curve as it extends over the tip of the finger. The resulting tension pulls the sides of the nail toward each other pinching the bed and at this point the guitarist is screaming in pain. However, relief is simple, provided infection hasn't set in. Remove the nail application (if you can) and the nail will assume a more comfortable, natural position and you're ready for your next application...

Guitarists who have low resistance to infections or who are allergic to certain nail preparations should take care not to apply agents in such a way that they are in contact with the cuticle or bed of nail. Nails can be killed by infection and what can a guitarist do while waiting for a new one to grow?

NAILS AND THE FLAMENCO: PART II

(from: FIST Newsletter, March 1969)

by Morra Zatania

I think it quite possible that many years ago when flamenco guitarists wore their nails to the skin playing their simple rasgueados they relieved their painful condition by playing falsetas with the thumb or fingers. Thus the falseta may have become tradition in the ritual of flamenco. As nail enamels came into fashion, they soon came to the attention of those guitarists whose careers demanded hours of playing every day. This enabled guitarists to use rasgueados more often and with a more forceful attack and made possible more complicated rasgueado innovations. We have reached a point today where, if the guitarist were to play for a couple of days without nail protection, his nails would be in a sorry state indeed.

Nail enamels have been the old stand-by for guitarists until recently. Professionals find they don't stand up well under long hours of playing, although part-time guitarists and girls still use them. Contrary to what nail polish companies advertise, polishes are all basically the same and are all removed with nail polish remover. The ones most

generally used are "Hard as Nails" by Sally Hansen, and "Pro-Lon" by Revlon. Polishes have the advantages of staying on the nail and being easy to apply, but the disadvantage of wearing fast and not drying properly as the solvents of the top coat soften the undercoat. Sometimes polish is used with tissue paper for added strength and also to repair broken or cracked nails. This is done by applying a thin layer of tissue to wet nail polish. When this is dry, polish and tissue, or polish alone may be applied again.

Another group which we call "fakes" is being experimented with. These are pieces of plastic or what-have-you which are applied on to the nail and may even extend beyond it. These generally stay on three or four days. In this group we can include "Fabulous Fakes" and "Nail-Fix."

Another group is "mixes." These consist of two separate substances, a dry agent and a liquid solvent, which when mixed together result in a finished product similar to that used to apply fakes. Some come with forms used to mold or extend the nail. Mixes generally stay on from three to four days and are very hard and even brittle. Some seem to be a form of plastic. Available on the market are "Patti-Nail," "Liquid Nail," "Marvel Nail," "Magic Nail No. 77," and "Smarter Form-A-Nail."

"Cements" constitute the fourth class of fingernail preparations. Hundreds of cements exist, but a few have been tried by the flamenco. Strangely enough it is here that we may find the answers to many of our problems of nail protection. Any nail preparation made for fingers seems to fail the best guitarists, and we see around us many who are changing to cement preparations and leaving the rest for the girls. "Duco Cement" and similar glues, together with their Spanish counterpart, "Pegamento y Medio," seem to be in fashion. They protect well, but pop off in a day or two, even when one or two coats of nail polish are used as a primer. The cement can be removed easily and for the guitarist who doesn't mind going through the ritual of polish and cement application every morning, it is fine.

Another cement showing favor is the epoxy family. Borden's Elmer's seems to be the most popular. Epoxy appears to be the answer to everything as it stays on, and stays on, and stays on, and when you peel it off, it actually seems to take some of the nail off with it. (Or is this some form of normal sloughing-off which did not occur due to the nail being covered?) In any case, when applying epoxy, or any mixes other than polish, apply only the half near the finger tip, as this will soon grow out and be cut off.

A couple of coats of nail polish help keep all preparations from working loose on the edges. Cleaning nails of oils before applying any preparation also helps.

As with the mixes and the fakes, epoxy can be filed to suit the thickness and shape of the nails. Nails never break with epoxy since the glue wears well and has flexibility. One disadvantage we will find with epoxy and other preparations which stay on the nails any length of time is "creeping curvies" which we discussed in last month's article. It is possible the CC's may be avoided by keeping applications on for no more than one week.

It should be remembered that, as with anything else, one has to learn the tricks and techniques which make an application successful. These can be learned from left hand experimentation, or from the experiences of another guitarist.

So if you want to play old-style, naked-nailed, funky-poo guitar, well go ahead (if you can find a funky-poo guitar). But if you're a wild beast who tears the strings off, protect your nails and you can really eat up these guitars.

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NAIL PREPARATION REVIEW

(from: FISL Newsletter, May/June, 1970)

by Morre Zatania

Since my articles of February and March 1969, I have made a few more discoveries concerning new preparations.

We divided preparations into nail enamels, fakes, cements, and mixes, which are mostly acrylic plastics.

Of the nail enamels, clear "Ceramic Nail Glace" by Fabergé seems to be most popular today. It is often used over and sometimes under mixes and cements to keep them on and prevent catching of the guitar strings. Preparations sometimes catch the strings on the top of the nail even when filed smooth with the nail. Ceramic Glace is like nail polish in the respect that you will have the same drying problems. Some claim that when dry, it has a much harder surface which wears better.

"Nail Fix" is also being used with success. I include it under nail enamels, but its characteristics are similar to Duco Cement except that it adheres better.

William Regan of Pittsburgh has found the following to be good when using Pegamento Imedio or Dupont Duco Cement: 1) apply one coat of Fabergé Ceramic Nail Glace; 2) allow to dry until sticky and adheres to a small piece of one ply of Kleenex on top; 3) when dry, remove excess Kleenex and apply another coat of Fabergé on top of this; 4) when this is completely dry apply Duco or Pegamento.

Not much research has been done with epoxy, nor, to my knowledge have dermatological tests been run on this substance. There are warnings about contact with skin; however, I have had a single application on for as long as three weeks with no noticeable reactions, except for the "creeping curvies" which we discussed in the February, 1969 issue. Apparently the condition is caused by the nail not being able to flex and grow in a natural position so that the nail bed continues to adhere to the nail as it grows out instead of separating. Normally the nail flattens as it grows, but any hard inflexible preparation which remains on the nail for any length of time prevents this natural growth process. Compare your right and left hands and you will notice the nails of the right hand are more curved. This condition is noticeable even if you only use nail polish.

I have recently given up epoxy for an acrylic mix. It was brought to my attention by Chip Bond of New York City, who found some guitarists using it in Spain under the trade name "Diapol," which is a dental preparation. In this country I have found it under the trade name "Duz-All" by Coralite Dental Products, Chicago, IL. It is retailed in New York by Rower Dental Supply Co. It no doubt can be found under other names. The preparation consists of a combination of methacrylic esters in powder and liquid form. The powder is pink, fibered, or clear, and the liquid is clear and evaporates readily. These same materials can be found on cosmetic counters. Dental supply stores retail only in 1/4 and 1 pound packages of powder for under \$10.00, which will last most guitarists a couple of years at least. As with all preparations, technique of application is important. Duz-All is called a self-curing acrylic which means when the liquid and powder are combined a chemical reaction takes place producing the plastic. When small amounts are mixed, or room temperature is low, it seems this reaction has to be helped along a little with applied heat in order to begin the reaction. This can be done with a stove or hot plate. This method will insure a complete reaction and the application will adhere until grown out or peeled off. Reaction temperatures reach 186 degrees F. If reaction heat becomes uncomfortable cool the nail under running water.

Nails should have been prepared first by washing clean of dirt and oils. Light filing on the surface of the nail, especially near the end of the finger, will give a better-adhering surface. When mixing liquid and powder, mix only for one or two nails as liquid evaporates rapidly from the mixture and makes it hard to apply. This will save additional filing to give the nail a smooth surface. Use an eye dropper and a small bottle for liquid to reduce loss by evaporation. Let the mixture dry a moment on the nail and then apply heat to start the chemical reaction. The nail is ready for action in just a few minutes. To insure long life and keep the preparation from peeling or catching on the strings cover with nail polish. Directions for dentists come with preparations bought in large amounts and these will give more tips and a better understanding of the material.

A parting note: The National Institute of Dental Health reports the recent development of a plastic substance which can be brushed on the teeth and hardened with ultra-violet light rays. It adheres for a year or more. Maybe this will be the dawn of a new day in nail protection for flamenco guitarists.

CRAZY GLUE

by Paco Sevilla

To complete this picture of fingernail care for the flamenco guitarist, I want to share what I know about cyanoacrylate glues -- the most up-to-date and, for many, the most successful protection for the fingernails. I first heard of these glues in 1972, when a friend came back from Spain and told me about the latest craze, a Japanese glue that was soon to become widely known in the United States as "Crazy Glue" (from the brand name "Instant Crazy Glue"). It had the advantages of being ready for application (no mixing, as with epoxies), rapid drying (a matter of seconds), good bonding to nails, not being affected by moisture, and lack of toxicity. The disadvantage was the brittle nature of the glue when applied in sufficient coats to afford adequate protection, which caused it to chip and flake off with hard playing.

Cyanoacrylates have the property of adhering very well to human skin. This property has led to their use in medicine, for the joining of tissues where stitches cannot be used. It also led to a national uproar when children began to glue fingers together, or worse, eyes closed -- the glue tends to squirt out unexpectedly. To the relief of guitarists, the glue -- which disappeared from most stores for a short while -- was not banned, but only sold with a warning about its skin bonding property.

I know of three ways to use these glues: Alone, with paper, and with fabric for reinforcement. The latter combination works well for me and provides a nail covering that lasts from a week to indefinitely under very hard playing conditions. To apply this protection, first, clean the nail with alcohol to remove grease, and then rough the outer 1/3 of the nail slightly with an emery board. Next, cut a piece of fabric (unless you want a psychedelic effect, a white material such as bed sheet or old shirt fabric is best) to roughly fit that outer 1/3 of the nail. I'm not certain what the best material is, but some fabrics will turn clear and look very natural, so experiment to find a good one. Coat with glue the part of the nail to be covered and apply the piece of fabric. Soak the fabric with more glue. Use the tip of the applicator to press the fabric down. After a minute or two, apply more glue. Allow to dry (with so much glue, it may take 5-10 minutes). File to shape and smooth the top, beveling it into the natural nail on top so that there is no edge to catch on the string. Apply more glue as a seal. For an extra perfect job, one can do another smoothing and apply one more thin layer of glue, but I don't normally bother.

The protection is applied only to the outer 1/3 or 1/2 of the nail to protect from the "creeping curvies," to allow the nail to "breathe" (not an established necessity) and to prevent the nail from becoming overly thin (flakes of glue take bits of nail with them when they fly off). The cloth provides reinforcement, which cuts down on chipping. Some of these applications stay on until they grow out, while others give out in a week or two. Their life can be extended by gluing down edges as they lift up and by putting patches on chipped spots. Broken nails can be repaired very effectively following these same procedures. I have paper thin nails, but have never broken a nail while wearing this protective layer of glue. If the application seems like a lot of work, keep in mind that only one or two nails will need some work each week. Life of the application seems to depend upon several factors, such as how hard you play, the thickness of your nails (thin nails flex more), which finger is involved (thumbs and little fingers last longest), the amount of time your hands spend in water, and the quality of the glue and the application.

Quality of glue? Which brand is best? I have not been able to detect a difference between brands -- of which there are many (Elmer's Wonder Bond Plus, Instant Crazy Glue, Duro Super Glue, PermaBond Super Glue, etc.). A good glue will be very thin (flow easily) and will dry very fast, so fast sometimes that it will smoke and heat up the nail (if it gets too hot, immerse the nail in cold water). Any brand can be

good or bad -- it seems to depend upon how old the glue is. It might be a good idea to buy glue from a store that has a high turnover, but getting glue seems to be a matter of luck. Store your glue in a cool, dry place and throw it out when it starts to get viscous. I prefer the "Permabond" brand because it tends to be the cheapest (\$1.19-\$1.33 compared to \$1.49 for "Krazy Glue" or \$1.69 for "Elmer's") and because it has a good non-clogging tip -- the best, I believe. Always wipe the applicator tip dry and try to tap the glue down from the inside of the tip; once your tube starts to clog, it is time to start thinking about buying more glue. And forget about the fancy applicators -- glue pens, etc. -- they don't work well.

Fumes from the glue can burn your eyes, but the glue itself is not toxic. If the glue gets in your mouth it won't hurt you, although it is bothersome when it glues your lips together. For glue in mouth or eyes, flush with water and seek medical help if necessary. In other areas, acetone or fingernail polish remover can be used as a solvent. One last warning. Try to keep the glue from running under your nail, where it will dry and then crack or cause your skin to crack as the nail pulls away.

I have found that most people who have rejected cyanoacrylates have not used them properly. I can't imagine anybody still using "pegamento y medio" (airplane glue) and tissue paper in multiple, carefully applied layers that only last a few days.



Big Ben Tones Strike Often in Los Angeles

AN INTERVIEW WITH FLAMENCO GUITARIST
BENJAMIN SHEARER

by Ron Spatz

Anyone who has been to or seen a movie about London has probably heard Big Ben pealing out the time of day in loud tones. Rare is the Los Angeles aficionado who has not heard loud tones expertly pealing out from the guitar of Ben Shearer. Besides his activities as a professional flamenco guitarist, Ben is an instrument repair craftsman of the first order, operating his own repair business in the San Fernando Valley. The following interview took place on a typical afternoon in his busy shop, between clients and phone calls:

JALEO: How long have you been playing the guitar?

BEN: About 22 years. I started around the age of 19.

JALEO: Who have you studied with?

BEN: My primary teacher was Jeronimo Villarino. I studied with him for eight years and I consider him the one most responsible for my style of playing and my attitude toward flamenco as a whole. I personally feel that Villarino was one of the greats of his day, in that he developed his own toque, his own style -- influenced by Ramón Montoya, Niño Ricardo, and Manolo de Huelva -- but definitely his own style. Now, I have not tried to totally duplicate his style, but I have certainly been influenced by it. The other gentleman that I have had the good fortune to study under is Julio de los Reyes. Julio, in my opinion, is one of the best all-around guitarists to ever hit Los Angeles -- an excellent classical guitarist and an outstanding accompanist, both of the cante and baile flamenco. He helped me to make the transition from a very traditional, old-style of playing into a more contemporary vein and to blend the two into some sort of harmony so that I am now able to play without sounding like a 78 recording from 1920.

JALEO: We all know, of course, that Villarino is no longer with us. What about Julio?

BEN: The last time I heard, he was in New York doing portraits. Besides being a terrific musician, he is an equally skilled artist with the brush.

JALEO: There seems to be a widespread opinion that one must be a gypsy born and bred in Andalucía to perform flamenco properly. What are your thoughts about this?

BEN: Well, I don't believe that. While many gypsies may take issue with this, some of the really great artists in flamenco are not gypsy. Your attitude and the way you feel

about the art form is far more important than where you were born or which parents you happened to be conceived by.

JALEO: Do you extend this to non-Spanish persons as well?

BEN: Yes, with the exception of cantaores. It is difficult to sing flamenco properly without having been raised in Andalucía because you don't have the correct voice inflection or dialect. You could make an argument for dancers and guitarists, but I don't think the problem is as critical. Even cantaores from northern Spain don't sing flamenco as well as those from Andalucía.

JALEO: Ben, you speak very fluent Spanish yourself. How did that come about?

BEN: First, I grew up around Spanish speaking people here. Second, I spent a good deal of time in Puerto Rico. Also, I feel that to become immersed in the flamenco culture and ideas and not learn Spanish is rather foolish.

JALEO: Then you feel that learning Spanish is somewhat of a prerequisite to really getting into the flamenco culture?

BEN: Oh, absolutely! When people start talking to you about different forms of flamenco and about the different structures of the forms, they are going to use Spanish terminology. If you don't understand any of this, you are going to have a very difficult time absorbing it. In fact, understanding the cante would be impossible.

JALEO: What do you feel has been your most memorable experience?

BEN: The one thing that stands out most in my mind was when I was invited to play for Leonora Amaya at a private juerga. Since Villarino had been one of the accompanists for Carmen Amaya throughout her career and had accompanied Leonora also, I felt honored at having this opportunity.

JALEO: Would you like to talk about some of the instruments you have owned and which ones you feel are the best being built today?

BEN: I have had the good fortune during my career to own, somewhat hedonistically, a Barbero, Santos, and Arcángel Fernández simultaneously. Unfortunately, I went through a period of having trouble feeding myself and was forced to part with them. Of the makers no longer living, I feel the best guitars are those that were made by Marcelo Barbero and Santos Hernández. Of the living masters, I feel Arcángel Fernández and Conde Hermanos (sobrinos de Esteso) are head and shoulders above the rest.

JALEO: What advice do you have for those wishing to participate in the flamenco culture today?

BEN: If one is interested in learning flamenco, either as a dancer, singer, or guitarist, it is absolutely imperative that they make a thorough study of the compás and the structure of the music. It is not a disorganized music form. It is a very rigid, restricted form, allowing the individual all kinds of freedom within the compás, but not in violation of

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BEN SHEARER IN CONCERT

the compás. No one should call himself a flamenco guitarist unless he plays in compás. My advice would be to locate the most reputable instructors available and devote yourself to the study of the rhythms and structures of the music. If there are no capable teachers available in your area, you might consider purchasing the Juan Martin book and record method, or for more advanced students, the Paco Peña book and record method. These are both excellent methods, and certainly preferable to a local teacher who doesn't know what he is doing.

JALEO: Do you feel this music should be learned strictly through oral teaching, or is there some credibility to the use of musical notation?

BEN: The problem with musical notation is that there is no musical notation that I have ever seen that really conveys the rhythm patterns and the rasgueados. It just isn't the same as writing down Bach or Beethoven. I believe the best way to learn is to sit down with a competent teacher who can show you mechanically and methodically, one on one, how to play the toques. This also allows you to learn variations in your playing technique which otherwise you wouldn't, because you would be locked into learning the piece as it was written down -- and nothing more.

JALEO: Isn't this true somewhat with Bach also, since much of his music is based on dance forms; we have to depend upon the interpretations of people living today as to what it is really supposed to sound like?

BEN: Well, I think that flamenco has definitely benefited from its oral teaching tradition. When an art form is handed down from person to person, generation to generation, it has a tendency to maintain its integrity much more so than music that has been written down and not played for a long time; when someone finds a manuscript, he has to interpret it without any guidance from the composer whatsoever.

JALEO: You mean like the stories of people finding Bach manuscripts being used to wrap fish or strain coffee?

(Raucous laughter -- provided mostly by the interviewer.)
BEN: Yes, something like that. Unfortunately today, especially in this country, as far as flamenco recordings go, we are not hearing any dance recordings at all. Twenty-five years ago, there was a great deal of material available for studying the dance forms. Today you can only find solo guitar, with possibly castanets and a cantaor. There is very little available for the dance student.

JALEO: What is your assessment of the field today? Is it all following Paco de Lucía down the "bossa nova" path, or is there still a hard core that hasn't gone Las Vegas on us yet?

BEN: Well, there is still definitely a hard core. There has always been a group of purists in flamenco that has preserved the toque. My personal feeling is that Paco de Lucía could be the greatest flamenco guitarist of his generation, but he

needs to devote himself to accompanying the cantaores and dancers in the field and stop playing second guitar to Al DiMeola. Of the current generation, guitarists like Manuel Moreno "Morao" and the late Melchor de Marchena have been preserving the essence of traditional flamenco music, such as the style of Niño Ricardo and Manolo de Huelva, which form the basis of what we would call modern flamenco guitar.

JALEO: Do you feel then that there is a fine line between growth and the prostitution of a fine art, which flamenco has certainly become?

BEN: I think that if flamenco music is commercialized or tainted with a lot of Latin American popular music, jazz, rock and such, that you destroy it -- you destroy what it was intended to say, what it was intended to do in the first place. You must maintain the purity of the compás and nature of the toques in order to really be doing flamenco.

JALEO: Now what, in your opinion, do you feel the future holds for people who are holding to the traditions of the music?

BEN: I personally feel that flamenco will always be an underground art form, appreciated by only a few out of the total mass of humanity. It will never be recognized or accepted in large doses as we see in Rock and Roll, or even to the extent of classical music. The future -- unless we get some decent arenas to perform in will be rather bleak. But there will always be a nucleus of people who want to hear and see flamenco performed, who will pay for it. And if it is presented in the proper environment, it will always be successful and continue to be around.



ALGO SOBRE VICENTE ESCUDERO

PART III -- CONCLUSION

[Editor's note: We find Gabriel Ruiz in Paris, where he just met Vicente Escudero.]

by Gabriel Ruiz de Galarreta

Months later, Vicente called me on the telephone, inviting me to his home. So, one afternoon I went to see him. He lived at that time in a popular neighborhood that I don't remember the name of, and he had rented the large basement floor of an old Parisian home. He lived with his wife, Carmina and three or four young men -- he told me they were his nephews, dance students, and gypsies as well (I realized immediately that this was not true). There in his "basement" he had his studio. He told me he would soon be doing a benefit performance in the "Sala Pleyel" (one of the most important salons in the world in those times) and he wanted me to play the guitar. Frankly, I knew his "manera de bailar" -- from what I had seen and from what I had been told by El Chileno, Relampago and everyone -- and I told him that, although it would be a pleasure for me, I wasn't free at that time to make new artistic commitments; that was the truth, for I was then accompanying Emta Martínez (today, known as Mariemma), although I had complete freedom to play for anybody I wanted. But he insisted, assuring me that he would arrange it with Emta -- they were, "paisanos," both from Valladolid and very good friends.

I knew well what Emta thought of Vicente and the type of "friendship" they had. But I didn't say anything and asked him what dances he was going to do. He replied that he was doing only one, a tanguillo de Cádiz, but he would appear with the whole "cuadro" doing palmas for him. I figured that, with a dance so easy as the tanguillo, nobody could go wrong, so I said I surely would be able to play for him and that I myself would arrange it with Emta Martínez. He was delighted and said that when I was able, we would rehearse. I answered, "But Vicente, a tanguillo needs no rehearsing! You dance, and when you want to finish, you let me know by saying, 'Ahí es,' then call with a foot stomp, I give the cierre and it's over."

"Sí, I know that! That's true! It is not for me, but for my 'tribu' (he always enjoyed using gypsy terms) so that everything will come out well!"

I returned a few days later. We rehearsed the "cuadro" and it was a disaster; his "nephews" knew nothing at all about rhythm and compás, and they only stomped the floor when it seemed like the right time to Vicente. Finally, with much

patience (the whole thing truly amused me), we almost arranged the handclapping, with Escudero dancing a simple tanguillo and finishing in time with the guitar.

The night of the festival arrived (I believe it was something for the French Government); the "Sala Pleyel" was full with a select audience. There were various numbers, all good, with the best artists of different nationalities that were in Paris at that time. Argentinita danced to the piano (I believe it was "Danza No. 11" by Albéniz) with her sister Pilar and Antonio Triana, with such success that they had to repeat it. I played a solo that was well-received -- in those days I could really play the guitar. Don Ramón Montoya played two solos, "Romera" and "Gallegada," pieces that he used to like to play quite often and did as only he knew how. In the second half appeared the "Cuadro Flamenco" of Vicente Escudero; they were received by an imposing ovation, for, to the French in Paris, Vicente was the best. I began with the tanguillo and Carmina and the "tribe" began their palmas; Escudero began to "sing" and, at the end, rose from his chair and began to dance. I felt relaxed, for the palmas and the dancer were going pretty well. After a few moments of dance, he said loudly to me, "Ahí es, Gabrielillo!"

When I heard the closing llamada that he gave loudly with his foot, I quickly played: "tan, tarantan, tarantan tan... tara, tara, tara, tan..." He stopped his dance and I stopped the guitar. But immediately he gave another loud foot stomp and I, not to be caught off guard, hit the guitar strings; he gave another "taconazo," then I hit the strings; and another foot stomp...the fifth or sixth time, I could take it no longer, and furious, I got up from my chair and exited to one side, saying in almost a shout, "Ahí se queda usted, Vicente," as I disappeared from the stage.

The audience began a loud ovation and Vicente bowed, together with his company. He came looking for me and made me go out and bow with him. As we bent forward before the

"respetable publico," I said to the famous Vicente Escudero, "If I hadn't done something, we would still be there going, one, two, one, two, one, two..." And Vicente laughed, "de verdad!"

You can imagine the jokes that were made by Encarna, Pilar, Antonio, El Chileno, and Don Ramón. The latter, who liked me a lot (he was a friend of my father and had known me since I was very young) said to me, laughing and making like he was reproving me, "That is not done, Gabrielito! How could you do that with a great bailaor...?" This was said while he was threatening me with his cane.

Two days later, Escudero called me on the phone, telling me that, yes, he had made a mistake and then he invited me again to his house. That night I told my friends at the "Gran Duc" about the new invitation and Relámpago again joked, "If you go this time, he will really kill you!"

So I got together with Vicente on several occasions in the afternoons, but not in his house; I asked him to meet me instead in the Bar de Pigalle. He asked me to teach him the compás for the siguiurias, with palmas sordas. He would buy me a coffee "con leche" and two croissants, and in a corner of the Grand Duc: "Un, dos, tres...uno y dos...un, dos, tres...uno y dos..."

And so we were for a number of days. Later, life took us our separate ways and I didn't see him again until some time later. When our civil war was over, I was in the Plaza de Toros Monumental in Madrid one afternoon -- after the bullfight -- when I heard somebody calling my name from some distant seats above mine, "Gabrielillo...Gabrielillo!"

I looked back, into the upper "tendidos," and there was Vicente Escudero, unmistakable, laughing and doing compás for me "por siguiurias." I waved to him cheerfully, and we made signals to agree to meet at the exit of the plaza. But there was such a tremendous crowd that afternoon that it was impossible for us to find each other.

I knew that he lived in the Hotel Regina, right in the

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



center of Madrid, since the newspapers frequently wrote about Vicente Escudero; he was beginning to be an important star in Spain for many people, ever since he left France in 1939 -- due to World War II -- and returned to his hometown, Valladolid, where he did some dancing with Mariemma and then, afterward, remained in Madrid with his wife. I believe that, by that time, Vicente was dancing in compas. But, in reality, I did nothing about trying to see him in those days, after our meeting in the Madrid Bullring.

In the fall of that same year, I saw him again. I was coming out of the "metro" (subway) at the station at "Alcalá" and "Peligros" -- both, important and central streets in Madrid -- when I heard his voice, "Gabrielillo," and Vicente Escudero opened his arms toward me. We embraced with joy. In reality I appreciated Escudero for his genius and innovations, for all that he brought to the Spanish dance and flamenco. In that sense, I admired him; I felt proud that he called me his friend and that I had been the one to teach him something about "our compases." He wore, as always, his colorful hat and his "gypsy curls" on his forehead; I noticed his small feet, now larger and heavier -- Vicente was now "mayor" (older, elderly), but he looked good, "buen tipo, fino y aflamencado."

Vicente was accompanied by a young man, very proper and likeable, about thirteen or fourteen years old; he introduced us: "Mira, Gabrielillo, I want to introduce you to a 'nephew' of mine who is beginning to play the guitar and already plays better than his father. His name is Mario Escudero."

Turning to the youth, who greeted me with a smile, he added, "This friend (me) is a very good tocaor, although he has lost a little because he is fighting bulls now under the name 'El Chavallillo'" (this was true, as he and all the other flamencos of that time knew).

We continued talking and Vicente proposed that we go to the home of the young Mario Escudero to hear him play. And so we did, walking between Calle Fuencarral and Calle Hortaleza, to where the boy lived with his family. The fall afternoon was almost dark when we arrived at the house. Mario's father, somewhat of a friend of mine, was not at home. Vicente introduced me to the rest of the Escudero family. We went into a large room containing some beds and sat down on one of them. The young Mario took out his guitar and began to play. Immediately I realized that, if he learned well, he could be a great guitarist -- "en el, había madera de sobra" (he had an excess of the necessary "stuff"). At the request of Vicente, I arranged some soleares for Mario -- he was still a little "green" at that time.

I believe that I returned two or three more times, always with "Uncle" Escudero, and would have continued going, with pleasure, but I had to travel outside of Madrid and later outside of Spain and would never see either of them again.

"Amigo Mario Escudero, if you read these words, perhaps you will remember those days, and me, when Vicente Escudero introduced us on Calle Alcalá. I have followed your career since then, knowing of your triumphs with the guitar and the fame that you deserve for how marvelous you are with your guitar. Many times I have been close to meeting you again, to give you a hug, but we always seem to just miss each other and I have never had the luck. I haven't seen you since you were thirteen or fourteen..."

Returning to Vicente Escudero, I repeat that he was a genius, a great visionary of flamenco who innovated and brought many things to the great art of the Spanish dance. But, for me, as a bailaor... it is better to record that he now rests in eternal sleep and mother earth now covers his gallant figure!

The End -- Glendale, CA, Nov. 1981.

SAN DIEGO SCENE

LETTER TO SAN DIEGO JALEISTAS

Dear Jaleistas:

We are up to our braceo in activity, going for three weeks to New Zealand, the 10th of Feb., plus many more concerts, workshops and school activities. I just finished a great workshop in Albuquerque which I think will be yearly. Would love to do one in San Diego, no cost to sponsor. Just find 16 to 20 students with \$150.00 and a space for me to teach and I will come and give them a week full of great material. I will fly in and sponsor just has to organize the students in regard to time and payment. We can talk about it if there is any interest, as I am starting to do them regionally.

Abrazos
Teo Morca

[Juana's Note: Those interested in the San Diego or Los Angeles area contact me at 714/442-5362 or 444-3050. Teo gives a great workshop for beginning through advanced levels.]

MARCH JUERGA

Our new juerga site in the "Gas Lamp District" was enthusiastically approved by those present at last month's juerga. We will have a repeat performance and hope that more members will check it out this month.

This site not only meets, but exceeds, our requirements for juergas. Depending on how you count, it has between nine and twelve rooms at our disposal! Some are carpeted, some wood or linoleum over wood. It has ample storage space for our dance boards and supplies. There are two bathrooms and a kitchen with refrigerator.

To allay anyone's worries about the downtown area, it is brightly lit and constantly patrolled. If you are coming

alone and don't find a nearby parking space, double park in front of the entrance, come upstairs and someone will accompany you to park your car.

Since the rooms are undecorated, we challenge each cuadro to pick one room as its "caseta" and name it and decorate it for the juerga. Decorations could be locked in our storage closet.

Don't forget the early hours of juerga will continue to be dedicated to the students and aficionados. So come prepared to practice what you're learning and share what you know.

Nuestro nuevo lugar para juergas en el "Distrito de Faroles" fue aprobado entusiastamente por los presentes en la última juerga. Vamos a repetirlo en el mismo sitio esperando que más socios vendrán y darán sus opiniones.

Este lugar no sólo llena, sino sobrepasa nuestros requisitos para juergas. Hay entre nueve y doce salones (depende de como lo quiera contar) a nuestra disposición! Algunos, alfombrados, otros con madera o madera con linóleo. Hay amplio espacio para guardar las tablas y nuestras provisiones. Hay dos baños y una cocina con refrigerador.

Para aliviar cualquier preocupación sobre el barrio, la calle está brillantemente iluminada y patrullada constantemente. Si vienen solos y no encuentran lugar cerca, estacionen doble en frente de la entrada, suban arriba y alguien bajará y les acompañará a estacionar su coche.

Como los cuartos están sin adornos, les retamos a cada cuadro a escoger un salón como su caseta y darla un nombre y decorarla para la juerga. Las decoraciones se pueden guardar en uno de los armarios para la próxima.

No olviden que las primeras horas de la juerga siguen dedicadas a los estudiantes y aficionados. Así que vengan dispuestos a practicar lo que están aprendiendo y a compartir lo que saben.

DATE: Saturday, March 20th, 7:30-?

PLACE: 526 Market St. - Between 5th & 6th

PHONE: 232-1331

BRING: Tapas (hors d'oeuvres)

Donations: Members & first guest of S/G Member.....\$3.00
Non-Members.....\$5.00
Children 15 and under.....\$1.00
Ayudantes.....Free

AYUDANTES: Helpers will be admitted to the juerga free of charge. They must be current members of jaleistas and must notify the juerga coordinator one week prior to the juerga if they wish to help. Please volunteer! It is not fair for one or two persons to have to man the bar or the entrance table all night. We are all members of jaleistas and should all share in the work as well as the fun! Call Vicki Dietrich 460-6218 or 468-3755.

Ayudantes serán admitidos sin cobrar. Deben de ser socios de jaleistas y necesitan avisar a la coordinadora de juergas una semana antes de la juerga si quieren ayudar. ¡Por favor, ofrencense! No es justo que una o dos personas esten atras del bar o la mesa de entrada toda la noche. ¡Todos somos socios y debemos, compartir no solo en la diversion pero tambien en el trabajo! Llama Vicki Dietrich 460-6218 or 468-3755.

DIRECTION: From I-5 So. take the Front St./Civic Center exit and bear left, right on 4th, left on Market. Highway 94 West empties onto F, turn left on 6th, right on Market. Highway 163 empties on Market.

Del I-5 sur toma la salida Front St./Civic Center y queda sobre su lado izquierdo, voltea a la derecha en la calle "Fourth" y a la izquierda en Market. La 94 West se acaba en la "F", voltea a la izquierda en la Sixth y a la derecha en Market. La 163 sur se acaba en el Market.

SPECIAL NOTE: Of the fifty participants in the last juerga only five brought tapas. Please bring at least a bag of chips or a package of cheese.

De los cincuenta participantes que asistieron a la última juerga, sólo cinco trajeron tapas. Traigan, por lo menos, una bolsa de papas o un paquete de queso.

Junta Report

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, 1628 Fern Street, at 7:00 p.m. Our next meeting will be on March 9th. EVERYONE IS WELCOME.

FEBRUARY JUNTA MEETING

The meeting was held on February 9th, with complete board attendance.

Juerga Coordinator Vicki Dietrich suggested that we advertise for free in the San Diego Creative Directory. It will come out on April 1, 1982, and it would be a good way of advertising the local Flamenco talent available locally.

JALEO: It was again explained that Jaleo is the common media of Jaleistas, and that the finances of one cannot be kept separate from the other's. This is also part of the incorporation requirements. Starting with the March issue, Jaleo's type will be shrunk 25%; this will enable the publication to remain at 32 pages, which, in turn, will reduce the price of printing and mailing.

The following motion was made, seconded and approved:

"That, as of April 1, 1982, subscribing members and local active members shall be charged equally according to category, as follows:

Single Membership - \$17.00
Single Plus Guest - \$25.00
Family Membership - \$25.00

These annual memberships will include a subscription to Jaleo. Applicable first class or overseas postal charges will be added, as listed on the inside cover of Jaleo."

JUERGAS: In view of the fact that offers of homes as Juerga locations are scarce, almost nonexistent, the need to rent is obvious. Therefore, the following motion was made, seconded and unanimously approved:

"That a nominal donation be made per person for admission to each Juerga to defray expenses. Anyone over the age of 15 shall be charged the adult fee."

WE WILL OFFER FREE ADMISSION TO THOSE WHO NOTIFY US BEFOREHAND THAT THEY ARE WILLING TO HELP DURING THE JUERGA.

FLAMENCO DIRECTORY: The special Flamenco Directory offer was raised \$2.00 and extended to March 15th in order to reach the 200 minimum orders for a bulk mailing.

JALEO HEADQUARTERS: It was moved, seconded and unanimously approved that:

"An increase of \$20.00 shall be paid for rental of Jaleo Headquarters for a total of \$50.00 a month."

This is necessary due to increase in costs.

There being no further business, the meeting was adjourned at 10:00 p.m.

ctm

LA JUNTA

La JUNTA es el grupo que organiza y guía el curso de JALEISTAS. Se reúne el SEGUNDO MARTES de cada mes en las oficinas de JALEO, 1628 Fern Street, a las 7:00 p.m. La próxima reunión será el 9 de marzo. TODOS ESTAN INVITADOS.

REUNION DE FEBRERO

La reunión se celebró el 9 de febrero, con asistencia completa de la directiva.

La Coordinadora de Juergas, Vicki Dietrich, sugirió que aprovecháramos la oferta de anunciar gratis en el San Diego Creative Directory, directorio que se publicará el primero de abril de 1982. Esta sería una buena forma de anunciar el talento flamenco disponible en San Diego.

JALEO: Se explicó nuevamente que Jaleo es el medio de comunicación de Jaleistas, y que los asuntos financieros del uno no pueden mantenerse separados de los del otro. Este es, además, uno de los requisitos de incorporación como sociedad no lucrativa. Comenzando con la edición de marzo, el tipo de Jaleo será 25% más pequeño, lo cual mantendrá la revista en 32 páginas, disminuyendo de esta forma los costos de impresión y de correos.

Se hizo la siguiente proposición, la cual fue secundada y aprobada unánimemente:

"Que, desde el primero de abril de 1982, a todos los miembros de subscripción y a los miembros activos locales se les cobrará igualmente de acuerdo con las categorías siguientes:

Categoría de un Solo Miembro - \$17.00
Miembro Solo más un Invitado - \$25.00
Miembros de Familia Inmediata - \$25.00

Estas categorías de socios serán renovadas anualmente e incluirán una subscripción a Jaleo. Se le agregarán los gastos correspondientes de primera clase o al extranjero, de acuerdo con la lista que aparece en el interior de la cubierta de Jaleo."

JUERGAS: En vista de que las ofertas de casas para Juergas escasean, es ovio que necesitamos alquilar locales. Por lo tanto, se hizo la siguiente proposición, la cual fue aprobada por unanimidad:

"Que se pague un donativo módico por persona como admisión a cada Juerga para cubrir gastos. Todas aquellas personas mayores de 15 años pagarán la cuota de adultos." SERAN ADMITIDOS GRATUITAMENTE TODOS AQUELLOS QUE OFREZCAN DE ANTEMANO SU AYUDA DURANTE LA JUERGA.

DIRECTORIO FLAMENCO: La oferta especial para el Directorio Flamenco fue aumentado \$2.00 y extendida hasta el 15 de Marzo para poder llegar al mínimo necesario de 200 pedidos para mandar tercera clase.

OFICINA CENTRAL DE JALEO: Se propuso, secundó y aprobó que

"Se aumentará en \$20.00 la cantidad que se paga como alquiler de la Oficina Central de Jaleo, a un total de \$50.00 por mes."

Esto es necesario debido al aumento en el costo de vida.

Al no haber más asuntos que discutir, se cerró la reunión a las 10:00 p.m.

ctm

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

IEO MORCA is currently doing a concert tour in New Zealand and passing the word on to flamenco aficionados about Jaleo.

CALLIOPE'S 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.

FLAMENCO WORKSHOP will be given by Teresa Champion (founder of Los Flamencos of San Antonio, regularly appearing at La Mansion Del Rio, named "Woman of the Arts," 1981) at the Lively Arts Center, 2339 Inwood Plaza, Dallas, TX (214/357-8802), Mar. 27.

9:00 am-11:30am Intermediate/Advanced

2:00 pm-4:30pm Beginning

concerts

ROSA MONTOYA BAILES FLAMENCOS will appear with guitarist Juan Serrano at the Victoria Theater in San Francisco, CA, Mar. 4&5 at 8:00pm and Mar. 7 at 2:00pm. They will also appear at the Marin Center Showcase Theater in San Rafael, CA, Mar. 6, 8:00pm.

BENJAMIN FLORES, ERNESTO HERNANDEZ, Adela Vergara, Ana and Roberto Dalé will appear at the Palo Alto Cultural Center, Palo Alto, CA, Mar. 13 at 2:00pm.

CARLOS MONTOYA to perform Mar. 6, 8:30pm 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.

TERESA CHAMPION will present a flamenco show Mar. 27 at the Lively Arts Center, 2339 Inwood Plaza, Dallas, TX, (214/357-8802) 8:00pm. BYOB.

AN EVENING IN SPAIN starring Lydia Torea, with guest artist Manolo Rivera, Phoenix Symphony Hall, Apr. 22, 8pm, 814-0028.

classified

FOR SALE: 1970 Juan Alvarez flamenco guitar with case, 1st class, excellent condition, never used, \$900. Call: 206/362-5320, after 4pm, Seattle.

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

ROSA MONTOYA'S BAILES FLAMENCOS is currently available for the 1981-82 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 78749.

FLAMENCO SHOES: H. Menkes, Mesonero Romanos, 14, Madrid 13, Spain (Tel. 232-10-36). Send 5000 pesetas (postage included) plus measurements or size in centimeters, as well as specifications, allow three weeks from date of receipt.

JALEISTAS BY-LAWS AVAILABLE to all members upon request. Please send a large, self-addressed envelope with your request.

GUITARISTS 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. Vol. I no. 7 to 12 \$2.00 each, Vol. II, III & IV no. 1 to 12 \$2.00 each, and Vol. V issues \$2.50 each.

DIRECTORY

canada

DANCE INSTRUCTION

Maximiliano (Toronto)

463-8948

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FLAMENCO ENTERTAINMENT

Chateau Madrid (Lexington Hotel)

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DANCE INSTRUCTION

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Carlos Rubio

DANCE INSTRUCTION

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

Julia Lopez

215/925-1889

215/732-9610

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)

Mariquita Martorell

Paco de Malaga (Arlington, VA)

Carlos Ramos (Arlington, VA)

Fernando Sirvent (Arlington, VA)

Torcauto Zamora (Silver Spring, MD)

DANCE INSTRUCTION

Raquel Pena (Virginia)

Ana Martinez

301/261-0261

301/992-4792

703/537-3454

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

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Josita Molina

Roberto Lorca

Rosita Segovia

La Chiquitina

Maria Andreu

576-4536

576-4536

576-4536

642-0671

442-1668

642-1790

minnesota

FLAMENCO ENTERTAINMENT

Senor T's

GUITAR INSTRUCTION

Michael Hauser (Minneapolis)

DANCE INSTRUCTION

Suzanne Hauser

FLAMENCO COSTUMES

Jo Ann Weber

451-9606

333-8269

333-8269

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

Guillermo Salazar

722-0054

333-0830

(COLORADO continued)

DANCE INSTRUCTION

Barbara Alba 303/733-4015

washingtonFLAMENCO ENTERTAINMENT

Pablo's Especial (Seattle) 284-7770

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Morca Academy (Bellingham) 206/676-1864

La Romera (Seattle) 206/283-1368

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Norton House Rest. (Portland) 223-0743

DANCE INSTRUCTION

Maria Moreno 503/282-5061

arizonaDANCE INSTRUCTION

Laura Moya (Phoenix) 602/995-1402

Lydia Torea 602/841-0028

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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

(San Jose) 408/292-0443

Paula Reyes (New Monterey) 375-6964

san franciscoFLAMENCO ENTERTAINMENT

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Las Cuevas 415/435-3021

Flamenco Restaurant 415/922-7670

El Meson Restaurant 415/928-2279

Siboney Restaurant (Berkley)

Las Palomas Restaurant

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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

ACCOMPANIST FOR DANCE & CANTE

Eduardo Aquero 213/660-0250

DANCE INSTRUCTION

Roberto Amaral 213/785-2359

Pedro Carbajal 213/462-9356

Rubina Carmona 213/660-9059

Manuela de Cadiz 213/837-0473

Carmen Fabriga 213/589-6588

Carmen Heredia 213/262-1850

Oscar Nieto 213/265-3256

Vincente Romero (Long Beach) 213/432-6723

Sylvia Sonera 213/240-3538

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

Chinin de Triana 213/240-3538

FLAMENCO COSTUMES

Rubina Carmona 213/660-9059

san diegoFLAMENCO ENTERTAINMENT

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

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